J- LUBIN MANUFACTURING COMPANY

Unsolicited Testimonials Received by S. Lubin, [ca. 1901], 16 pp	NjWOE
Catalogue No. 3, New Films made by S. Lubin, [1902], 12 pp [photocopy]	PPFAR
Complete Catalogue ... Lubin's Films, Jan. 1903, 98 pp	NR-GE+CLAc
Lubin's Films, June 1904, 26 pp	NNMOMA
Illustrated Song Slides , 1905, 4 pp	NjWOE
Lubin's Fire Proof Film Box, [ca. 1905], 4 pp	NjWOE
Lubin's Films, 1905, 44 pp	CLAc
Uncle Tom's Cabin, 16 pp	CLAc, NjWOE
The Passion Play, 8 pp	CLAc, NjWOE
Lecture of The Passion Play, 18 pp	CLAc
The Holy City and other Illustrated Songs in Life Motion Pictures, 12 pp	CLAc, NjWOE
Lubin's Films, May 1905, 36 pp	CLAc
Bold Bank Robbery, 16 pp	CLAc, NjWOE
"Meet Me at the Fountain," 12 pp	CLAc, NjWOE
Lubin's Films, 24 pp	CLAc
Life of an American Soldier, June 1905, 12 pp	CLAc, NjWOE
The Kidnapped Child/His Master's Voice/His Master's Breath, 8 pp	CLAc
Lubin's Films, 1905, 12 pp	CLAc
The Counterfeiters, 1906 12 pp	CLAc, NjWOE
The Great Train Robbery, 12 pp	CLAc, NjWOE
Five Songs Illustrated by Life Motion Pictures, 12 pp	CLAc, NjWOE
Saved From a Watery Grave, 1905, 8 pp	CLA, NjWOEc
Highway Robbery, 12 pp	CLAc
Lubin's New Films, 8 pp	CLAc
Through the Matrimonial Agency, 8 pp	CLAc
Fun on the Farm, 8 pp	CLAc

Lubin's Films, 32 pp	CLAc
A Night Off, 8 pp	CLAc
The Great Mail Robbery, 4 pp	CLAc
Lubin's New Films, 1906, 8 pp	CLAc
Rescued by Carlo, 8 pp	CLAc
How to Keep Cool or Our Ice Supply, 1 p	CLAc
Good Night, 1 p	CLAc
Whale Hunting, 1 p	CLAc
The Bank Defaulter, 8 pp	CLAc
The Secret of Death Valley, 4 pp	CLAc
The Wreckers of the Limited Express, 8 pp	CLAc
Machine Catalogue, 16 pp	CLAc
Directions for Setting up and Operating the "Marvel" Cineograph with Stereopticon Combined, 8 pp	CLAc
Unsolicited Testimonials about Lubin's Cineograph Combined with Stereopticons and Films, 24 pp	CLAc
Illustrated Song Slides, 4 pp	CLAc
Tents for the Exhibition of Moving Pictures, 4 pp	CLAc
Posters, Tickets, Window Cards, etc., 8 pp	CLAc
Lubin's Films, 1907, 140 pp	CLAc, CLCM
Life Motion Pictures, 1907, 64 pp	CLAc
Machine Catalogue, 1907, 28 pp	CLAc
The Parson of Hungry Gulch, 4 pp	CLAc
Harbor Pirates, 2 pp	CLAc
Moses Sells a Collar Button, 2 pp	CLAc
The Scheme That Failed, 2 pp	CLAc
Grandpa's Vacation, 2 pp	CLAc
Neighbors Who Borrow, 2 pp	CLAc

Cohen's Bad Luck, 2 pp	CLAc
Caught With The Goods, 4 pp	CLAc
Wanted; A Husband, 4 pp	CLAc
A Breeze from the West, 2 pp	CLAc
Smuggled into America, 2 pp	CLAc
John D_____ and the Reporter, 4 pp	CLAc
Only Kids, 1 p	CLAc
New Films, 8 pp	CLAc
Just Married, 3 pp	CLAc
The Actor Annoys the Boarders, 1 p	CLAc
Who's Boss of the House? 2 pp	CLAc
Seven Short Films, 8 pp	CLAc
Oh Me! Oh My!, 2 pp	CLAc
Lucky Jim, 1 p	CLAc
"A Thrilling Detective Story," 4 pp	CLAc
Oyster Industry, 4 pp	CLAc
Snake Hunting, 1 p	CLAc
A Family Outing, 4 pp	CLAc
The Kidnapped Child, 4 pp	CLAc
The Blacksmith's Daughter, 2 pp	CLAc
A Misunderstanding, 1 p	CLAc
Jamestown Naval Review, 1 p	CLAc
Mother's Dream, 4 pp	CLAc
Too Much Mother-in-Law, 8 pp	CLAc
Now Ready - The following Imported Films are now ready for Delivery 2 pp	CLAc
And the Dog Came Back, 4 pp	CLAc
The New Apprentice, 2 pp	CLAc

When Women Vote, 4 pp	CLAc
Gypsy's Revenge, 4 pp	CLAc
An Indian's Friendship, 4 pp	CLAc
The New Arrival, 2 pp	CLAc
How Brown Saw the Base Ball Game, 2 pp	CLAc
The Unwritten Law, 8 pp	CLAc
The Amateur Champion, 2 pp	CLAc
All on Account of a Lost Collar Button, 2 pp	CLAc
The Foundling, 2 pp	CLAc
An Interrupted Outing, 2 pp	CLAc
A Winter Day in the Country, 4 pp	CLAc
Bargain Sales, 2 pp	CLAc
The Pay Train Robbery, 2 pp	CLAc
The Making of a Modern Newspaper, 2 pp	CLAc
Such a Good Joke, But- Why don't he laugh?, 2pp	CLAc
How the Masher Was Punished, 2 pp	CLAc
The Silver King, 4 pp	CLAc
Directions for Setting-up and Operating the "Marvel" Cineograph with Stereopticon Combined, 8 pp	CLAc
Price List of Parts and Accesories Pertaining to Lubin's "Marvel" Cineograph Combined with Stereopticon, 4 pp	CLAc
Through Darkness Tto Light, 4 pp	CLAc
The Fatal Card, 2 pp	CLAc
Have You Seen My Wife?, 2 pp	CLAc
Bachelor's Wedding Bells, 2 pp	CLAc
The Ringmater's Wife, 2 pp	CLAc
The Count Of No Account, 2 pp	CLAc
Where's That Quarter?, 2 pp	CLAc

The Blind Boy, 2 pp	CLAc
See The Point? 1 p	CLAc
A New Way To Pay Debts, 1 p	CLAc
And A Little Child Shall Lead Them, 2 pp	CLAc
Easy Money, 1 p	CLAc
A Romance of the Fur Country, 2 pp	CLAc
Do It Now!, 1 p	CLAc
A Gay Old Boy, 2 pp	CLAc
Our Own Little Flat, 2 pp	CLAc
The Girl Across the Way, 2 pp	CLAc
The Pursuit of a Suit, 2 pp	CLAc
After the Celebration!, 1 p	CLAc
The Mountaineers, 2 pp	CLAc
Neighborly Neighbors, 2 pp	CLAc
The Parents Devotion, 2 pp	CLAc
The Little Easter Fairy, 2 pp	CLAc
Something on His Mind, 2 pp	CLAc
The Wrong Overcoat, 2 pp	CLAc
Willie's Party, 1 pp	CLAc
Acrobatic Pills, 2 pp	CLAc
The Amateur Hypnotist, 1 p	CLAc
Oh, My Feet!, 2 pp	CLAc
Beg Pardon!, 1 p	CLAc
The Bride's Dream, 1 p	CLAc
Stop That Alarm!, 2 pp	CLAc
The Mysterious Phonograph, 1 p	CLAc
The Great Jewel Robbery, 2 p	CLAc

The Great Jewel Robbery, 1p	CLAc
The "Merry Widow" Hats, 1 p	CLAc
The Automatic Laundry, 1 p	CLAc
The Cause of All the Trouble, 1 p	CLAc
The Tale of a Pig, 1 p	CLAc
The Circus Boy, 1 p	CLAc
Why He Signed the Pledge, 1 p	CLAc
The Near-Sighted Professor, 1 p	CLAc
A Gallant Knight, 1 p	CLAc
The Magnetic Eye, 2 pp	CLAc
The Greed for Gold, 1 p	CLAc
The Miner's Daughter, 1 p	CLAc
The Hand of Fate/Magnetic Vapor, 1 p	CLAc
Two Brothers of the GAR/Robbie's Pet Rat, 1 p	CLAc
An Honest Newsboy's Reward/Two Little Dogs, 1 p	CLAc
Mephisto's Affinity/Adventures of Mr. Troubles, 1 p	CLAc
Romance in a Gypsy Camp/The Old Maid's Parrott, 1 p	CLAc
Held For Ransom, 1 p	CLAc
Student's Prank or a Joke on his Parents/Philadelphia, The Cradle of Liberty, 1 p	CLAc
Outwitted by His Wife/The New Maid, 1 p	CLAc
A Western Romance 1 p	CLAc
Two Little Shoes, 1 p	CLAc
The Robbery of the Citizen's Bank/"Captain" Molly/Dr Curem's Patients, 2pp	CLAc
Battle of Monmouth, 2 pp	CLAc
Dick's Sister, 1 p	CLAc
A Fatal Likeness, 1 p	CLAc

The White Chief, 1 p	CLAc
The Woman Who Gambles, 1 p	CLAc
The Sensational Sheath Gown/Policeman for An Hour, 1 p	CLAc
The Bogus Lord, 1 p	CLAc
The Light in the Window, 1 p	CLAc
The Crushed Tragedian/Wanted: An Artist's Model, 1 p	CLAc
The King's Diamond/Scenes from the Battlefield of Gettysburg, 4 pp	CLAc
The Midnight Express, 1 p	CLAc
Rivals for a Week/The Wrong Valise, 1p	CLAc
Fascinating Fluffy Dimples, 1 p	CLAc
The Pawnbroker, 1 p	CLAc
The Hebrew Fugitive/The Washerwomen's Revenge, 1 p	CLAc
The Persistent Trombonist/The Dancing Fiend, 1 p	CLAc
A Southern Romance of Slavery Days, 1 p	CLAc
The Hat of Fortune/Heating Powder, 1 p	CLAc
Two Little Breadwinners/How Rastus Got His Pork Chops, 1 p	CLAc
The Suicidal Poet/In the Nick of Time, 1 p	CLAc
The Criminal's Daugher/The Ticklish Man, 1 p	CLAc
The Masqueraders/Wanted: - A Military Man, 1 p	CLAc
Redeemed from Sin/Salome and the Devil to Pay, 1 p	CLAc
The Saloon Dance/"When Our Ship Comes In", 1 p	CLAc
The Way They Fooled Dad, 1 p	CLAc
The Bloodstone, 1 p	CLAc
For His Sister's Sake, 1 p	CLAc
Hubby's Vacation/All on Account of a Butterfly, 1 p	CLAc
Auntie Takes the Children to the Country/How a Pretty Girl Sold Her Hair Restorer, 1 p	CLAc
The Mountaineer's Revenge, 1 p	CLAc

The Cross Roads, 1 p	CLAc
The Key Under the Mat/Lunch Time/The Cotton Industry of the South, 4 pp	CLAc
The Janitor Falsely Accused, 1 p	CLAc
Madam Flirt and Her Adopted Uncle/Through an Orange Grove, 16 November [1908]/The Engineer 19 November [1908], 2 pp	CLAc
A Pair of Spectacles/The Dirigible Airship, 23 November / The Thanksgiving Turkey/Persistency Wins 26 November,2 pp	CLAc
The Sexton of Longwyn/Weary Wilie's Revenge 30 November/Hobo's Dream/ Lady Barbers, 3 December, 2 pp	CLAc
The Lighthouse-Keeper's Daughter, 7 December/Dick's Aunt/ Charlie's Ma-in-Law, 10 December, 2 pp	CLAc
The Face in the Window/Button, Button, Where is the Button?, 14 December, 2 pp	CLAc
On the Stroke of Twelve, 17 December, 2 pp	CLAc
Christmas Eve at Sunset, 21 December/Restored by Repentance, 24 December, 2 pp	CLAc
The House at the Bridge/The Forgotten Watch, 31 December/A New Year/ A New Year's Gift, 28 December, 4 pp	CLAc
Lubin Films, 86 pp	CLAc
Machine Catalogue, 1908, 32 pp	CLAc
Machine Catalogue, 1908, 36 pp	CLAc, NR-GE
Price List of Parts and Accesories Pertaining to Lubin's "Marvel" Cineograph Combined with Stereopticon 4 pp	CLAc
Unsolicited Testimonials about Lubin's Cineograph Combined with Stereopticon, 26 pp	CLAc
A Bitter Lesson/The Old Maid's Dream, 4 January [1909]/Two Orphans of the G.A.R./Leo's Air-rifle, 7 January [1909], 4 pp	CLAc
When Lips are Sealed, 11 January/Troubles of a Stranded Actor/ How Jack Got His Meal, 14 January, 4 pp	CLAc
Love's Sweet Melody, 18 January 2 pp	CLAc
The Wrong Burglar/The Fighting Parson, 21 January, 2 pp	CLAc
A Suit Case/Who Stole Jones' Wood?, 2 pp	CLAc

The New Mirror/Love Germs, 28 January, 2 pp	CLAc
Aunt Emmy's Scrap Book, 1 February, 2 pp	CLAc
The Blind Musician/Willie's Water Sprinkler, 4 February, 2 pp	CLAc
The Silver Dollar/The Unlucky Horsehose, 15 February, 2 pp	CLAc
A Broken Heart/The Pass Key, 2 pp	CLAc
No. 5874, 8 February, 2 pp	CLAc
The Bank Messenger/A Secret, 11 February, 2 pp	CLAc
The New Governess, 22 February, 2 pp	CLAc
Love Me, Love My Dog/A Game of Chess, 25 February, 2 pp	CLAc
A Dime Novel Detective, 1 March, 2 pp	CLAc
The Last Call/I'll Only Marry a Sport, 4 March, 2 pp	CLAc
The Stowaway, 8 March, 2 pp	CLAc
The Little Rag Doll/Which Was the Happiest Time in Your Life?, 11 March, 2 pp	CLAc
A Cowboy Argument/Talked to Death, 15 March	
Reforming a Husband/Uncle Rueben's Courtship, 18 March, 2pp	CLAc
The Day of the Dog/Our Ice Supply, 22 March, 2pp	CLAc
A Just Reward/Mad Dog, 25 March, 2 pp	CLAc
Help! Police!/The Photograph Habit, 29 March, 2 pp	CLAc
The Guardian Angel, 1 April, 2 pp	CLAc
The Master of Black Rock, 5 April, 2pp	CLAc
Forcastle Tom/The Escaped Melody, 8 April, 2pp	CLAc
The Curse of Gold/My Friend, Mr. Dummy, 12 April, 2pp	CLAc
After the Bachelor's Ball/Slip Powder, 15 April, 2pp	CLAc
The Queen of the Ranch/The Yiddisher Boy, 19 April, 2pp	CLAc
A School for Love Making/A Fatal Flirtation, 22 April, 2 pp	CLAc
Why the Mail Was Late/Inventions of An Idiot, 26 April, 2 pp	CLAc
Boys Will Be Boys/The House of Terror, 29 April, 2 pp	CLAc

The Falling Arrow/Puzzle-Mad, 3 May, 2 pp	CLAc
The Old Hall Clock, 6 May, 2 pp	CLAc
A Golden Lie, 10 May, 2 pp	CLAc
The Right to Labor, 13 May, 2 pp	CLAc
The Press Gang/Faded Flowers, 17 May, 2 pp	CLAc
The Smuggler's Daughter, 20 May, 2 pp	CLAc
Officer McCue/Mr. Inquisitive, 24 May, 1 p	CLAc
A Bride Won By Bravery, 27 May, 2 pp	CLAc
The Lost Heiress/Father's Glue, 31 May, 2 pp	CLAc
"Are You the Man?"/My Friend the Indian, 3 June, 2 pp	CLAc
Saucy Sue/A Cork Leg Legacy, 7 June, 2 pp	CLAc
Through Jealousy/Professor Weise's Brain-Serum, 10 June, 2 pp	CLAc
Through Shadow to Sunshine/Curing a Jealous Husband, 17 June, 2 pp	CLAc
Flossie's New Peach-Basket Hat, 2pp	CLAc
The Story of Two Lives, 21 June/Saved By His Sweetheart, 24 June/ The Hypnotic Cure, 28 June 1909, 4 pp	CLAc
The Oysterman's Gold/Mary Jane Visits Her Country Cousin, 28 June, 2 pp	CLAc
The Old Army Chest, 1 July, 2 pp	CLAc
A Great Wrong Righted, 5 July 1909/The Sideboard Folding-Bed/ Roommates, 8 July, 4 pp	CLAc
Driven From Home, 12 July/Two Cousins, 15 July, 2 pp	CLAc
Lubin's 1910 Marvel, 2 pp	CLAc
A Nugget of Gold, 19 July, 2 pp	CLAc
Hiring a Girl/Mexican Bill, 22 July 1909, 2 pp	CLAc
A Hot Time at Atlantic City 26 July/Sporting Blood/Mr. Buttinski 29 July, 4 pp	CLAc
When the Flag Falls, 2 August 1909/His Little Girl/She Would Be an Actress, 5 August, 4 pp	CLAc
The Drunkard's Child/The Newest Woman, 9 August/The Unexpectd	

Guest, 12 August, 4 pp	CLAc
How Brown Got Married/The Hungry Actor, 16 August/Measure for Measure, 19 August, 4 pp	CLAc
Before the Dawn/Wifey Away, Hubby at Play, 23 August/Midnight Sons/ Nearsighted Mary, 26 August, 4 pp	CLAc
The Doctor's Bride, 30 August/The Woman Hater/The Haunted Hat, 2 September, 4 pp	CLAc
The Call of the Heart/Our Country in Arms, 6 September/A True Patriot/Glimpses of Yellowstone Park, 9 September, 4 pp	CLAc
Her Face Was Her Fortune, 13 September/The Fortune Hunter/All on Account of a Letter, 16 September, 4 pp	CLAc
When Woman Hates, 20 September/The Conquering Hero, 23 September, 4 pp	CLAc
A Fish Story/Old Love Letters, 27 September/The Judge's Ward, 30 September, 4 pp	CLAc
Lubin Films, October 1909, 16 pp	CLAc
Lubin Films, 1-15 November, 8 pp	CLAc
Lubin Films, 15-25 November, 8 pp	CLAc
Lubin Films, 29 November to 16 December, 12 pp	CLAc
Lubin Films, 20-30 December, 12 pp	CLAc

UNSOLICITED

TESTIMONIALS

RECEIVED BY

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films and Slides

THE

"CINEOGRAPH"

WITH

Stereopticon Combined
Single Stereopticons
Spot Lights
Stage Calciums
Electric Lamps
Calcium Lamps
Rheostats and
Accessories

No. 21 S. Eighth Street, Philadelphia, Pa.

2000—5-1905

CONVENT OF OUR LADY OF ANGELS.
Glen Riddle, Pa.

Mr. S. Lubin:

Dear Sir—The moving pictures of *The Passion Play* lately exhibited here were very much appreciated, and have been highly commended by all who had the pleasure of witnessing them.

Very respectfully, &c.,
SISTERS OF ST. FRANCIS.

J. M. J. F.
CONVENT OF OUR LADY OF ANGELS.
Glen Riddle, Pa.

Mr. S. Lubin:

Respected Sir—Your note regarding the sublime *Passion Play* was received. Most gladly do we give our words of commendation regarding this play, which, through your ingenuity and kindness, has been the means of stirring up in the soul such noble thoughts. To us it was a source of untold pleasure. Everything was so life-like, so real, that we almost waited to hear the figures speak.

That the impression left by *The Passion Play* is a lasting one may be told from the fact that, again and again when the Sisters meet, it forms the subject of their conversation.

That it is true to nature, impressive, educative, and soul-inspiring, is the highest tribute we can ascribe to it.

Thanking you for having allowed us the great pleasure of witnessing *The Passion Play,* we are, wishing you every blessing,

Yours respectfully,
MOTHER MARY AGNES AND HER COMMUNITY.

THE CHRISTIAN LEAGUE OF PHIILADELPHIA,
N. E. Cor. Chestnut and Seventh Streets, (Room 7).,
Philadelphia.

Dear Mr. Lubin:

I desire, on behalf of the Christian League of Philadelphia and the residents of "Chinatown" to express to you our sincere gratitude for the most enjoyable entertainment so generously given us on Monday evening last at the Chinese Mission, 929 Race street.

It was, without excpetion, the most delightful entertainment that has ever been presented to the Chinese in this city, and was most thoroughly enjoyed by between 200 and 300 that packed the Mission that night.

We very highly appreciate your goodness and generosity in helping us to give these people such a pleasant evening.

I have the honor to remain,

Yours very gratefully,
FREDERIC POOLE.

ST. COLUMBUS CHURCH,
Lehigh Avenue and Twenty-fourth Street,
Philadelphia, Pa.

S. Lubin, Philadelphia:

My Dear Sir—At our festival your moving pictures were the greatest attraction we ever had at any of our festivals, and am sure they were instrumental in bringing large crowds every night and keeping the people on the ground until a late hour. Everybody seems to have enjoyed them.

Yours respectfully,
W. P. GOUGH, *Rector.*

THOMAS J. HAINLINE,
Instructor in Photography,
State School for the Deaf, Jacksonville, Ill.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—The Cineograph and Stereopticon Combined you sent me has arrived safely and nothing injured; all lenses are O. K. Not a thing was missed.

I did not read your explanation how to combine the machine, as it is very easy to do that by looking at the pictures.

Nearly all parts of the machine were cleaned and oiled. The machine looks very fine now. I shall give pupils here a first exhibition on the 16th of this month.

Thank you for your prompt attention to my order last week, and I want you to understand that I am more than pleased with your machine.

Yours very sincerely,
THOS. J. HAINLINE.
State School for the Deaf.

Scottville, Ill.

Mr. S. Lubin:

Dear Sir—Cineograph and gas making outfit arrived safe. Please allow me to thank you for your prompt shipment and honorable dealings. I am well pleased with outfit in general. With kindest regards,

I am yours very truly,
M. W. DENT.

Reynolds, Neb.

S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—Your third shipment of films received. Will say I have seen three different kinds of Moving Picture Machines, and we can give a clearer and steadier picture with yours than those three exhibitors which we have seen.

The Cineograph and Stereopticon Combined gives good satisfaction to both myself and patrons. I consider it the best machine made.

Your very respectfully,
HENRY KASPAREK.

Mr. Lubin, Philadelphia, Pa.:

Dear Sir—We are using your machine for exhibition purposes and are having perfect success. I have operated various other projecting machines, and find that your Cineograph gives better satisfaction than any I have ever operated.

Sincerely yours,

W. H. PRIEST,
706 Cedar Avenue, Allegheny, Pa.

CRAHAN MANUFACTURING CO.
Seattle, Wash., U. S. A.

S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—My customer has decided that he wants your special $125 outfit. What discount will you allow us on such outfits? We are now in a position to sell a number of them if you can make it an object. The Edison machine is getting a black eye all over the country. The exhibitors here on the Coast say it is a film destroyer. Let us hear from you immediately.

Yours very truly,
CRAHAN MANUFACTURING CO.,
Per T. CRAHAN, Manager.

W. L. DOCKSTADER'S
Amusement Enterprises.
Office, Wilmington, Del.

Mr. S. Lubin:

Dear Sir—I have had a number of moving picture machines and different makes of films in my Theatre for several seasons past, and after giving them a fair and impartial trial, I have arrived at the conclusion that the Lubin Films and the Lubin Cineograph give me better results in every way. In fact, I consider them absolutely perfect in every respect. They cannot be equalled by any without exception. With best wishes I remain

Yours truly,
WM. L. DOCKSTADER.

T. E. MIACO'S TROCADERO,
State and Van Buren Streets, Chicago, Ill.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—This is to inform you that after having seen a number of moving picture machines and films, both in Trocadero and other theatres, I am pleased to state that your films and machine give better satisfaction than any machine I have ever seen.

Yours truly,
ROBERT FULTON,
Manager Miaco's Trocadero Theatre, Chicago, Ill.

HOTEL CLIFFORD,

W. S. Robinson, Prop'r,

Clifford, Pa.

Mr. S. Lubin:

Dear Sir—We take pleasure in saying that we are more than pleased with the Cineograph we purchased of you recently. We haven't had the slightest trouble in operating it, and have been showing nightly to good houses, whose enthusiasm knows no bounds. It is a thousand times more simple in operation than any other projecting machine we have ever seen, and so far we have not injured a film; and as for financial returns, we know of no investment we could have made that would have yielded better.

With many thanks for the courtesy and upright treatment you have extended to us, we remain,

WITTER & WRIGHTER.

JAS. R. WAITE,

Knickerbocker Theatre Building,

1402 Broadway, Brocton, Mass.

S. Lubin, Esq., No. 21 So. Eighth Street, Philadelphia, Pa.:

Dear Sir—Your second shipment of films received yesterday. The subjects are good ones. The films are the clearest and best that I have yet had from any factory—clear and steady. Send another order of ten films as soon as you can supply any new subjects.

In reply to your inquiry about the Sharkey-McCoy Fight Films, would say that the films are excellent; and have given the best of satisfaction in every city in which I have shown them. In point of clearness, action, etc., they are superior to any films I have ever seen. I have found them an excellent drawing card.

The War Pictures you sent me are best I have ever seen, and arouse an audience to the highest pitch of enthusiasm. Send me by express ten more war subjects of your selection.

Truly yours,

JAMES R. WAITE.

GUS HILL'S ENTERPRISES.

1358 Broadway, New York.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—I have had your machine and films with my "Vanity Fair" Co. for the past two months, showing through the Western states, and I consider that they have been the means of largely increasing my business. I have seen films of all makes and have gone over the ground thoroughly, and am pleased to inform you that your machine and films

give universal satisfaction. I hope to use one of your outfits for the entire next season.

Wishing you success, I remain,

Yours truly,
R. W. LITTLE,
Mgr. "Vanity Fair" Co.

THE CRACKER JACKS.

Comedy, Extravaganza and High Class Vaudeville.

Mr. S. Lubin:

Dear Sir—Having used films made by different manufacturers throughout the county, including Edison, Amet and the French product, I have no hesitancy in saying that films made by S. Lubin, the Philadelphia manufacturer, are undoubtedly the best that can be had. Lubin films are clear and distinct in detail, and the wearing qualities of same are far superior to any I ever used. Your machine, in use by my company for the entire season just passed, has proved to be a marvelous instrument, and gave excellent satisfaction. I cheerfully recommend the Lubin product to anybody who desires the very best than can be obtained.

Very truly yours,
ROBERT MANCHESTER,
Manager the Cracker Jacks.

HOWARD & EMERSON'S
Sparkling Burletta, "A New York Girl,"
New York City.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—We wish to go on record with the majority who are using your films and machines. They are the best of any, without exception. The films are perfect in detail and are true to the natural scene, whether it be a prize fight, dance effects, or miscellaneous. Your machines do better work and give less trouble than any other. We would not be without Lubin's Cineograph and films at any price. Use this as you wish. Wishing you continued success, we remain,

Yours truly,
HOWARD & EMERSON.

GUS HILL'S ENTERPRISES,
New York City.

Mr. S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—I beg to add my name to that of many others who have used your machine and films with success. After the many years of experience I have had with moving picture machines and films, I have at last arrived at the conclusion that in order to give an absolutely first-class show in every particular, it is necessary to have a Lubin machine and Lubin films. This is also the opinion of my competitors on the road. I will cheerfully give further information to any one who will write for same.

Yours truly,
GUS HILL,
Proprietor.

MURRAY & MURRAY'S
School of Educated Canines,
Stanwood, Iowa.

S. Lubin, Philadelphia, Pa.:

Dear Sir—Your favor at hand; many thanks for your courtesy.

My testimony to the public is: First, no better machine than your Cineograph and Stereopticon Combined, which I am now using nightly, has ever come to my notice. It certainly can not have another improvement to make it better. It is far superior to any of its sister machines when it comes to noise and good work. It makes a smooth, clear and true to life picture without the peculiar flutter which is so common among other machines. Since I have studied the machine I have found it impossible to tear films, and in the short length of time that I have used it, I have used the four films possibly 100 times, and one could not tell that they had ever been used at all. I have given the machine a fair and square test, running film both backward and forward, and have met with nothing but the best of success. I cannot speak too highly for this machine—it certainly is a wonderful piece of machinery, and if I could not get one of the same pattern I would refuse four times the amount I paid for it, which is $125 well spent. I have almost realized twice the amount since I purchased it.

Respectfully yours,
MURRAY & MURRAY'S CINEOGRAPH AND DOG SHOWS.

T. E. MIACO'S TROCADERO,
Chicago, Ill.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—It is with great pleasure that I write you a testimonial in praise of your moving picture machines and films, which you may use if you so desire, for advertising purposes. I am continually using your product successfully with my City Club Company, and I have always found it to be absolutely perfect. You may refer any one to me who contemplates buying a moving picture machine and film. Hoping for your continued success, I remain,

Yours truly,
T. E. MIACO.

BIJOU THEATRE,
Shallcross & Kester,
Louisville, Ky.

S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—We remitted you to-day for your Cineograph. It is certainly a pleasure to recommend your machine. I have had in my house the Vitascope, Cinematograph and other machines, but find your machine the only satisfactory one; pictures are clear and distinct, and devoid of the "flickering" so common in other machines. I would not

have any other projecting affair in my house, as I have tested them all, and I truthfully consider it the best made.

Yours truly,

JAS. S. SHALLCROSS,

For Shallcross & Kester.

THE CASTO THEATRE,

Rock Street, Corner Bedford,

Fall River, Mass.

S. Lubin:

Dear Sir—Enclosed please find my check for $32.00.

I was advised not to buy a machine, as no matter what the make, they are constantly out of order and disappointing, but I am pleased to state that after the first day we had no trouble whatever with the Cineograph, which I propose to keep on indefinitely if you can supply me with new films. Yours truly,

AL. HAYNES, Manager.

OPERA HOUSE,

Washington, Pa.

S. Lubin, Philadelphia, Pa.:

Dear Sir—You can consider the sale made to us assured, and will give you ten days' ample time to have machine ready on my arrival at Philadelphia. After talking with Mr. Hummell, of the Edison Vitascope Company, he recommends your machine very highly, and advises me to go to Philadelphia, as you will take pains to instruct me in regard in using it.

Yours very respectfully,

W. H. STUART, Manager.

The outfit complete received and am perfectly delighted with everything you sent me. The Cineograph is a cracker jack and runs like a top. The lenses are good, the Films are great and the generator runs fine. I was a little skeptical about the many merits you claim in regards to the Cineograph and Films but you underestimate rather than exaggerate. Will be pleased to have you refer any prospective purchaser to me.

C. H. THOMAS,

Of Smith & Thomas,

Ulysses, Pa.

THE KINGSTON, PORTSMOUTH & CATARAQUI ELECTRIC RAILWAY COMPANY.

General Offices, Ontario Street.

Kingston, Ont.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—Our park opened yesterday, and the Cineograph proved a good drawing card.

We have been written by many Street Railways, both in the United States and Canada, regarding Animated Picture Mchines, as the result of an article which we put in the "Railway Review," recommending same for Street Railway Parks, and always advise in favor of your machine. It has given good satisfaction.

Yours truly,

KINGSTON, PORTSMOUTH & CATARAQUI ELEC. RY. CO.

THE TOLEDO, FOSTORIA & FINDLAY RAILWAY CO.

Fostoria, Ohio.

S. Lubin, Philadelphia:

Dear Sir—We are about to close our season of vaudeville at Sam Reeves Park, during which time we used your Cineograph without any trouble or annoyance in the least. Your films give us equal satisfaction and your selections always please and remove annoyance of getting any with good name and poor film. The writer was especially interested, as it was through our advice that your machine and films were used at Bellevue Park, Toledo, McBeths, Lima and Idlewilde, Newark, O.

Wishing you success at all times, I remain,

THEO. WENTZ, Mgr.

WOODSIDE PARK AMUSEMENT CO., LTD., PHILA.

S. Lubin, Philadelphia:

Dear Sir—We are about to close the most successful season we ever had in the moving picture building in Woodside Park and take pleasure in saying that although for over three months we run on on an average from 15 to 25 shows per day, we did not have a single break or a single repair necessary in any parts of the machine. The Jeffries-Fitzsimmons fight pictures proved the greatest drawing card we ever had. You can count on us always using nothing else but the Lubin Machine and Lubin Films.

Yours truly,

WASHBURN & FLUEGELMAN.

The Great, the Only
RICHARD PITROT,
New York.

Mr. S. Lubin, Philadelphia:

Dear Sir—Having seen quite a number of Projecting Machines, in both this country and abroad, must say that I have never seen one that gives as clear and steady a picture as your "Cineograph."

Enclosed please find check for $50 deposit on one "Cineograph;" would like it as soon as possible, as I want to take it abroad with me; don't fail to put on the Calcium attachment, as this is a great advantage. I have never seen Life Moving Pictures shown so well by Calcium Light as with your Machine.

Trusting you will give this order your immediate attention, and greatly oblige Yours respectfully,

RICHARD PITROT.

BYRON G. HARLAN,
Phenomenal Western Tenor.
Chicago, Ill.

Mr. Lubin:

Dear Sir—We have used your Cineograph and Stereopticon Combined for the past six months after trying about six other machines, and find that it has proven more than satisfactory, not in one way, but in several ways, especially the light. Our pictures were never shown to better advantage, and it has been the means of making our act go so big with the audiences. Kindly send us four of your best comical films on the same principle as those we have. Trusting you may be more than successful, we remain, Yours truly,

HARLAN & YOST.

Chicago Opera House, Chicago, Ill.

(INQUIRY.)

Nashville, Tenn.

Mr. C. A. Bradenburgh, Philadelphia, Pa.:

Dear Sir—Kindly advise me if the Cineograph moving picture machine is all that it is claimed to be, and that it produces large, clear pictures without any flickering; also how does it compare with the biograph, the vitascope and the kalatechnoscope. Enclosed find stamp for reply.

Any information you can give me will be highly appreciated.

Yours truly,
AUBREY E. WIILLIAMS,
204 Jackson St.

(ANSWER.)

NINTH AND ARCH ST. MUSEUM.
Philadelphia, Pa.

Mr. Aubrey E. Williams, Nashville, Tenn.:

Dear Sir—Replying to yours of Oct. 22d, I would say that I have

had the cineograph here continuously during four seasons of forty weeks each, and it is still a leading attraction at my house. If I knew of a better machine, I should certainly use it. It is, in my opinion, infinitely superior to the vitascope and the kalatechnoscope.

As to the pictures themselves ninety per cent. of the pictures that are used on the two machines just named are cineograph pictures. The biograph exceeds it in but one particular, which is that it gives a larger picture.

Mr. E. E. Albee, general manager for Mr. Keith, who has had the biograph at his houses for some time, has said to me that he prefers the cineograph pictures to the biograph, and that were it not for a contract that he has with the biograph people, he would at once change to the cineograph.

I have no particular interest in the cineograph outside of its exhibition here, but I am very glad to recommend it to anyone who is looking for the best.

Yours truly,
C. A. BRADENBURGH.

(INQUIRY.)

Birmingham, Ala.

Mr. Jas. S. Shallcross:

Dear Sir—Have you ever had experience with S. Lubin's combined Cineograph and Stereopticon? With what success? I want something of this kind, but so many companies claim to excel that I thought I might get some information from an unprejudiced party, hence my inquiry. Kindly reply and oblige.

Yours very truly,
(Signed) R. E. PAYNE,
2201 4th Avenue.

(ANSWER)

Louisville, Ky.

R. E. Payne, Birmingham, Ala.:

Dear Sir—In reply to yours of the 4th inst., inquiring about Lubin's machine, will say that I have had experieuce with several other makes of machines, but the Lubin was the most satisfactory of all. In my dealings with Mr. Lubin I found him to be all right and his machines exactly as he represented them. In fact, I feel confident that you would make no mistake in getting one of them, and I certainly take a pleasure in recommending them to any one.

Yours truly,
(Signed) JAS. S. SHALLCROSS,
Preston & Gray.

(TELEGRAM.)

St. Paul, Minn.

S. Lubin, 21 South 8th St., Philadelphia, Pa.:

Entertainment went off fine. Everything very satisfactory. Thanks for your interest and assistance.

C. W. HORNICK,
Manager St. Paul Dispatch.

ST. PAUL DISPATCH.
"St. Paul's Leading Newspaper."

St. Paul, Minn.

Mr. S. Lubin, Philadelphia, Pa.:

I take this opportunity to advise you that the showing you gave us last night was perfectly satisfactory and we are more than ever pleased with your concern and the class of work you turn out.

I now advise you that we believe we shall need your services again two years hence on election night and ask that you reserve for us the exclusive right for St. Paul on that evening.

Yours truly,
ST. PAUL DISPATCH,
St. Paul, Minn.

Mr. S. Lubin, 21 South 8th Street, Philadelphia, Pa.:

Dear Sir—I witnessed the life motion pictures taken by you of the fight which took place between myself and Ruhlin. I do not hesitate in saying that these are the greatest moving pictures I have ever seen. I do not think that any other moving picture manufacturer could have made these films as successfully as you have done. Wishing you success, I remain, Yours truly,

ROBERT (BOB) FITZSIMMONS.

Mr. S. Lubin, Philadelphia, Pa.:

The moving pictures you made of Kid McCoy and myself are marvelous. I never saw any before that were so clear and distinct. Yours,

JIM CORBETT.

NORMAN SELBY (KID McCOY).
Proprietor of Cafe and Rathskeller.
New York.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—Your reproduction of contest between Mr. Corbett and myself, which I witnessed last evening at New York Roof Garden, are the very best and finest moving pictures of a prize fight I ever had the pleasure of looking at, and they are certainly an improvement over any

other pictures shown up to date, and I am of the opinion they will prove a big success.

Yours very truly,

KID McCOY.

Mr. S. Lubin, 21 S. 8th Street, Philadelphia, Pa.:

Dear Sir—Allow me to congratulate you on the beautiful, clear life motion pictures of my recent fight with Mr. Fitzsimmons. They are simply wonderful. I had no idea that the pictures would turn out as well as they did, and you are to be commended for your energy and thrift.

Yours truly,

GUS RUHLIN,
448 West Biddle Street.

Mr. S. Lubin, Philadelphia:

Dear Sir—I have seen your reproduction of the Fitzsimmons-Jeffries fight in eleven rounds, showing the knockout and think it is the greatest set of Life Motion Pictures I ever saw. I recognized all the faces of the fighters and their seconds, and everything that occurred at the big fight is truthfully produced in your fight films.

Yours very truly,

ARTHUR CHAMBERS,
Retired Lightweight Champion.

Pine Bluff, Ark.

Mr. S. Lubin, Philadelphia, Pa.:

My Dear Sir—Allow me to thank you for your prompt fulfillment of all orders. I am now using your Cineograph and prefer it to all other machines I have tried in the past five years, and allow me to say that my dealings with you have been more satisfactory than any other firm and your Films are certainly away above the average of any make; I have received less bad Films from you than from the so-called ONLY Film Manufacturers, and I do not hesitate to recommend any one in the Moving Picture business to you. I have some of your Films that have been used three years and are still in A-1 condition. Thanking you again, I am

Most respectfully yours,

J. W. TSCHUDI,
Mgr. War-Graph Co.

S. Lubin, Philadelphia:

Dear Sir—In regard to your Cineograph with Stereopticon combined, I think it is the greatest ever built and we have used all makes.

Yours truly,

BAUSCHER CAR CO.,
Colfax, Iowa.

S. Lubin, Philadelphia:

Dear Sir—We received the machine and films all O. K. and gave them a thorough test and found them just as represented. People say that they never saw anything better than those moving pictures.

Thanking you for your prompt businesslike manner, we remain,

Your customer in the future,

HARRIS & PAYNE,
Utica, Ills.

S. Lubin, Philadelphia:

Dear Sir—The machine arrived O. K. and run it last night for the first time. I want to say that it is a dandy and never was better pleased with anything in my life. It is the most perfect motion picture machine I have seen and I have seen about all of them.

Yours truly,

A. D. MILLER,
Tormer, N. D.

BELLEVUE PARK AND MUSIC HALL.
J. W. McCormick, Prop.

Mr. S. Lubin, Philadelphia:

Dear Sir—I have been using your Cineograph with Stereopticon Combined during the season and must say that I have found it very satisfactory and have no hesitancy in recommending them. The films also have been very satisfactory. We have been using this machine as a separate act each week and find that while the cost is comparatively very small, it is as well received as any act on the bill. It never fails to please the audience.

Yours truly,

J. W. McCORMICK, Mgr.,
Bellevue Park and Music Hall.

S. Lubin, Philadelphia:

Dear Sir—Received the fight films all O. K. and I am very well pleased with them. If anybody inquires, send them to me. We have an order for you in the near future and remain,

Yours very truly,

L. HULL,
314 State St., Chicago, Ill.

S. Lubin, Philadelphia:

Dear Sir—Your illustrated song film, "Only a Soldier Boy," that I bought of you is grand and gets the most applause of anything I put on.

Yours truly, C. E. LINDALL,
Norfolk, Va.

MILLER'S PROJECTING CO.
A. D. Miller, Mgr.
Harney, N. D.

S. Lubin, Philadelphia:

Dear Sir—The last shipment of films was great. They are the best I have seen, and the machine, well I can't begin to express myself regarding it. It is simply a gem and I would not part with it for money. The only wonder to me is that you can sell so cheap. There have been other picture shows ahead of me with the Edison, but all agree that I have the only one. Wishing you future success, I am,

Yours truly,
A. D. MILLER.

S. Lubin, Philadelphia:

Dear Sir—About two years ago I bought a Cineograph from you. Since that time I am using it every week and it keeps perfect good order, never have any trouble.

Ever yours,
A. ISHIDA,
20 Bishop Court, Chicago, Ill.

S. Lubin, Philadelphia:

Dear Sir—I have run your machine over a year ago and I don't believe the Lubin Cineograph has an equal. It gave good satisfaction to crowds and opera house managers.

Respectfully,
W. A. WHEISEMAND,
Omaha, Neb.

S. Lubin, Philadelphia:

Dear Sir—I have come to the conclusion that you send out a clearer film than any other house I have dealt with. I am in need of more films and would like your latest list. Now I don't think I ever shall use anything but the calcium light, as I am well on to the calcium light business. Can get a good light. Have been running steady for nearly nine months and am doing well.

T. B. FULLER,
West Hickory, Pa.

S. Lubin, Philadelphia:

Dear Sir—After four years' experience operating picture machines using six different makes of machines in that time, I find in spite of advertising and catalogue bluffs, the Lubin is the only real one any way you may look at the matter. I have owned two Lubin Machines and four others, all supposed to be better, but I always come back to the Lubin when I need money and have to make good. Wishing you all possible success, I am,

Cordially yours,
FREDERICK R. TAYLOR.

Mr. S. Lubin, Philadelphia:

Dear Sir:—I beg to state that your Machine is a whirlwind. I am making $20.00 to $30.00 a day with the outfit and think I am helping you to sell more Machines.

THEO. H. PERRY,
477 4th Ave.
Detroit, Mich.

I received the goods. Many thanks for same. It is truly a pleasure to do business with such people as you and I shall always make it my earnest endeavor to always recommend you for interest and fair dealings.

A. C. ROBERTS,
Keswick, Va.

Dear Sir--I write to thank you for the manner you have used me, also for the excellent machine you sent me. It works nicely; the lenses are good. Yours respectfully,

E. H. JOHNSON,
Waterloo, Iowa.

The only objection I can find with the Machine I purchased of you is that there are not enough nights in the week for me to work. The Lubin is the only Machine to get the cash with. It is always ready when you call on it.

BOYD EAKER,
Paducah, Ky.

Dear Sir—I am pleased to tell you that your new model Cineograph is the only machine in Australia worth running a Film through. I remain,

Yours faithfully,
PERCY VERTO,
Sydney, Australia.

Catalogue No. 3.

NEW FILMS.

J. N. N.

MADE BY

S. LUBIN.

21 South 8th St.,

PHILADELPHIA, PA.

COMIC.

Inexhaustible Cab. 130 ft.
852

This is a remarkable picture. A hack drives up to the curb on a prominent thoroughfare and a clown jumps out. He acts as coachman and proceeds to fill the hack by notifying the passers-by to get in. Thirty-two persons enter the carriage built to contain but four, but none are seen to leave it. The picture concludes by the clown trying to force a stout woman into it who is too wide to enter. He assists her with a barrel stave after which he jumps into the air and disappears, and the hack drives off. An excellent illusion.

The Tramp's Interrupted Nap. 130 ft.
853

Two tramps meet on the railroad, and after shaking hands one departs, leaving the other in the center of the track, who seats himself on one of the ties and proceeds to eat his mid-day luncheon, occasionally taking a drink from his black bottle. He falls asleep and is struck by a fast express running at the rate of 50 miles an hour, and is literally ground to pieces. The train crew return to gather up his remains on a board, and attempt to carry him away when he returns to life and pulling a bottle from his pocket takes a long draught, much to the amusement of the men who were carrying him.

The Foot Juggler. 75 ft.
854

In which Bartelmas, the foot juggler, is seen to juggle all kinds of articles with his feet, while lying on his back. This is an excellent and interesting subject.

You Can't Lose Your Mother-in-Law. 70 ft.
855

After reading the description of this film, the bald heads in the front row will subscribe to the title of this film. A fast train is seen approaching in the distance, and after rounding a curve, the last car lurches to such an extent that somebody's mother-in-law, who has been looking at the country scenery was thrown off the train. After the train disappears from view, she suddenly arises, and picking up her skirts, runs after the train, motioning for it to return. She continues on her mad dash until she disappears from view. This is a side-splitter.

A Good Joke. 55 ft.
856

In which are seen three typical southern darkies each of which is over 90 years of age. One is engaged in telling a funny story and the facial expression on the three men will be enjoyed by everybody who witnesses it. We might say that these men are members of an exhibit at the Pan American Exposition at Buffalo. You cannot make a mistake if you buy this film.

Mine Explosion and What Followed. 70 ft.
857

A number of Italians are seen laying a mine to blast certain rock that lies in their path. The mine is finally laid, and the fuses lit, and they all disappear with the exception of one, who, forgetting what had taken place, seats himself directly over the mine and prepares to enjoy his mid-day lunch. The explosion follows and he is thrown in the air. After the smoke clears away his hat finally falls and he follows shortly after. Everyone viewing this picture shudders to think that this man has been blown to pieces, for by the time he reaches the ground one is bound to imagine him crushed by falling on the rocks. Judge of the surprise in store, however, for those in the audience when the man arises with a frightened look on his face and dashes from view.

Drawee, the Juggler. 80 ft.
858

The famous Drawee, the Juggler, is seen in this picture, juggling first with his hat, coat and umbrella, and also with his suit case, but finally with a bicycle, which is handed to him in sections, and which he juggles until it is complete and ready to ride. Very clever.

All on Account of Eliza. 75 ft.
859

A lovesick youth stations himself under the window of his sweetheart and proceeds to play sweet music with a trombone. His serenade awakens her papa, who orders his daughter to return to her

couch while he prepares to entertain the lover. Papa leans out of the window and tries to reach the musician when he loses his balance and falls on top of the player, when a scrimmage follows, much to the discomfort of all concerned. Exceedingly funny.

The Extensive Wardrobe. 80 ft.

860

This is a new version of the old subject but is far superior, in that it contains more action and being taken slower remains on the screen longer than an ordinary 100 foot film. A man is seen to enter a room and takes off his hat which he places on a table. Hats in profusion appear on his head, one after the other; no sooner does he remove one than another takes its place on his head. This is repeated when he removes his coat and vest, and in the end he appears to lose his reason. Marvelous.

The Mechanical Doll. 50 ft.

861

A child about 10 years old is used for the purpose. A man appears and winds up the doll when it immediately does some funny stunts all around the room. The doll dances with the man also. Interesting and amusing.

Devoy, the Funny Skater. 50 ft.

862

One of the funniest pictures we ever saw is this of the famous Devoy, of the firm of Loro & Devoy, the comical acrobats. Just see him fall once or twice and you will wonder why he does not injure himself. He is not padded, nor does he try to break his falls as many tumblers do. He is a whole show in himself. Comical in the extreme.

The Dull Razor. 50 ft.

863

A portly gentleman becomes disgusted with his barber and decides to shave himself. Confident that he can do it, he prepares the lather, strops his razor and goes to work. Continually cutting himself, like the proverbial bad workman, he blames it on the razor and gives up in despair. Good and comical.

Loro & Devoy, the Comical Acrobats. 105 ft.

864

Here are the funniest fellows that ever appeared on the vaudeville stage. Everyone has seen this great team do their clever act, and their record is and probably always will be "Standing Room Only" wherever they perform. They fall from great heights and throw each other about regardlessly, and one marvels at their acrobatic feats. Extraordinarily good.

Who Said Chicken? 50 ft.

865

All coons like chicken. This fellow is no exception to the rule and to see the expression on his face when somebody mentioned the toothsome bird to him proves the fact conclusively. The subject is that of a darkey of immense proportions talking to the audience. The head occupies the entire screen. Incidentally the subject was that of a southern darkey, said to be 98 years of age. He has about three teeth left and they look like old fashioned tombstones. A perfect picture of facial expression.

The Educated Chimpanzee. 50 ft.

866

Use this picture together with that of the old darkey, described, and call it "The Evolution of Man." The monk smokes a pipe, reads a newspaper, eats his lunch like an old man, and does other funny tricks, all of which appear to prove the great Darwin theory, that man sprang from the monkey. Join the chimpanzee picture to that of the darkey and you have a decided novelty. Rich.

The Tramp and the Dog. 100 ft.

867

Laugh and grow fat. A tramp, a veritable hobo, climbs over a fence, and after carefully looking over the ground and seeing no person about, proceeds to "swipe" a pie which was left outside to cool. As he attempts to get over the fence again with his plunder a fierce bulldog seizes him on the bosom of his trousers and pulls him back on the ground. Then begins a tussle between man and dog. The bum is dragged all around the yard but he holds on to the pie like grim death. The mistress of the house urges the dog on and the tramp, from the expression of his face, does not see the joke. This is a genuine laugh-producer.

Love at 20 and 40 Years After. 50 ft.

868

When the picture is first seen a young man is seen courting his girl who is about 20 summers. They appear to be exceedingly fond of each other as is evidenced by their actions. The film then changes and we see the pair 40 years after, still billing and cooing, as they did years before. A very good subject.

The Singing Donkey. 75 ft.

869

Here is a novelty. A clown presents himself accompanied by a trim little donkey, who performs a number of tricks at his master's command. Finally the clown decides to sing a song, and although you cannot hear him, you can plainly see the donkey trying to accompany his master. This is an excellent picture for an encore.

An Obstacle Race. 75 ft.

870

Obstacles races are considered great sport by our English cousins. We present a fine film of an obstacle race, taken in merry England. The participants are a sturdy lot of young fellows, who, while they furnish amusement for those who look on, appear to enjoy the sport. Many funny situations are witnessed. Some of the boys are less lively than others, and instead of jumping across the small streams which lie in their way, fall headlong into them but rise immediately, covered with mud, and rush along, pell mell until they meet with the next obstacle. Very interesting.

Conture Brothers, Acrobats. 65 ft.

871

These artists need no introduction here. They are well known the world over. Their acrobatic feats are marvelous, and will hold any audience in awe while they are performing. Wonderful.

Target Practice, and What Happened to Widow Flaherty. 75 ft.

872

If you want to laugh buy this film. The scene opens showing two back yards with a fence between. In one of the yards a woman is seen washing clothes. In the other a young man and a lady are practicing shooting at a target. At first they hang their target on a tree but finally decide to place it on the fence, directly opposite or on a level with that part of the washerwoman on which she sits down. The shooters take aim and fire and the shot, penetrating the fence, strikes the woman amidships and precipitates her into the tub. This is more than she can stand and she goes for the man, throwing him down and beating him about the head with a bucket. He manages to get away and tries to climb a tree but the washerwoman's dog makes a dash for him and fastens his teeth in the bosom of the young man's trousers. The woman then throws the tub at him and strikes him in the back of the neck. Excruciatingly funny.

The Chicken Thief. 50 ft.

873

This is a funny one. A fellow steals some chickens and runs away with them, closely followed by the farmer's dog. Just as he is about to escape he trips and falls, dropping the chickens, who return to their roost. He rises and attempts to climb a tree, but is caught by the dog, who proceeds to chew the seat out of his trousers. The man is partly up the tree with the dog hanging on to him. This picture will always get applause.

Why Jones Left Home. 75 ft.

874

Mrs. Jones instructs her spouse to attend to the baby while she goes to market. Jones trys to amuse his offspring but does not succeed. Suddenly he thinks of the bottle which is standing on a shelf outside of the window to cool. Bringing it in he hastens to feed its contents to the baby who devours it. Thinking the child needs further amusement, he dances it on his knee, when the child vomits the milk into Jones's face. Enraged, he spanks it just as his wife enters. She takes the baby away, and after laying it down, proceeds to give her hubby a good drubbing with the broom. Comical.

The Lightning Artist. 60 ft.

876

If pictures could be taken as fast as the Lightning Artist appears to work, and if he could create his wearing apparel, wine and cigars, and use them as he does in this picture, the merchant would soon be an unknown quantity. Our artist friend draws a picture of a boy on the canvass, places a pipe in his mouth with his chalk

and then takes the pipe out of the picture and proceeds to smoke it. He does the same with a glass of wine. He then draws a high hat on the figure, lifts it out of the picture and places it on his own head. He continues to perform other tricks of like character until you are dumbfounded. Full of mystery.

New Year Shooters. 150 ft.

877

Everyone is familiar with the "Shooters" who parade the streets on New Year's Day, in every hamlet, city and town. Their comic make-up is side-splitting to behold, and even the old are amused by their antics. The boys we show here are those who paraded in the city of Philadelphia and won the greatest number of prizes for their handsome dress as well as for the funniest seen on the street. Show this picture everywhere and make your audience laugh.

Reuben Buys a Gold Brick.

878

When Reuben comes to town there is always "something doing" and the fact is borne out in this case also. Our rustic friend has received one of those persuasive circulars from a "city gent" advising him that he can buy real gold for a song. Reuben bites on the alluring bait and arrives in New York, carpet bag and all. The sharp displays his wares to the unsophisticated yokel, and shows him the certificate from the assayer proving apparently that the gold is genuine. The jay pays over his hard earned dollars and the sharper vanishes. An everyday occurrence in the great metropolis. Fine.

Twentieth Century Building. 75 ft.

879

If you want to see how they propose to build during the 20th century look at this film. The workmen do not have to carry the bricks and mortar up on their shoulders any more. They merely pass the hod out of the window and the bricks lift themselves up from the pavement and place themeselves in the receptacle provided therefor. Other startling effects are seen all of which make this film a novelty wholly in a class by itself. Excellent.

The Extensive Wardrobe. 105 ft.

880

A man is seen to enter a room and take off his coat, hang it on the wall when another coat immediately appears on his person. He repeats this until about 15 or 20 pegs are each covered with a coat which he had taken off. From his actions one would think he was bereft of his reason, and it is not to be wondered at when one views this picture and observes how coats and vests appear to grow on this man. As fast as he takes one off another appears on him. This is an illusion that will be enjoyed by everybody.

The Wrestling Sextette. 155 ft.

881

Two women are seen to wrestle in tights. One is vanquished and they come forward to bow to the audience. They then each throw a white sheet over themselves and immediately taking it off they are seen to be clothed in full black dresses. They are suddenly transformed into two men, who proceed to wrestle until one is vanquished and is torn to pieces by his partner, who finally puts him together, and they then bow to the audience and vanish from the picture. A short stout man and his very tall, lean companion appear. The skinny man tries to wrestle with the stout perosn and tries to lift him off of his feet, which he fails to accomplish. He attempts this on two or three different occasions, when the fat man falls on him and flatens him out so that he can hardly be seen. The fat man rolls the skinny man up like a ball and his entire body appears to be of the same thickness as a sheet of paper. Finally the thin man fills up and returns to life, and taking the fat man unawares, throws him to the ground and jumping on his stomach, the fat man explodes and a thick white powder is seen to rise in the air. This is exceedingly funny and exceptionally good.

Fun at a Children's Party. 55 ft.

882

Here is one to please the children. A group of bright young girls are each suuplied with a plate in each of which the eldest girl pours some water. She seats herself on a chair surrounded by the others and they follow her motions.

She places her hand in her dish, rubs it on her face making motions as would suggest a mustache and side whiskers, after which she rubs her hand under the plate, goes through the same motions and imitated closely by the group. As each one rubs her hand under the plate and then to her face, the plates having been blackened by lamp black prior to the beginning of the game, all but the leader is marked up in such a manner as to create bursts of laughter. After she tires of this game she procures a mirror and shows the group how they have disfigured themselves, when they all take her and give her a dose of her own medicine. This is really funny and the photography is excellent.

Grandma and the Bad Boys. 110 ft.

883

Two bad boys conceive the idea to play a trick on their Grandma and while she is in her old arm chair knitting, they fill the lamp chimney with flour and set the lamp in its accustomed place. One tickles Grandma behind the ear with a straw and annoys her to such an extent that she rises and seeing no one about, prepares to light the lamp. Immediately upon taking the chimney from the lamp, she is deluged with flour. She then discovers the boys under the table, and dragging out each one by the ear she dowses them in the flour barrel, and then gives them a good licking. The animation is exceedingly fine in this picture.

Twelve in a Barrel. 100 ft.

884.

Twelve girls stand in a row according to size. A magician displays an empty flour barrel to his audience. He then calls each girl to him, beginning at the eldest, and as she steps upon the platform, he lifts her up and places her in the barrel. He continues down along the line until they have all been placed in the barrel, which he overturns and shows the audience that there is nothing in it. This picture is an exceptionally fine illusion.

CLUB.

The Stud Farm. Nos. 1, 2, 3, 60 ft. 50 ft. and 60 ft. respectively.

885, 886, 887

The Stud Farm, Nos. 1, 2, 3, 60 feet, 50 feet and 60 feet respectively. These pictures, especially Nos. 1, and 3 will not permit of description as they are merely for club shows. No. 2 shows a mare feeding her colt, and is undoubtedly a beautiful subject.

Stud Pony. 28 ft.

888

Stud Pony, 28 feet, subject to the above.

MISCELLANEOUS.

Gen. Otis with His Troops in the Philippines. 75 ft.

889

This is without doubt, the best marching film ever made. It shows our own Gen. Otis with the boys in blue, marching into camp in the Philippine Islands. Every American man, woman and child will enjoy this sight, and many will cheer the brave boys as they march by. This will enthuse your audience.

Collecting the King's Mail. 50 ft.

890

This picture shows how they collect the mail in England. We see an English train approaching at full speed, probably about 60 miles an hour, and collects the mail without stopping. The novelty of this film is that you see a thorough English train, with its compartments, as you have seen it described, and the landscape itself is pleasing to the eye. Decidedly novel.

Funeral of the German Empress, Frederick. 150 ft.

891

We are the first to show this picture in the United States. The picture was procured at enormous expense, as it is almost next to impossible to obtain a picture of this kind in Germany owing to the stringent police regulations. But we succeeded in getting an excellent film of that imposing pageant and are pleased to offer it to our patrons. The cortege is seen descending a hill, both

sides of which are lined with soldiers. After the carriage passes on which rests the body of the late queen the soldiers fall in and follow it to the grave. Very imposing.

The Three Martyrs. 50 ft.

892

This is a grand conception. The picture opens showing the immortal Abraham Lincoln, the great war President. It dissolves into that of another martyr, James A. Garfield, and finally closes with a speaking likeness of the lamented William McKinley. This film will stir any audience to enthusiasm. It shows in the proper order the portraits of the three martyred Presidents of the United States.

Ice Skating. 50 and 75 ft.

893

This is a familiar scene the world over. Men and women are seen doing fancy skating while the little boys and girls are enjoying themselves to their hearts' content. Very good.

Fairmount Park Trolley Panorama. 150 ft.

894

You have no doubt heard of Fairmount Park, Philadelphia, the largest park in the world. For scenery, both natural and artificial, this famous garden spot surpasses anything of its kind. Within the past few years a trolley has been circling the prettiest part of the park and this picture was taken while the car was going at a rapid rate, dashing through glens, uphill and downdale, passing small stations on the route, stopping to take on and discharge passengers, and finally arriving at its destination at the entrance to the great park. Beautiful natural scenery.

The Story of Christmas. 550 ft.

895

The entire story of Christmastide is here depicted. The scene opens in a large boudoir of an apparently wealthy man's home. His children, assisted by their governess, are about to retire. Before lying down they hang up their stockings on the edge of the bed. The picture changes and night appears. We see the housetops of the town and angels are flying about depositing packages in each of the chimneys. Santa Claus is also busy and furnishes our little friends with numerous presents. Again a change in the picture and we see the corridor of the old village church. The sexton, an old grey haired man, stands by, while a number of lusty boys pull the rope attached to the great bell in the belfry. The bell tolling in the steeple bursts into view, after which the interior of the church is seen with the full choir accompanied by the organist and choir boys singing the Christmas hymns. Another change and the boudoir is again before us and the children are looking over their presents while their parents are receiving the congratulations of their friends who have come to visit them. The picture changes into that of the great dining hall with the guests sitting around the table and the beggar is brought in and given a place at the table. The conclusion of this beautiful subject is a pretty tableau. We cannot speak too highly of the dissolving effects of this film. One picture dissolves into the other and thus the story is continuous from beginning to the end. Artistically beautiful.

Going to the Fire and the Rescue. 250 ft.

896

This is a new film and it is safe to assume that it is an only one of its kind ever made. When the alarm is given the horses are seen to run from their stalls and place themselves in their accustomed places at the wagons. The harness is adjusted, the firemen jump on, and they dash out of the fire house and down the street The picture changes and the entire apparatus is seen coming at full gallop toward the audience down a long lane. The picture again changes and the fire laddies are again seen rescuing women and children from a burning building, after which, in another change of the picture they are seen to arrive at the fire house, unharness the horses and back the apparatus into the house. This film is animated throughout and the photography is perfect. This is an etxraordinary picture of an interesting subject.

PAN-AMERICAN EXPOSITION FILMS.

Below will be found the titles and lengths of the Pan American Exposition Films which are the only ones of their kind on the market. We have the sole and exclusive right to show moving pic-

tures at the Pan-American Expostion at Buffalo, and have certain privileges for taking the pictures that cannot be attained by any other persons. Our pictures are therefore exclusive and will add materially to any exhibition.

Panorama Buffalo Exposition, No. 2, about 75 feet.
897

Wedding Procession at Cairo, about 100 feet.
898

Couchee Dance on the Midway, about 75 feet.
899

Turkish Dance on the Midway, about 60 feet.
900

Grand Entry of Indian Congress, about150 feet.
901

Boating in Lakes of Philippine Village, about 90 feet.
902

Panorama of Esplanade from Bridge of Triumph, about 75 feet.
903

Panorama of Esquimaux Village, about 45 feet.
904

Panorama of Philippine Village, about 100 feet.
905

Panorama City of Venice, about 75 feet.
906

Panorama of Venice, about 194 feet.
907

Panorama of Midway, about 270 feet.
908

Fire Run, Exposition, about 60 feet.
909

Opening Day Parade No. 1, about 290 feet.
910

Opening Day Parade No. 2, about 250 feet.
911

Opening Day Parade No. 3, about 150 feet.
912

Acrobats at Cairo, about 140 feet.
913

Indians No. 1, about 60 feet.
914

Indians No. 2, about 40 feet.
915

Midway Dance, about 55 feet.
916

Electric Tower, about 50 feet.
917

Ye Olde Mill, about 50 feet.
917½

The Miniature Railway, about 45 feet.
918

Ostrich Farm, about 70 feet.
919

Bostock's Educated Chimpanzee, about 70 feet.
920

Japanese Acrobats, about 60 feet.
921

Gipsies Dancing, about 65 feet.
922

JAPANESE FILMS.

The following pictures were taken in Japan and they are exceptionally fine photographically. Not alone this, they show the peculiar costumes of the Japanese in their street dress, and the dancers are particularly amusing and attractive. No mistake can be made in buying any of these subjects which are all beautiful and novel. We give their titles and lengths:

Japanese Yuma Dance, about 80 feet.
923

Eight Japanese Dancing Girls, about 40 feet.
924

Geisha Girls, about 40 feet.
925

Hu-Ki-Si, Japanese Dancer, about 50 feet.
926

Is Ka Trio, about 40 feet.
926½

Black and White Hair Dance, about 40 feet.
927

Four Hong Kong Sisters, about 36 feet.
928

Japanese Bowery, about 50 feet.
929

Street Scene, Tokio, about 55 feet.
930

Japanese Dancing Hall, about 40 feet.
931

Fu Tschi Dancers, about 40 feet.
932

Shad Fishing. 145 ft.
933

This picture is one that is truly interesting and portrays the shad fishing industry below Gloucester City, N. J., on the Delaware. To many who have never seen how shad are caught it will prove an excellent attraction. The men are seen to cast the net and finally haul it in and unload it. If you want a star picture, buy this one. It is needless to say that the photography in this picture is distinct in every particular, which is characteristic of all our work.

The Village Blacksmith. 60 ft.
934

This picture portrays a typical country blacksmith shop in which the artisan is seen shoeing a horse, assisted by another blacksmith. This is an interesting and beautiful subject and is bound to interest all who witness it.

Sowing Seed on the Farm. 60 ft.
935

This picture is true to nature, showing the farmers sowing seed followed by the harrow. After they disappear the roller follows and rolls the ground, making it firm and hard. We cannot say too much for the beauty of this natural scene.

An Affair of Honor. 200 ft.
936

This moving picture is made after the celebrated painting by the same name. A number of young women are seated in a restaurant partaking of liquid refreshments. One is accompanied by her best young man who is flirted with by a young lady at another table. When the young man's lady friend discovers the flirtation she insults the other female and they instantly arrange for a duel The scene changes and the women with their seconds are seen on the battle ground. Both the principals are stripped to the waist. They engage in a sword fight which ends in one of the contestants being mortally wounded. She is picked up from the ground by her adversary and the seconds place her in the carriage which originally carried them to the spot, and they all disappear before the officers can arrive. This picture is bound to create an encore wherever shown.

Circus Parade No. 1, 160 feet.
937

Circus Parade No. 2, 125 feet.
938

Camels Eating, 50 feet.
939

Camels in a Tent, 40 feet.
940

Elephants in a Tent, 50 feet.
941

Arrival of Circus Trains, 150 feet.
942

Panorama Buffalo Exposition, No. 1, about 50 feet.
943

The above named pictures were taken recently showing the Forepaugh-Sells Circus parade and animals in the tents; also the trains arriving on the outskirts of the city in which the animals and their trainers and the different chariots and wagons are transported. The subjects are exceedingly and brilliantly clear and sharp.

Woodside Park Trolley Panorama. 250 ft.
944

This beautiful subject shows a panorama of the Woodside Trolley situated in the heart of beautiful Fairmount Park,

Philadelphia, taken in the month of June when the flowers are in bloom. The picture presents nature in all its grandeur. The trolley winds in and out of curves of trees where thousands of persons visit almost daily during the summer months, and many young persons congregate on pleasure bent. We recommend this exceedingly interesting subject to all those who admire nature.

Mounted Police. 55 ft.
945

In which Philadelphia's finest are seen in holiday costume in parade mounted on their spirited horses.

Mounted Police Charge. 60 ft.
946

The same subject as Mounted Police, excepting that they are seen to charge on horseback.

PRINCE HENRY FILMS.

Launch of the Kaiser's Yacht "Meteor." 100 feet.
947

A most beautiful subject is the launch of the Kaiser's yacht Meteor, which was christened by the daughter of the President of the United States. On the platform is seen President Roosevelt, Prince Henry of Prussia, Miss Alice Roosevelt, daughter of the President, and who christened the yacht, and other prominent American and German officials. As the bottle is broken on the bow of the vessel, she glides gracefully into the water and can be plainly seen lying out about 300 feet from where she started, beautifully decorated with flags. The Prince turns toward the audience and makes a short speech which enables one to see him plainly. An inspiring subject.

President and Prince at Washington. 200 feet.
948

The scene opens showing one of the large public buildings at Washington. The different officials are seen to emerge therefrom and entering carriages, are driven away. Near the end, President Roosevelt and the Prince of Prussia enter their carriage followed by Admiral Evans and others. This is a perfect film.

The Hohenzollern. 75 feet.
949

This is an excellent moving picture of the Kaiser's yacht Hohenzollern, the home of Prince Henry while in New York harbor. The boat makes a complete turn in the river and is shown to good advantage.

Prince Henry at Cramp's Shipyard. 100 feet.
959 and 960

Two distinct pictures of the Prince when on a visit to Cramp's shipyard, Philadelphia. These pictures were taken at different times in different parts of the great ship builder's plant and shows the Prince to an advantage. We had the only permit issued by the authorities in this city on the day the Prince paid his visit here.

MISCELLANEOUS.

Herald Square, New York. 75 feet.
950

A well known street scene in New York City. The photography is perfect and the subject is most desirable to show to those who have never visited the Metropolis.

Panorama of Ninth Ave. Elevated R. R. 80 feet.
951

Another New York street scene, showing the much talked of elevated railroad. Exceptionally good, clear and distinct in detail.

Ballet Rehearsal. 80 feet.
952

This is real good. It portrays a teacher of the terpsichorean art teaching a number of his pupils the famous ballet dance. The picture is clean throughout and you need not hesitate showing it to the most refined audiences.

COMIC.

Snicklefritz Has a Hot Time. 53 feet.

953

This is a side splitter. Dutchy Snicklefritz finds every place he attempts to sit down on uncomfortably hot. It was probably he who suggested the old song, "A Hot Time in the Old Town To-Night."

Wonderful Magic. 80 feet.

954

This is truly wonderful. To see how the magician transforms glass into flowers and dark liquid into light without leaving your sight is remarkable to say the least. This picture is sometimes called Flowers and Glass. The best magic film we have ever made.

Mysterious Transformation Scene. 160 feet.

955

In which so many transformations take place that it is most bewildering to the onlooker. We first see a man handling a figure of a young girl who suddenly comes to life. He lays her on a board, wraps her up in a large cloth and ties both ends thereof. Taking a large saw, he proceeds to cut the bundle in half, which rolls to the floor in two pieces. They are then in the shape of two cones. Taking up one, he shakes a girl out of it and does likewise with the other one. Retaining the last cone in his hand, he succeeds in producing six additional girls who after displaying themselves, march out of the picture. The man then calls an assistant and instructs him what to do. The assistant takes the heads from off the girls and places them on a board held high over the head of the performer, and who proceeds to hold conversation with the two heads, after which he restores them to their proper places. The picture is mystical throughout and will not fail to receive great applause.

Black Art. 150 feet.

956

Here is another illusion. First we see a magician stand his assistant upright and using his arm for a pump handle causes a volume of water to issue from his mouth equal to that from a pump. He fills a large vessel of water in this manner and while the assistant holds it aloft, it suddenly catches fire. He then produces several fish in like manner which his master places in an aquarium near at hand and they can be plainly seen swimming around. They then take two large scarfs and fling them in the air several times, twisting them in numerous shapes and unwinding them, produce two beautiful girls, who disappear as mysteriously as they came. All this and more is seen in this wonderful magical picture.

Bathing Made Easy. 100 feet.

957

Two men arrive on the banks of a river and proceed to disrobe preparatory to a plunge in the cool water. They divest themselves of their clothing, having prepared themselves with trunks under their outer garments before they left home. Plunging into the water they swim about for some time and then the fun commences. They come out of the water backward, feet first. Their clothes meet them half way and in no time they are fully dressed. It is amusing to see a shirt rise from the ground and present itself to the owner thereof who proceeds to get on the inside of it. One man is seen to smoke a pipe continually, never removing it from his mouth even when he is in the water. This is laughable.

The New Serpentine and Fire Dance 100 feet.

958

This film is a decided novelty. L'Argentine, the famous fire dancer, is seen battling with the flames which finally devour her. She fights hard, however, to maintain her supremacy, during which time the most gorgeous effects are obtained on the screen. This film is furnished in colors when so ordered for an additional sum of $7.50. We furnish it plain however when not otherwise ordered. Gorgeous.

Pugilist McKeever and Wife Bag Punching. 100 feet.

959

This picture shows the well known Pugilist McKeever and his wife punching the bag and finally boxing together. It is good from start to finish and will meet with a round of applause.

Important Notice.

WE would call your special attention to the superior quality of our patented **FILMS.** Being made under our new and exclusive process, they are reinforced and hardened in the perforation and cannot **PEEL, SCRATCH OR BREAK.**

We are always on the alert for new subjects, having a force of men constantly on the road, prepared to photograph anything of interest, and you are thus kept in touch with up-to-date scenes and incidents.

We manufacture the world-renowned **CINEOGRAPH** with **STEREOPTICON COMBINED,** Films, Stereopticon Slides, grind the Lenses, in short everything pertaining to Life Motion Machines. Read the testimonials in our Catalogues.

Yours truly,

S. LUBIN.

Cable address, **"LUBIN,"** Philadelphia.
When ordering by cable use code words only.

COMPLETE CATALOGUE

OF

Lubin's Films.

Contains all Films Listed to Date.

INDEX.

Animals, 60 to 62.
Boat Races, 83.
Buffalo Bill Series, 70-71.
Circus Series, 72 to 74.
Comics, 31 to 53.
Chinese Subjects, 54.
Club Films, 65.
Dances, 67 to 70.
Fire Subjects, 58-59.
Galveston Disaster, 55.
Illustrated Song, 30.
Japanese Films, 56.
Magical Films and Illusions, 16 to 29.
Martinique Disaster, 53.
Miscellaneous, 84 to 96.
Niagara Falls Series, 56.
Naval Films, 79 to 84.
Passion Play, 2 to 6.
Pan American Exposition, 57.
Paris Exposition, 71.
Prizefights, 58.
Railroad Films, 63 to 65.
Song, Holy City, 30.
Strike Films, 55.
Spectacular Tableaux, 7 to 15.
Seashore Films, 66.
Transvaal Films, 54-55.
War Films, 74 to 78.
Wrestling Films, 58.
Washington, State of, 56.

SYNOPSIS OF CODE.

A—Galveston and Martinique Disaster.
B—Chinese Subjects.
C—Comic.
D—Transvaal.
E—Strike Films.
F—Japanese Films.
G—Niagara Falls.
H—State of Washington.
I—Buffalo Exposition.
J—Fire Films.
K—Animals.
L—Railroad Films.
M—Dances.
N—War Films.
O—Buffalo Bill Series.
P—Naval Films.
Q—Club Films.
R—Boat Race.
S—Miscellaneous.
T—Seashore.
U—Magical, Tableaux and Illusions.
V—Passion Play.
W—Holy City.
X—Paris Exposition.
Y—Circus Series.
Z—Wrestling Match.
Prizefights—Special Code.

Illustration—Codewords beginning with "A", Galveston and Martinique Disaster, etc.

PASSION PLAY.

Use Code Words When Ordering by Wire.

The Annunciation.

Vacancy.

Fifty feet, $11; full length, about 80 feet, $16.

In this Film Mary is seen seated at a rough table in deep meditation. The angel appears at her side coming slowly over with outstretched arms and announcing that she had "found favor with God" and that she should give birth to a son whom she should call "Jesus." After blessing Mary, the angel, with outstretched wings, slowly departs and Mary disappears within her humble abode.

Shepherds Watching their Flocks by Night.

Vacant.

Fifty feet, $11; full length, about 100 feet, $20.

This scene represents the plains near the city and opens with the shepherds guarding their flocks, as the youthful David did a thousand years before. Suddenly the angel appears by their sides. Alarmed, they stand silent. The angel bids them dismiss their fears, telling them that the Messiah is born, and of the sign by which they shall recognize him. Suddenly a throng of celestial beings is grouped near by. Slowly the group withdraws and the Shepherds, guided by a star in the East start for Bethlehem as the scene closes.

The Birth of Christ.

Vacate.

Full length, 54 feet, $11.

Joseph and Mary are here seen at the rude manger within the stable. By their side stands the faithful ass. Mary is shown seated with the new-born babe, wrapped in swaddling clothes, in her arms. The three wise men from the East appear. worshipping the infant Jesus and offering gifts.

Flight Into Egypt.

Vacation.

Fifty feet, $11; full length, about 100 feet, $20.

Here we observe Joseph hurrying from the dominions of Herod while Jesus was still a babe, seeking refuge in Egypt, where fully a million of Jews then found a home. It will be noticed that as Mary, carrying the child Jesus, seats herself upon a rock on the road side, a vision of peaceful surroundings is manifest. As the vision disappears, Joseph is seen leading the way, pointing forward as they renew their journey.

Massacre of the Innocents.

Vaccine.

Fifty feet, $11; full length, about 90 feet, $17.

Herod's terrible vengeance is here shown. This particular scene shows a large number of people who had gathered together, outside of Bethlehem, hoping to flee from the wrath of the wicked king. In the foreground are seen mothers with their babes as the soldiers enter with drawn swords. One poor woman whose infant is slaughtered before her face stands bewildered. As the cruel soldiers advance they are seen hurriedly trying to escape from the spot.

Christ in the Carpenter Shop.

Vacuum.

Fifty feet, $11; 100 feet, $20; full length, about 140 feet, $27.

Joseph is here seen at work, when Mary slowly comes down the side path leading to the exterior workshop. As she sits, unnoticed by Joseph, the child Jesus, then twelve years old, lightly follows after her, carrying a small cross, which he drops and kneels at her feet. As she caresses Him, Joseph turns and takes the child up and affectionately kisses him. Mary and Jesus depart, and shortly after Joseph lays aside his implements and follows them.

Baptism of Jesus.

Vagabond.

Fifty feet, $11; full length, about 100 feet, $20.

In this scene John the Baptist, a strong, stern man, rugged in character and rude in dress, stands within the river Jordan, surrounded by numerous people. Christ appears in the distance and walks solemnly to John. John does not recognize Jesus at first. They walk together in the water, Jesus is sprinkled in baptism. Then there appears a recognition of Jesus. John falls upon his face before Him, and the throng does likewise. Jesus then comes up out of the water, and as all bow before Him, He prays fervently as the scene closes.

Herodias Pleads for John the Baptist's Head.

Salome's Dance Before Herod.

Death of John the Baptist.

Vagary.

Fifty feet, $11; full length, about 90 feet, $17.

Salome, the beautiful daughter of Herodias, is here seen dancing before King Herod. At the right stands Herodias, who has sworn to achieve the death of John the Baptist for his rebuke of her incestuous marriage with Herod Antipas. The drunken monarch offers her whatsoever she may request. Her mother is seen instructing her to ask for the Head of John the Baptist. The slave is seen bringing in the ghastly head of John, which Salome passes to her mother, who seizes it with delight and hideously laughs over the gory trophy.

Christ Tempted by the Devil.

Vagrant.

Fifty feet, $11; full length, about 102 feet, $20.

Jesus is shown here on the mount where, having gone to fast and pray, he appears at the beginning of the scene in prayer. Satan appears and with a diabolical look asks Jesus to fall down and worship him. Christ points upwards, then turns to Satan and motions him to get hence. An animated dialogue ensues and Jesus triumphs over Satan, who turns and skulks away.

Jesus and the Woman of Samaria.

Vague.

Fifty feet, $11; full length, about 75 feet, $15.

The Woman of Samaria is here seen coming to the well to draw water. Seating herself on the edge of the well she looks around and beholds Jesus, who, after gazing on her for a moment seats Himself on the ground at her feet and converses with her after which He departs.

Christ in the Synagogue.

Vale.

Fifty feet, $11; 100 feet, $20; full length, about 125 feet, $24.

This picture shows the interior of the Synagogue and the congregation entering and taking their respective places. Jesus enters and discourses the word of God with them, behooving them to be righteous and to serve their Master. He leaves them awe-struck with his wonderful sermon.

Christ and Disciples Plucking Corn.

Vain.

Full length about 50 feet, $11.

This picture shows the disciples in the midst of a large field of corn, each of whom is plucking and eating. The animation is perfect, and the movement of each of the disciples is shown in true representation. Jesus is seen to enter the field. He crosses in front of the disciples and raises both his arms to Heaven, which is seen in the foreground, making a most striking tableau.

Christ Calling Zaccheus from the Tree.

Valiant.

Fifty feet, $11; 100 feet, $20; full length, about 130 feet, $25.

In this scene the multitude is watching Christ, who appears, with His disciples, on the road to Jericho. Zaccheus, a very small man, tries to look over the heads of the people and finding it impossible, climbs into the branches of a tree. Christ sees him and asks him to come down. Zaccheus does so, and crosses to Jesus. After the animated dialogue between Jesus and Zaccheus, Jesus takes his arm, and, followed by the disciples they pass on.

Christ Feeding the Multitude.

Valid.

Fifty feet, $11; 100 feet, $20; full length about 180 feet, $34.

In this scene a great throng of people—men, women and children—is discovered sitting upon a plain. Christ comes from the far end of the scene, passing through the multitude as all reverently rise. The disciples bring out five loaves and two fishes. Christ motions all to be seated. Then, blessing the food, He sends the disciples among the multitude, and all eat. The scene closes with the disciples gathering up the remains in large baskets.

Suffer Little Children to Come Unto Me.

Valise.

Fifty feet, $11; full length, about 137 feet, $26.

A large multitude is here shown as Jesus and His disciples pass by. In the foreground of the scene are numerous women and children, and, as Christ passes them, He halts and takes the little ones up and blesses them. As Jesus passes from the scene the multitude is shown following Him with animated reverence, showing the entire multitude in motion.

Christ Healing the Sick.

Valley.

Fifty feet, $11; full length, about 130 feet, $25.

As Christ comes upon this scene He is surrounded by a large multitude of people. There appears before Him a man hobbling upon a crutch. He appeals to Jesus, who at once blesses him, and the man throws away his crutch. Immediately there comes to Jesus a blind man. Christ reaches down, takes a bit of earth, spits upon it and places it upon the man's eyes. Animated dialogue ensues and the man, seeing, walks away.

Raising of Lazarus.

Valor.

Fifty feet $11; full length, about 125 feet, $23.

The tomb of Lazarus is seen here, with Martha and Mary Magdalene, surrounded by relatives and friends, who are mourning the death of Lazarus. The group is apart from the sepulcher as Jesus and His disciples are seen passing by. Mary and Martha, with animated dialogue, beseech Jesus to restore Lazarus to life. Christ is seen crossing to the tomb, and by a motion to two of His disciples the sepulcher is opened and Jesus bids Lazarus to "come forth." Lazarus is seen to rise up from the tomb and come forth in his winding sheet.

The Transfiguration.

Value.

Fifty feet $11; full length, about 135 feet, $24.

This picture is wonderfully life-like. Christ is seen coming upon the mount, with James, Peter and John, who lie down as Christ engages in prayer. The vision of Moses and Elijah is seen as the disciples awake. They fall upon their faces as the vision disappears. Christ lays his hands upon them and they go off, followed by the other disciples, who are apart from Jesus and likewise resting upon the earth.

The Messiah's Entry Into Jerusalem.

Valve.

50 feet, $11; 100 feet, $20; full length, about 110 fet, $22.

Christ is here seen entering into Jerusalem. As He rides between the files of soldiers guarding the city entrance He is followed by His disciples and a multitude of people of all ages who are waving palms and crying "Hosanna." Passing under one of the great archways leading to the city, where a Messianic demonstration was about to be made, a large number of people have joined the procession now seen passing on toward the scene of action.

The Last Supper.

Vamp.

50 feet, $11; 100 feet, $20; full length, about 282 fet, $54.

Christ is here seen at the table, with the disciples seated right and left. Before continuing with the supper, Christ washes the feet of His disciples. Rising from feet-washing, He resumes His place at the table and the supper proceeds. The animation throughout this picture is symbolical and the effect is particularly sublime.

Agony in the Garden.

Vampire.

Fifty feet $11; full length, about 75 feet, $15.

Jesus appears, and kneeling at the foot of a large rock, He prays for the sins of the world. An angel suddenly appears in the background and attracted by the holy light He turns and beholds it. After gazing on each other the angel disappears, Jesus resumes His prayer and finally goes His way.

Judas' Betrayal and the Messiah's Arrest.

Vandal.

Fifty feet $11; full length, about 60 feet, $15.

Christ is here seen in the foreground with His disciples apart from Him, excepting three who lie upon the ground near him as He prays. Judas is seen to look about among the trees and then stride forward and kiss Jesus. Malchus, at the head of a guard of soldiers, orders two of them to advance, Jesus is seized. He surrenders and is dragged away, followed by His disciples.

Christ Before the Two High Priests.

Vandike.

50 feet, $11; full length about 112 feet, $20.

Caiaphas, the high priest then in office, and a fellow priest are here seen in animated dialogue as Jesus is led before them for condemnation. The rabble beseech the high priests to condemn Jesus, who stands meek and lowly. The priests are seen to order Jesus taken before Pilate. A scene of disgraceful conduct towards Jesus here ensues and Christ is dragged off.

Christ Before King Herod.

Vane.

50 feet, $11; full length, about 150 feet, $20.

In this picture you see a servant of Herod approach his throne, and after some conversation Herod orders Christ to be brought before him. His accusers give evidence and on the strength of this Christ is ordered to appear before Pilate.

Christ Before Pilate and the Condemnation.

Vanish.

50 feet, $11; full length, about 140 feet, $27.

Pilate is seen here, as the picture opens, seated upon his throne. Christ, still in the hands of the infuriated mob, is dragged before this hater of the Jewish leaders, who would, if possible, release Him. The action here shows that Pilate unwillingly sentences Jesus. He washes his hands saying: "I am innocent of the blood of this righteous man; see ye to it." The populace then revile Jesus, crown Him with thorns and array Him in "gorgeous apparel." He is dragged off for the crucifixion.

Carrying the Cross.

Vantage.

50 feet, $11; full length, about 100 feet, $20.

This scene exhibits the infuriated cortege on the way to the place of crucifixion. Simon of Cyrene, who has assisted Jesus in bearing the cross, is compelled to leave the entire burden to Christ. Jesus, weary and suffering from loss of blood, staggers and falls under the burden.

The Crucifixion.

Vanilla.

50 feet, $11; full length, about 225 feet, $45.

Jesus is rudely reviled by the excited Jews and is seized and laid upon the cross, where He is nailed, hands and feet, to the rough timber, ready to raise it in Crucifixion. The cross is then raised, and Christ is seen between the other crosses, upon which are hanging the two thieves who were placed there before the Saviour had arrived. Jesus is seen writhing in agony as the cruel soldiers pierce His side with spears, and place the spong filled with hyssop to His mouth. In the end the revilers are startled by the cry: "My God, my God! why hast thou forsaken me?" Then, with a look of forgiveness, He said, "It is finished," and the end came.

Taking Down the Cross.

Vapid.

50 feet, $11; 100 feet, $20; full length, about 150 feet, $28.

This is a very effective scene. The opening shows Jesus as He hangs on the cross in death. Mary, the mother of Jesus, and Mary Magdalene are discovered weeping at the foot of the cross. Joseph of Arimathea and Nicodemus, who have obtained permission to inter the remains, are seen to enter and take down the body of Jesus and carefully wrap it in a white sheet for burial. The rough crown of thorns is taken from the head and the two women kneel and weep as the cortege prepares to depart.

Placing Jesus in the Tomb.

Vapor.

Fifty feet, $11; full length, about 110 feet, $20.

At the opening of this scene the tomb is discovered, and immediately there enters Nicodemus, followed by Joseph and the mourning women. The men are carefully carrying the body of our Saviour and as they enter the tomb Mary, the mother of Jesus, faints and falls into the arms of Mary Magdalene. Joseph and Nicodemus, having placed Him inside the tomb, are seen coming out, and immediately the great stone is rolled before the sepulcher, and, weeping, they depart, leaving Him therein.

The Resurrection.

Vary.

Fifty feet, $11; full length, about 150 feet, $28.

The tomb is here seen as with the great stone rolled away. Outside are two soldiers who have been guarding the body of Jesus. Near the door stand two angels with outstretched wings, invisible to the guards. Mary Magdalene is seen approaching the tomb. She discovers that the body of Jesus has been carried away and beckons to Peter and John, who come to the tomb, and stand looking therein. The angels disappear and Mary sees Jesus standing by and mistakes Him for the gardener. Christ is recognized and they all fall upon their faces and worship Him.

The Ascension.

Vast.

50 feet, $11; full length, about 140 feet, $27.

Jesus is here seen leading His disciples out to Mount Olivet, over against Bethany. There He stops. The disciples gather about Him. Every ear is listening, every eye is on Him. Stretching forth His hands, He blesses those whom He has loved unto the end, and while He is blessing them He suddenly disappears from earth, and a cloud receives Him out of their sight. As He disappears there stand beside them two men clothed in white and a loud voice crys: "Amen. Come, Lord Jesus." The entrance into Heaven, as shown in this subject, is remarkably interesting.

A TRIP TO MARS.

800 FEET.

Unferno.

The astronomers are assembled in a large hall embellished with instruments. The President and members of the Committee enter. Everybody takes his seat. Entrance of seven men-servants carrying the telescopes of the astronomers. The President takes his chair and explains to the members his plan of a trip to the moon. His scheme is approved of by many, while one member violently opposes same. The President after some argument throws his papers and books at his head; the protesting party finally being thrown out of the club room amidst general disorder.

Upon order being restored, the trip proposed by the President is voted by acclamation, but at the moment of leaving nobody has the courage to accompany him. At this stage five learned men make up their minds to go with him; their colleagues break out in applause, the men-servants bring travelling suits, and the six astronomers exchange their gala robes for appropriate dress for the trip.

President Barbenfouillis selects to accompany him, five colleagues Nostradamus, Alcofrisbas, Omega, Micromegas and Parafaragaramus to pay a visit to the construction workshops of the projectile destined to carry them to the moon. They enter the interior of the workshops, where smiths, mechanics, weighers, carpenters, upholsterers, etc., the working hard at the completion of the machine. Micromegas accidently falls into a tub of nitric acid. After the termination of the inspection, a workman descends from the top of the roof and informs the astronomers that if they would ascend to the roof they would witness a splendid spectacle; the casting of the gun. The astronomers hasten to a ladder and climb on to the roof, where they finally arrive. Against the horizon the chimneys are seen belching forth volumes of smoke. Suddenly a flag is hoisted by order of the President. At the signal a mass of molten steel is directed from each furnace into the mold for the gun. The mold pours forth flames and vapor. This causes much rejoicing among the enthusiastic astronomers.

On the top of the roofs of the town pompous preparations have been made; the shell is in position ready to receive the travellers. These arrive, respond to the acclamations of the crowd, and enter the shell. Marines close the breech through which they have passed.

A number of gunners are now pushing the shell up an incline into the mouth of the gun (of which only the back part is visible.)

In the next scene the cannon is fully visible in the distance. It is loaded, the breech is closed; everyone is anxiously waiting for the signal which starts the shell on its voyage. Arrival of Marine artillery, commanded by an officer. The officer gives the signal; the gunner occupies his post, and at the word of command, the gun is fired. The crowds flock together from all parts and gaze at the shell as it disapears into space.

In the midst of the clouds the moon is visible at a distance. The shell coming closer every minute, the moon magnifies rapidly until finally it attains colossal dimensions. It gradually assumes the shape of a living, grotesque face smiling sanctimoniously.

Suddenly the shell arrives with the rapidity of lightning, and pierces the eye of the moon. The face at once makes horrible grimmaces, whilst enormous tears flow from the wound.

The picture changes and shows the immense lunar plains with their seas, ampitheatres and craters. The shell comes down with a crash. The astronomers get out, and are delighted at the landscape which is new to them, whilst against the horizon the earth is rising slowly into space, illuminating the picture with a fantastic light.

The astronomers inspecting the strange country sees craters everywhere.

One of them suggests descending a crater into the interior, but just as they are about to carry out their intention, an eruption takes place, the unfortunate men being violently thrown in all directions.

The astronomers show signs of fatigue after the rough trip which they have just had. They stretch themselves out on the ground and go to sleep. In their dreams they see passing in space, comets, meteors, etc.,—seven gigantic stars, representing the great bear, appear slowly, and out of the stars come faces of women who seem annoyed at the presence of these intruders in the moon. Then the stars disappear in space and are replaced by a lovely vision of Phoebus on the crescent, of Saturn in his globe surrounded by a ring, and of charming young girls holding up a star. They all discuss the arrival of the terrestials in the moon and decide to punish them in an exemplary manner.

By order of Phoebus, snow is falling from all quarters, covering the ground with its white coat; the astronomers are comically agitated under the covers with which they have wrapped themselves in order to sleep.

The cold becomes terrible. The unfortunate voyagers wake up half frozen, and decide without hesitation and in spite of the danger, to descend into the interior of a great crater, in which they disappear one by one, whilst the snow storm is still raging.

The astronomers arrive in the interior of a most curious grotto filled with enormous mushrooms of every kind. One of them opens his umbrella in order to compare its size with a mushroom, but the umbrella suddenly takes root and transforming itself into a mushroom starts growing gradually, attaining gigantic proportions.

The astronomers suddenly notice strange beings coming out from underneath the mushrooms and approaching them, while making singular contortions. These are the Selenites or inhabitants of the moon. These fantastical beings rush on an astronomer, who defends himself, and with a stroke of his umbrella he knocks a Selenite down, who bursts into a thousand pieces. A second suffers the same fate, but the Selenites are arriving in numbers. The terrified astronomers, to save themselves, take flight, with the Selenites in pursuit.

Succumbing to numbers, the astronomers are captured, bound and taken to the palace of the King of the Selenites.

On a splendid throne, surrounded by living stars, the Selenite King is seated. He commands that the inhabitants of the earth, who have dared penetrate into his state, be fetched, and suggests sacrificing them before the united Selenite army. The astronomers are making superhuman efforts to free themselves of their impediments. President Barbenfouillis makes a dash for the King of the Selenites, and lifting him like a feather, throws him violently on the ground. The unfortunate King bursts like a bomb-shell. The astronomers run away in the midst of the general disorder. The Selenite army is pursuing them.

The astronomers run at full speed, turning around each time they are pressed too closely, and reducing the fragile beings to dust, who continue to chase, but, single handed, are not capable of attack as all their force lies in their number.

The still increasing number of Selenites obliges the astronomers to take desperately to flight again, and as they pass through fantastical, picturesque landscapes, still pursued by the Selenites, amongst them they institute a regular massacre.

At last the astronomers have found their shell and quickly shut themselves in the interior; thanks to the advance they have succeeded in gaining over their adversaries. Only one, the President, has been left behind. He arrives, closely pressed by two Selenites. He causes the first to burst by striking him with his hands and kicking the other violently with his feet, he despatches him into space, where he also bursts, then he rushes to the rope which hangs from the point of the shell balanced on the edge of the moon, and letting himself slide down the rope, he gives it an impetus which causes the shell to pre-

cipitate itself into space. A Selenite who at this moment clings to the shell in order to hold it back is being drawn with it, and hanging on to the projectile, accompanies it in its drop.

The shell falls with sickening rapidity. Barbenfouillis clinging to the rope underneath tries to enter the projectile, whilst the unfortunate Selenite, half mad, clings desperately to the shell to save himself from falling off.

The Sea appears. The waves break into foam, the shell is attaining a white heat by the friction with the air in its maddening drop and dashes right into the sea, causing enormous columns of water to gush up. The sea closes over the shell again, and a thick vapor is rising, caused by the scorching hot metal dropping into the water.

We continue following the course of the shell into the depths of the ocean, where amongst the debris of ships, marine plants, the medusae, corals and fishes of all kinds, the projectile reaches land at last. Enormous bubbles of air escape from the bottom of the sea and reach the surface. The shell balances, and, thanks to the hermetically sealed air in its interior, is rising slowly to the surface to the bewilderment of the fishes.

The shell is being picked up by a mail steamer, which, taking it in tow, returns to port. The Selenite is still seen clinging to the shell.

In the market place of the town the authorities are assembled, the crowd awaiting the appearance of the astronomers. The procession arrives; the municipal band advances, followed by marines drawing the decorated shell. Finally the astronomers arrive amidst a general ovation.

The Mayor congratulates the astronomers on their happy return. Crowning them, he confers upon them the Order of the Moon.

The march past of the fire brigade and marines takes place. On the square appears the commemorative statue of the trip, representing President Barbenfouillis vanquishing the moon, with this device: "Labor Omnia Vincit."

The marines, the astronomers, the crowd, the Mayor and councillors join in chorus dancing around the statue to the President.

SPECTACULAR TABLEAUX.

"BLUE BEARD."

700 FEET.
Underwood.

In 12 Scenes with Dissolving Effects, Tricks and Spectacular Tableaux.

SCENES.

1 **The betrothal of Blue Beard.**
2 **Preparing the wedding breakfast.**
3 **The wedding feast.**
4 **Blue Beard departs on a journey.**
5 **The forbidden chamber.**
6 **A troubled dream.**
7 **Blue Beard's discovery and condemnation of his wife.**
8 **On the tower looking for help.**
9 **At the place of execution.**
10 **The arrival of the deliverers.**
11 **Death of Bluebeard.**
12 **Apotheosis. The eight wives over Blue Beard's corpse.**

Scene 1—The Betrothal of Blue Beard.

At the commencement is seen a magnificently furnished audience chamber situated in the interior of an ancient castle. The Lord of the castle and his wife are giving a grand ball, in which a large number of beautiful and graceful maidens are actively engaged. In the midst of the festivities a herald enters, announcing the visit of Blue Beard, who enters immediately afterwards, surrounded by his suit. The dance is at once stopped, and the owner of the castle inquires the reason of Blue Beard's unexpected visit. He explains that he is contemplating matrimony, and desires to

select a wife from amongst the bevy of fair maidens that are present at the dance, to which the owner replies that he is at liberty to plead his own cause, and Blue Beard proceeds to press his suit with a number of damsels, who, however, pointedly refuse to have anything to do with him, owing to his evil face and horrible blue beard. Becoming infuriated at his treatment, Blue Beard causes his attendants to display his vast wealth, consisting of plate, bags of money, jewels, etc., and tries to accomplish with his fortune what his face had failed to do. Taking some rings and bracelets from the glittering heap, he offers them to the daughter of the Lord, who still repels his advances, but ultimately is compelled to accept Blue Beard as her affianced husband, owing to her father becoming overcome with avarice at the sight of such vast wealth. Blue Beard, overjoyed at the result, immediately proceeds to draw up the Marriage Settlement, with the assistance of the lawyer that he has brought with him, but, upon the lawyer's clerk asking him for a fee, he promptly loses his temper again, and after soundly kicking him and his books about the room, flings him heavily out of the door. In conclusion, Blue Beard, taking the hand of his future bride, leads her away, followed by an admiring crowd.

Scene 2—Preparing the Wedding Breakfast.

The scene here opens in a large kitchen, where a number of cooks are busily employed in preparing the wedding breakfast. Blue Beard and his bride pay a visit of inspection, and pass along toward the banqueting hall. The chef then orders dinner to be served, and a procession of immense pastries, joints, dishes, etc., takes place. Suddenly a scullion seizes a bunch of carrots and flings them at a kitchen wench who is plucking a fowl. She immediately flings her basket of feathers at an inoffensive waiter, who retaliates by flinging a large cabbage at her, but, being a very indifferent marksman, he hits a cook who is stirring a large cauldron of soup a terrific smack on the side of the head, causing him to plunge head first into the liquid, and illustrating the proverb of "too much cook spoiling the broth."

Scene 3—The Wedding Feast.

The interior of a banqueting hall is seen, with an immense number of waiters preparing the tables. The arrival of guests is then announced, and Blue Beard enters with his bride, followed by a host of invited guests. Lady Blue Beard is magnificently apparelled, her dress bearing a train 10 feet in length, which is carried by eight high-born pages. The company then seat themselves, and a scene of revelry occurs.

Scene 4—Blue Beard Departs on a Journey.

The wedding festivities being ended, Blue Beard is here seen standing at the gate of the castle bidding farewell to his wife previous to his starting on a journey. Handing her the keys of the castle, he gives her permission to penetrate into every room, with the exception of one, the key of which he points out, and threatens her with the most horrible penalties should she dare to disobey his commands. After having very forcibly relieved his mind on the subject, and given her to clearly understand what she may expect if she trangresses, he starts off on his trip. After the departure of her husband, she makes a tour of the apartments, and coming to the forbidden chamber, debates in her own mind whether to enter or not. At this critical moment, the Demon of Curiosity leaps out of a large volume on the shelf, and impels her to disobey her husband and penetrate the secrets of the forbidden chamber; having accomplished his purpose, he again disappears into the volume, leaving a trail and flame and smoke behind him.

Scene 5.—The Forbidden Chamber.

Lady Blue Beard is now in the forbidden chamber, which she finds in complete darkness, but going to the window she unfastens the latch and throws a flood of light upon the scene. Turning around, she is petrified with horror at the sight of seven of Blue Beard's former wives, all dangling neatly from a rope stretched across the room. In her terror she drops the key upon the floor, and upon recovering it finds it smeared with

blood, and all her efforts to remove the stains are ineffectual. The Demon of Curiosity again appears to the unhappy woman, and jeers at her frantic efforts. At last almost demented, she throws the key away, when it assumes larger dimensions, and ultimately resolves itself into a good fairy, who informs her that although the stains on the key are permanent, and that consequently her position is most precarious, she will do her utmost to extricate her from her danger. After this declaration, the fairy diminishes, and the key resumes its natural proportion.

Scene 6—A Troubled Dream.

Lady Blue Beard is here seen slumbering on her couch, while at the foot of the bed the Familiar Demon is seen, causing her unconscious mind to be troubled with the most dreadful dreams. Tossing about in her sleep, the vision of the seven previous Lady Blue Beards, all neatly dangling from a rope, again appears to her, to be followed by the even more terrible impression of the infuriated image of Blue Beard, with drawn sword, proceeding to execute his vengeance and make her in a fit condition to take her place on the rope with her seven unfortunate predecessors. This awful delirium having passed, the unfortunate woman sees her room filled with blood-stained keys of all shapes and sizes, dancing around her bedchamber, and no doubt the Demon would have manufactured a still more horrible nightmare, had not the good fairy arrived in the nick of time, and driving him away from the bedside, sent her poor distracted protege into a refreshing slumber.

Scene 7—Blue Beard's Discovery and Condemnation of His Wife.

Lady Blue Beard occupies her time continually in trying to rid the key of its damning smear, but without success, and at last her husband returns and finding her so engaged, asks her what she is doing. She being distracted with fear, is unable to invent an excuse, and Blue Beard seeing the blood-stained key, and understanding that his commands had been disobeyed, goes mad with rage, and prepares to slay her where she stands, and it is only with the greatest reluctance that he grants her permission to retire to the lookout tower for two minutes to prepare herself for eternity. Even during these two minutes he is constantly going to the staircase, and shouting to her not to waste time, and at last he bounds up the stairs four at a time to drag the unfortunate lady to the place of execution.

Scene 8—On the Tower Looking For Help.

Lady Blue Beard is seen here supplicating help from Heaven, whilst her sister, seated on the summit of the tower, is anxiously watching to see if help is near. Ever and anon the unhappy wife ejaculates, "Sister Anne, Sister Anne, can you see anybody coming?" and at last her sister replies that she can see her two brothers approaching the castle, and waves her handkerchief, making signals of distress, and trying to hasten their approach. At this moment Blue Beard appears on the scene, and, seizing the unhappy lady by the hair of her head, violently drags her down the staircase.

Scene 9—At the Place of Execution.

Blue Beard is seen dragging his wife in the most brutal fashion to the place of execution, and, disregarding her entreaties for mercy, proceeds to slowly sharpen an enormous knife in order to behead the lady. He is interrupted by a terrible uproar, and pauses irresolutely.

Scene 10—The Arrival of the Deliverers.

The door is here forced violently open, and the two brothers of Lady Blue Beard rush into the room, one being a Dragoon, and the other a Musketeer. Drawing their swords, they advance towards Blue Beard, who, nothing loth, prepares for the attack.

Scene 11—Death of Blue Beard.

A terrific contest ensues, Blue Beard fighting desperately, and although he manages to disarm one of his adversaries, he is transfixed by the sword of the other, pinning him against the wall, and

being mortally wounded, proceeds to expire with convulsive contortions, whilst the two brothers and sister of Lady Blue Beard, do their best to reassure her. The old familiar Demon appears here for the last time, but before he can do any harm the good fairy arrives and defeats him, and causes the seven wives of Blue Beard to come to life again. This kills Blue Beard, and seven gaily attired Lords appear and marry the happy widows.

Scene 12—Apotheosis. The Eight Wives Over Blue Beard's Corpse.

This is a beautiful landscape picture. In the foreground Blue Beard is seen lying dead on the ground, whilst the wife and two brothers are standing round him. In the air is the Good Fairy, seated in a beautiful chariot, drawn by swans, from which elevation she is seen blessing the union of the seven lords and their resurrected brides.

"CINDERELLA."

430 FEET.

Understand.

There is no other story in the English language that has such a strong hold upon the imagination and affections, as the story of Cinderella, her wrongs and her final triumph over her wicked sisters, all due to her innate sweetness of character. It is a fairy tale that carries with it a lesson to every human heart, and will live as long as love and pity are in antagonism to hatred, malice and deceit.

The child is to be pitied who does not know of Cinderella in her misery and rags and her unhappiness at not being allowed by her wicked sisters to attend the ball. The Good Fairy, The Rats, The Mice and the Pumpkin transformed into a fine carriage, prancing horses and silvered harness, and the grand bewigged footman and drivers. The poor despised girl transformed by a wave of the fairy's wand from her rags and tatters into a beautiful woman dressed in silks and satins and glittering with jewels. A woman so beautiful that the great prince fell in love with her and married her.

The transformation of the scullery maid into a beautiful princess; The Rats Mice and Pumpkin into a grand equipage, it is a wonderful transformation.

JACK AND THE BEANSTALK.

400 FEET.

Undertalk.

A Grand Spectacular Performance in Nine Scenes.

Scene 1—Trading the Cow.

Jack's mother, being very poor, has dispatched him to the market to sell her only cow that they may not starve. The good fairy meets the village butcher at the bridge and informs him that Jack will pass that way with a cow which he can doubtless purchase for a hatful of beans, Jack being a very careless and foolish lad. The fairy vanishes, and Jack appears upon the scene leading a cow. The bargain is struck, and Jack runs away to show his mother what he considers a very gratifying price for their beautiful animal.

Scene 2—Jack Returns With the Beans.

Shows Jack's return to his mother's cottage, bringing the beans in his hat and showing them to her in great glee, his mother's disappointment and scolding, which ends in Jack being sent supperless to bed, and the mother throwing the beans in the garden in great anger.

Scene 3—Growing of the Beanstalk.

A night scene in the garden, with beautiful moonlight and cloud effects. The good fairy appears, and waving her magic wand, commands the beanstalk to grow; and lo and behold, from the hatful of beans that has been so ruthlessly thrown into the garden, a beanstalk of great size is seen to grow in a few minutes, and to climb up the cliff above the clouds.

Scene 4—Jack's Dream.

Showing the interior of Jack's bedroom, with the moonlight streaming through the window. The good fairy appears and stands beside Jack's cot directing his dream. Jack dreams of the growing beanstalk and the award that awaits he who dares to climb it. Next he sees a vision of the Horn of Plenty, bags of the giant's gold and the talking harp, which dances before him in a weird manner. One by one these articles appear and disappear in the picture, coming as if from the dim distance, and as quickly and silently fading away. The climax of this scene is reached when the hen which lays the golden eggs walks into Jack's chamber. An egg is left on the floor, which suddenly grows to an enormous size, breaks in two, and there appears in its center Jack's little fairy, who is afterwards to make him happy for life.

Scene 5—Climbing the Beanstalk.

Jack awakes in the early morning and looking out from his window, finds the enormous beanstalk which has grown above the clouds. Remembering his dream of the night before, he believes he can climb it with ease, but also remembering his mother's scolding for trading the cow for the beans, he is prompted to be cautious, and concludes to consult his mother. She protests vigorously against his climbing the beanstalk, but Jack sending her into the house on a pretext, start up the beanstalk without her knowledge. The mother returns and is frantic when she finds Jack has gone up beyond her reach. She scolds and commands him to return, but the dauntless boy only laughs and continues to climb. His playmates who are calling for Jack on their way to school, witness Jack's start on his perilous journey, and joining hands, they dance about the beanstalk in great numbers, cheering and waving their hats at the brave boy.

Scene 6—Jack Above the Clouds.

Here we dissolve the view and show Jack two-thirds up the beanstalk, far above the clouds, with his mother's cottage and the hilltops a great distance below him. He is still tirelessly climbing his ladder of bean vines, and pauses as he reaches a dizzy height to wave his hat to his playmates and mother.

Scene 7—Arrival at the Top of the Beanstalk.

Jack arrives at the top of the beanstalk in what appears to be a fairyland. He is very tired and sleepy and lays down in a bed of moss to rest. He soon falls asleep, and good fairy again appears and tells Jack the story of the giant, who, many years ago, killed and robbed his father, (who was a knight residing in a castle,) and drove his mother from their home. She then causes a vision of the Giant's castle to appear before Jack, and commands him to go to the Giant's house where great fortunes await him. Jack's enthusiasm is fired by the story of his father's wrongs and he immediately sets out to obey the commands of the fairy.

Scene 8—The Giant's Kitchen.

Shows Jack's arrival at the Giant's house and being admitted to the kitchen by the Giant's wife. The Giant suddenly enters, and in great fear lest he kill and eat the little boy, the good wife hides Jack in a large kettle. The Giant comes in and roughly demands his supper, then his harp, bags of gold and the hen which lays the golden eggs. He finally falls asleep from the playing of the harp. Jack creeps from his hiding place in the kettle and steals the hen and as many of the bags of gold as he can carry away. Just as he leaves the kitchen door the Giant awakens, and seizing his great cudgel chases our little hero, who is now thoroughly frightened.

Scene 9—Jack Descending the Beanstalk and Death of the Giant.

The chase to the beanstalk has been very close, but Jack reaches it a little ahead of the Giant. He throws the bags of gold down into his mother's garden and quickly scrambles down with the precious hen hanging over his shoulder. Reaching the ground first, he hastily commands his mother to bring him the ax, and vigorously chops at the beanstalk until it falls in a heap, bringing the giant to the ground with a mighty crash, breaking his neck and instantly killing him. Here the good fairy again appears and informs Jack that he has acted like a brave knight's son and that he deserves to have his inheritance restored to him. She waves her magic wand and lo, Jack's costume is changed from that of a peasant boy to a young knight and his mother is likewise transformed from a peasant woman to a lady.

"LITTLE RED RIDING HOOD."

550 FEET.

Underway.

Scene 1—The Kitchen of Mr. Plumcake.

Inside a picturesque kitchen in the country. The pastrycook, his wife, and the assistants are working; the one is selling the cakes to the customers, the others moulding the dough or putting the cakes into an enormous oven. Little Red Riding Hood, sitting near a table, is reading a book. Her father and mother having left the kitchen, the little mischievous girl begins to skip all round, and she falls down on the back of a poor workman who is kneading the bread, the poor fellow toppling over head first into the mixing trough. He is taken out by the other pastry cooks, who wash his face and again make him presentable. The parents of Red Riding Hood return, and after scolding their girl, hand her the traditional cake and the pot of butter which she is to carry to her grandmother.

Scene 2—The Main Street of the Village.

The scene gradually changes and shows the main thoroughfare of the village. In the back ground on the hill is noted the windmill of the "Merry Miller," and near it is the grandmother's cottage. On the left is the path leading towards the mill, while on the right, outside of the kitchen, are the villagers going to work. Little Red Riding Hood kisses her parents and proceeds along the pathway towards the cottage of her grandmother.

Scenes 3 and 4—The Forest. Dance of the School Girls.

A picturesque scene with a bridge and a brook running beneath the trees. Red Riding Hood, instead of making haste, lingers for the purpose of gathering flowers. Sudden appearance of the wolf to the terrible fright of the little girl. The wolf addresses her soothingly, and asks her where she is going. After her reply he hastens to arrive before her at the grandmother's cottage. Red Riding Hood continues to enjoy herself, thinking she has plenty of time; she meets with her mates coming from school and joins them in a dance. After their departure she thinks of her mission to her grandmother, and, crossing the bridge, is seen running towards the cottage.

Scenes 5 and 6—The Windmill and the Merry Miller.

We are now transported to the top of the hill. The center of the picture is occupied by the splendid windmill of the Merry Miller, known as "Father Careless." He arrives on the scene accompanied by his donkey, "Clever Jack," loaded with heavy bags of corn. Comical sketch, in which the donkey refuses to go further, kicking his master and throwing down his load of bags. The miller tries to replace them again, but

without success. At last he resolves to put the bag upon his own shoulders, and goes to the mill followed by the donkey, who struts along in a most amusing way. The sails of the mill are then seen revolving.

Scene 7—The Grandmother's Cottage.

Arrival of the wolf at the door of grandmother. He knocks at the door, and, according to the tale, pulls on the rope, the door opens itself, and the wolf enters. This scene is then changed to the interior view of the cottage, the sections of which open in all directions and show the interior of the bed room and the arrival of the wolf. (Fine example of stage engineering.)

Scene 8—The Grandmother's Bed Room.

The poor old woman is sleeping in her bed. Before she has had time to appreciate her danger the wolf jumps on to the bed, and after a comical fight, eats the grandmother, and attiring himself in her nightcap and nightgown, gets into bed, and awaits the arrival of Red Riding Hood.

Scene 9—The Pursuit of the Wolf.

The little girl finally arrives, and after knocking at the door walks into the room. She seats herself on the bed, which is occupied by the wolf instead of as she thinks by her grandmother. Expressive pantomime: (Oh! grandmother, how big your eyes are. They are to see you better, my child, etc.) Just as the wolf is going to eat the poor girl, the pastrycooks, who were sent to fetch Red Riding Hood, arrive, her parents having become anxious on account of her long absence. Beginning of the pursuit of the wolf, who after having thrown down the men, jumps through a window, breaking the glass, and is followed by an increasing number of bakers. (Change of Scene.) The pursuit continues into the forest, the wolf being followed by the crowd of villagers and pastrycooks still wearing the nightgown and cap of grandmother.

Scene 10—The Steep Rocks and Waterfall.

A splendid scene, showing a torrent of water spanned by a rustic bridge tumbling over a series of rocks. A guard understanding the case is placed in ambush behind the rocks. The wolf approaches, and is seen running over the bridge. The guard kills him with his gun. Death of the wolf. In his agony he turns somersaults, and finally falls against the balustrade of the bridge, breaking it, and tumbles down into the stream. Arrival of the pastrycooks, all out of breath after their long race, they pull the body of the wolf out of the water and carry it away upon a wheelbarrow.

Scene 11—Return to Village.

We are now on the principal square of the village. A river with a stone bridge crosses the same. On the left is shown a big stand for the town officials. Flags at the windows, with banners announcing the festival. On the place some countrymen and countrywomen in their Sunday clothes dance, while the countryman placed on the parapet of the river plays on a hurdygurdy. Arrival of the procession of the authoritites, guards, firemen, the Mayor, Councillors, Municipal Band, scholars, sporting clubs, villagers, etc. These are followed by the pastrycooks, bringing the wolf's carcass stripped of his skin. The father of Red-Riding Hood cuts off the head of the wolf and places it on the top of a flag pole, and splitting the body, it is then roasted over a big fire amongst the rejoicings of the crowd.

Scene 12—Apothesis.

In a sumptuous and original scene composed of cakes and all kitchen utensils of enormous size, a great number of charming pastrycooks (men, women and children) are cheering Red Riding Hood in her triumph. Just as St. George kills the Dragon, so Red Riding Hood pierces the wolf with a long lance. The group of Red Riding Hood and the wolf is placed on a pedestal formed of large cases and enormous butter tubs, etc., etc. A splendid finish to the series.

MAGICAL FILMS AND ILLUSIONS.

The Astronomer's Dream, or the Trip to the Moon. Copyrighted. 1200 feet.

1200 feet—Underwove.
300 feet—Underwind.

In the opening of this film is seen the Astronomer intently poring over his book, evidently dumfounded at some phenomena he has seen in the sky, and the cause of which he is seeking for. Suddenly, in a cloud of smoke, Satan appears and surprises the Astronomer. At the command of the Fairy Queen, who suddenly appears, Satan vanishes, and she, making a few passes over the Astronomer, awakens him, and as he goes forward to meet her she disappears. The Astronomer proceeds to draw a globe on the blackboard, after having discovered what he had been seeking for in the volume lying on the table, and drawing a small circle at the head of the blackboard, which is presumed to be one of the lesser lights of the Heavens, and standing aside to view his work, the smaller circle suddenly moves downward on the screen and attaches itself to the globe, when the entire drawing immediately becomes an animated picture of a jumping jack, much to the surprise and astonishment of the Astronomer. The Astronomer is dumbfounded, and going over to the blackboard he lifts it from the easel, when it disappears from his hands. Grasping a small telescope to find where and how the blackboard escaped, this also leaves his hands as if by magic, and he rushes back to the book on the table to seek for the meaning of this wonderful procedure. He then picks up the volume from the table, which also disappears, and drawing the table over in order to face the moon he rests himself on the end of it, when the table disappears throwing him violently to the ground. He is thoroughly frightened by this time, and drawing a stool over to the place where the table had been, and seating himself on the stool, he proceeds to examine the face of the moon closely, when the chair suddenly disappears and he is again thrown to the ground. The Astronomer is very much excited, and rushing over to the large telescope he tries to discover by what means all his paraphernalia had vanished.

The tricky moon now appears, and it is safe to say that a more hungry moon than this was never seen. She begins her repast by eating the immense telescope used by the Astronomer in the former picture. The moon rolls her eyes forward and backward, opens her large jaws, showing her immense teeth, and proceeds to chew the telescope until nothing remains of it but a lot of dust, which she finally ejects on the floor; she apparently enjoys the repast, much to the surprise and discomfort of the Astronomer. The Astronomer flies around apparently wild at the loss of his wonderful telescope. It is amusing and also amazing to see the moon eject the telescope in powderlike form, and the Astronomer throws himself down in disgust on its remains. Suddenly the moon opens wide her mouth and there comes forth a tot of about five summers. She is immediately followed by two others, and they proceed to dance around the Astronomer, and vanish one at a time until but one is left. The Astronomer, picking her up, thinking he could keep her, hugs her tightly in his arms, but she also vanishes. Tired and heart broken the Astronomer grasps a broom and attempts to strike the moon, when she suddenly vanishes and in the distance laughs at him, rolling her eyes forward and backward, apparently convulsed with laughter.

The Astronomer finally gives up in despair and seats himself in the corner of the room, watching the moon as it laughs and squints at him. The moon suddenly changes to a crescent, and a fairy appears sitting comfortably on it.

The Astronomer sits and gazes wildly at the moon, when a figure appears before him and as he picks up the small telescope to examine the crescent, the veiled figure which stands before him throws back its veil and becomes animated, and he rushes forward and grasps it, when to his utter amazement it leaves his arms and disappears in the air. He gropes wildly for it, and finally seats himself on the chair again, when the Fairy Queen appears in the crescent. She first seats herself, and the Astronomer puts his arms out for her, thinking perhaps he can reach her, when she disappears and in her place there stands a marble statue of a man. The Astronomer, in his efforts to reach her falls to the ground. Rising and seeing the statue he is so incensed that he grasps a club, and as he is about to crush the statue it suddenly becomes alive.

The Astronomer is now thoroughly disheartened, and the large moon again appearing to his view he throws himself into it, and the moon, winking one eye, proceeds to chew him up to her own entire satisfaction. The moon's large teeth are seen to sink into the Astronomer again and again until he is reduced to small pieces, when piece by piece he is ejected from the moon's mouth and lies there one piled on the other. Suddenly, in a cloud of smoke, Satan appears and makes a few passes over the remains of the Astronomer, but the Fairy Queen drives him off again. She proceeds to pick up different parts of the Astronomer and hurls them across the room, and piece by piece they take their proper position in the chair, until the Astronomer is again seated as he was before, with the exception of his head, which she finally picks up from the floor and places on his shoulders. Making a few passes over the entire figure the Astronomer suddenly comes to life again. He moves forward to grasp the Fairy Queen, when she disappears. The scene is again laid in the Astronomer's observatory, and the Astronomer, seating himself at the table, falls asleep over his volume, which he has been studying.

All the nursery rhymes are brought into play in this beautiful film. You see the old favorite rhyme,

"Hi Diddle Diddle,
The cat and the fiddle
The cow jumped over the moon,
The little dog laughed to see the sport
And the dish hopped away with the spoon."

It is indeed a funny sight to see a cow jumping over the moon, but it is plainly shown in this marvelous moving picture.

We also make this film without the nursery rhymes, in a strip 300 feet long, which is complete in itself.

Inexhaustible Cab, 90 feet.

Under.

This is a remarkable picture. A hack drives up to the curb on a prominent thoroughfare and a clown jumps out. He acts as coachman and proceeds to fill the hack by notifying the passers-by to get in. Thirty-two persons enter the carriage built to contain but four, but none are seen to leave it. The picture concludes by the clown trying to force a stout woman into it who is too wide to enter. He assists her with a barrel stave after which he jumps into the air and disappears, and the hack drives off. An excellent illusion.

Mine Explosion and What Followed, 60 feet.

Ugly.

A number of Italians are seen laying a mine to blast certain rock that lies in their path. The mine is finally laid, and the fuses lit, and they all disappear with the exception of one, who, forgetting what has taken place, seats himself directly over the mine and prepares to enjoy his mid-day lunch. The explosion follows and he is thrown in the air. After the smoke clears away his hat finally falls and he follows shortly after. Everyone viewing this picture shudders to think that this man has been blown to pieces, for by the time he reaches the ground one is bound to imagine his crushed by falling on the rocks. Judge of the surprise in store, however, for those in the audience when the man arises with a frightened look on his face and dashes from view.

The Tramp's Interrupted Nap, 130 feet.

Udder.

Two tramps met on the railroad, and after shaking hands one departs, leaving the other in the center of the track, who seats himself on one of the ties and proceeds to eat his mid-day luncheon, occasionally taking a drink from his black bottle. He falls asleep and is struck by a fast express running at the rate of 50 miles an hour, and is literally ground to pieces. The train crew return to gather up his remains on a board, and attempt to carry him away when he returns to life and pulling a bottle from his pocket takes a long draught, much to the amusement of the men who were carrying him.

Hurry Up, 50 feet.

Ulcer.

Here is one to fool you. As the characters disappear in the air you sit and wonder "how it happened." By no visible aid they jump over a 15-foot wall and appear again to go through the same manoeuvers, much to your surprise and amusement.

Chameleon Man, 130 feet.

Ullage.

This is rich. While looking at this man he changes completely into different characters. He mounts a table or a chair and jumps off. Before reaching the ground his costume, manner and facial expression is entirely different. This will keep you guessing.

The Magical Tramp, 65 feet.

Ultimate.

This is funny. A tramp is seen performing with magical effect. He seats himself on a stool which is instantly occupied by a pretty damsel. This is repeated twice over, after which he places the three together and by magic makes one stout one of all. Hitting her on the head with his hat he reduces her to a child. He brings her again to her natural self and then produces the three from the one before him. In his attempt to embrace each one separately they disappear and he is successively thrown to the ground. Excruciatingly funny.

Mysterious Transformation Scene, 160 feet.

Ultra.

In which so many transformations take pace that it is most bewildering to the onlooker. We first see a man handling a figure of a young girl who suddenly comes to life. He lays her on a board, wraps her up in a large cloth and ties both ends thereof. Taking a large saw, he proceeds to cut the bundle in half, which rolls to the floor in two pieces. They are then in the shape of two cones. Taking up one, he shakes a girl out of it and does likewise with the other one. Retaining the last cone in his hand, he succeeds in producing six additional girls who after displaying themselves march out of the picture The man then calls an assistant and instructs him what to do. The assistant takes the heads from off the girls and places them on a board held high over the head of the performer, and who proceeds to hold conversation with the two heads, after which he restores them to their proper places. The picture is mystical throughout and will not fail to receive great applause.

The Three Martyrs. 50 feet.

Umbrage.

This is a grand conception. The picture opens showing the immortal Abraham Lincoln, the great war President. It dissolves into that of another martyr, James A. Garfield, and finally closes with a speaking likeness of the lamented William McKinley. This film will stir any audience to enthusiasm. It shows in the proper order portraits of the three martyred Presidents of the United States.

Cagliostro's Mirror, 65 feet.

Umpire.

Another magical trick well worth having. A large frame is seen hanging on the wall. Suddenly a basket of flowers appears therein, followed by a picture of a beautiful lady. This picture becomes animated and pleads to be taken out. The visitor approaches to comply with her request; she fades into a skeleton and from that to a huge satan's head. Wonderful; startling.

Black Art, 150 feet.
Umbel.

Here is another illusion. First we see a magician stand his assistant upright and using his arm for a pump handle causes a volume of water to issue from his mouth equal to that from a pump. He fills a large vessel of water in this manner and while the assistant holds it aloft, it suddenly catches fire. He then produces several fish in like manner which his master places in an aquarium near at hand and they can be plainly seen swimming around. They then take two large scarfs and fling them in the air several times, twisting them in numerous shapes and unwinding them, produce two beautiful girls, who disappear as mysteriously as they came. All this and more is seen in this wonderful magical picture.

Bathing Made Easy, 100 feet.
Umber.

Two men arrive on the banks of a river and proceed to disrobe preparatory to a plunge in the cool water. They divest themselves of their clothing, having prepared themselves with trunks under their outer garments before they left home. Plunging into the water they swim about for some time and then the fun commences. They come out of the water backward, feet first. Their clothes meet them half way, and in no time they are fully dressed. It is amusing to see a shirt rise from the ground and present itself to the owner thereof who proceeds to get on the inside of it. One man is seen to smoke a pipe continually, never removing it from his mouth even when he is in the water. This is laughable.

The Sketch Artist Outdone, 100 feet.
Umbles.

The picture opens showing a large easel on which is mounted a canvass. The Sketch Artist enters and taking up his brush and palette proceeds to mix his paints and proceeds to draw the picture of a man.

Almost as soon as he has painted in the features, the head assumes life, likewise each arm and leg after which, the Artist stepping back to admire his work, we find that he has draws a fac-simile of himself. The picture and the Artist hold a short conversation together after which the Artist takes his departure and his counterpart takes up the work and draws a beautiful landscape.

When the work is almost completed, he jumps in the air as though he were not tall enough to reach the top of the easel and when he lands again on the floor, the picture is complete. He turns and faces the audience and suddenly jumps backward into the picture destroying it totally and remains stuck in the top with his head protruding. Finally he withdraws and emerges from the rear of the canvass and bows himself out of the picture.

The One Man Orchestra, 130 feet.
Unable.

A musician attempts to amuse his audience, but fails. He resorts to magic and causes three chairs to appear on each side of him, making seven in all. Seating himself on the end chair he apparently leaves his body there but passes on to each succeeding chair, until all seven are occupied by the same person. They then proceed to play music, led by the middle man. Finally they cease to play and disappear as mysteriously as they appeared. This picture is full of rich magical effects and warranted to please the most critical. The photography is beautiful.

Barber Up-to-Date, 50 feet.
Unapt.

A man enters a barber shop and after the tonsorial artist lathers him, he lifts off the customer's head, carries it to the washstand, shaves him and after washing off the suds, places the head on his shoulders again, whereupon the customer pays the barber and withdraws. This is one of the funniest pictures ever seen.

Wonderful Magic, 80 feet.
Unaware.

This is truly wonderful. To see how the magician transforms glass into flowers and dark liquid into light without leaving your sight is remarkable to say the least. This picture is sometimes called Flowers and Glass. The best magic film we have ever made.

Fun at a Children's Party, 55 feet.

Unavoid.

Here is one to please the children. A group of bright young girls are each supplied with a plate in each of which the eldest girl pours some water. She seats herself on a chair surrounded by the others and they follow her motions. She places her hand in her dish, rubs it on her face making motions as would suggest a mustache and side whiskers, after which she rubs her hand under the plate, goes through the same motions and imitated closely by the group. As each one rubs her hand under the plate and then to her face, the plates having been blackened by lamp black prior to the beginning of the game, all but the leader is marked up in such a manner as to create bursts of laughter. After she tires of this game she procures a mirror and shows the group how they have disfigured themselves, when they all take her and give her a dose of her own medicine. This is really funny and the photography is excellent.

Grandma and the Bad Boys, 110 feet.

Unbar.

Two bad boys conceive the idea to play a trick on their Grandma and while she is in her old arm chair knitting, they fill the lamp chimney with flour and set the lamp in its accustomed place. One tickles Grandma behind the ear with a straw and annoys her to such an extent that she rises and seeing no one about, prepares to light the lamp. Immediately upon taking the chimney from the lamp, she is deluged with flour. She then discovers the boys under the table, and dragging out each one by the ear she dowses them in the flour barrel, and then gives them a good licking. The animation is exceedingly fine in this picture.

Twentieth Century Building, 75 feet.

Unbelief.

If you want to see how they propose to build during the 20th century look at this film. The workmen do not have to carry the bricks and mortar up on their shoulders any more. They merely pass the hod out of the window and the bricks lift themselves up from the pavement and place themselves in the receptacle provided therefor. Other startling effects are seen all of which make this film a novelty wholly in a class by itself. Excellent.

The Wrestling Sextette, 155 feet.

Unbend.

Two women are seen to wrestle in tights. One is vanquished and they come forward to bow to the audience. They then each throw a white sheet over themselves and immediately taking it off they are seen to be clothed in full black dresses. They are suddenly transformed into two men who proceed to wrestle until one is vanquished and is torn to pieces by his partner who finally puts him together and they then bow to the audience and vanish from the picture. A short stout man and his very tall lean companion appear. The skinny man tries to wrestle with the stout person and tries to lift him off of his feet which he fails to accomplish. He attempts this on two or three different occasions when the fat man falls on him and flattens him out so that he can hardly be seen. The fat man rolls the skinny man up like a ball and his entire body appears to be of the same thickness as a sheet of paper. Finally the thin man fills up and returns to life and taking the fat man unawares throws him to the ground and jumping on his stomach, the fat man explodes and a thick white powder is seen to rise in the air. This is exceedingly funny and exceptionally good.

The Devil's Castle, 250 feet.

Unbosom.

One of the few illusions that is rich in effect is the Devil's Castle. Men and pieces of furniture disappear with lightning rapidity, and one is at loss to know where they go. One of the characters in the picture, by merely making a few passes with his sword on the floor, causes Satan to appear in a puff of smoke, as if from the ground. He vanishes immediately when the Cross is held before him. Some of the characters are transformed into various shapes, and the entire subject is full of animation and effect. This film was made after the drama of Faust and Marguerite. This is a marvelous film.

X-Rays, 65 feet.

Unbias.

A professor is seen applying the X-ray to a patient. While the instrument is in operation the man's skeleton leaves his body and his clothes sink to the floor. The professor becomes frightened and hurriedly restores his patient to his normal state, and during a heated argument over the price to be paid, they engage in a scuffle, overturn the table on which the apparatus is placed and the tube exploding affords great excitement and surprises.

The Extensive Wardrobe, 80 feet.

Unbind.

This is a new version of the old subject but is far superior, in that it contains more action and being taken slower remains on the screen longer than an ordinary 100 foot film. A man is seen to enter a room and takes off his hat which he places on a table. Hats in profusion appear on his head, one after the other; no sooner does he remove one than another takes its place on his head. This is repeated when he removes his coat and vest, and in the end he appears to lose his reason. Marvelous.

The Devil's Amusement, 150 feet.

Unblest.

Here is a film that will enthuse any audience. Satan seems to be in a particularly good humor, and in his antics he performs wonderful changes. The subject on which he performs his black art is a female weighing over 300 pounds. By merely passing his hand over her, he changes her head into that of a Donkey, from that to a Lion, then to a Pig, from that to a Frog, then to a Bear, and finally restores her to her natural self. As if by magic a child appears on the scene, and a cake walk takes place between the 300-pound beauty and the little tot of about 40 pounds. The child suddenly disappears, followed by our friend of great weight. A large globe is seen in the background, to which Satan gives his final attention. Passing his hands over it, the globe parts, and an imp jumps out. After performing a number of acrobatic feats, he disappears, no one knows where, and Satan causes the globe to produce another one of his imps, who, with his master, finally disappears from view. This film is decidely good and full of action.

The Bewildered Astronomer, 150 feet.

Unbold.

Another pretty illusion is the film of the Bewildered Astronomer. The old man is truly bewildered when everything that he handles disappears, no one knows where. The picture is full of life and action and will amuse any audience. It keeps the audience guessing all the time, where the objects go when they leave the hands of the Astronomer.

Snicklefritz Has a Hot Time, 53 feet.

Unborn.

This is a side splitter. Dutchy Snicklefritz finds every place he attempts to sit down on uncomfortably hot. It was probably he who suggested the old song, "A Hot Time in the Old Town To-Night."

The Tramp's Dream, 170 feet.

Unbow.

Here is shown a full fledged "hobo" taken from the real article. He selects a cool, shady place under a tree and proceeds to eat his lunch, which consists of bread, which he no doubt "swiped" while the dog was out. After satisfying his ravenous appetite, he places his bundle under his head and stretches himself out for a good snooze. The pleasant dream he has is depicted on the screen. The scene changes and a party of ladies and gentlemen are seen siting in the parlor conversing when the footman enters with a tray on which is found the tramp's card. The master of the house orders him to be ushered in and the "bum" is introduced and is invited to be seated beside a beautiful lady. He gets gay with her, but she appears to enjoy it, and after enjoying a tete-a-tete, luncheon is served of which the "hobo" partakes with evident relish. The glutton is here seen in his glory. After considerable amusement of this kind is afforded the audience, the scene again changes, showing Mr. Tramp peacefully sleeping under the tree and on awakening and finding that it was only a dream, he yawns and

with a look of disgust and disappointment on his dirty face, plods on his way to the next farm house, where he can beg his next meal. The film is lively, brilliant and full of interest. The scenery is beautiful.

The Enchanted Cafe, 75 feet.

Unbound.

Here is a decided novelty. A restaurant scene opens to the view and a gentleman enters. The waiter walks up and takes his order. At each request from his customer he holds out his hand and the dishes and the food are mysteriously placed therein. He does not move out of sight of the audience, but by a mere wave of his hand the articles appear as if by magic. It will puzzle anybody to find out how this is done.

Twelve in a Barrel, 100 feet.

Unbridle.

Twelve girls stand in a row according to size. A magician displays an empty flour barrel to his audience. He then calls each girl to him, beginning at the eldest, and as she steps upon the platform, he lifts her up and places her in the barrel until they have all been placed in the barrel, which he overturns and shows the audience that there is nothing in it. This picture is an exceptionally fine illusion.

The Devil in a Convent, 210 feet.

Unbroken.

This picture shows the interior of a convent looking toward the cloister with church and church yard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer and upon rising turns out the gas and retires. As he disappears, the devil jumps from the font of Holy Water amid a column of smoke and drops gently to the ground, using his large cloak as wings. An imp appears and Satan and his follower are transformed into priest and choir boy respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves on the chairs in front of the altar. The Devil in the guise of priest preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The Devil then changes the columns into the most grotesque figures until the church resembles his own domain. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching with the object in view of conquering the Devil, which they fail to do. Suddenly an apparition of St. George appears and overturns Satan who descends to Hades amid clouds of smoke. This film illustrates the triumph of Christianity over Satan. Truly a most beautiful conception.

Mephisto in His Laboratory, 150 feet.

Unease.

Of all the mystical illusion, this is one of the few that is really superb. The picture first opens with Satan in the foreground, apparently lost in thought as to what he should do next. Suddenly he stretches forth his hand as though to call forth the imps at his command, when he immediately changes his form to that of a decrepit old man. He walks behind the counter conveniently placed near the wall and proceeds to wait on two customers who have entered meanwhile. After they imbibe they turn to go out, when a beautiful lady is seen sitting in a chair near the door. As one of the party stoops to kiss her hand she is transformed and Satan sits in her place. He causes a large cage to appear and his guests are now seen inside behind the bars. They are suddenly released and Satan transforms himself into a monkey, from that to a frog and from that to a donkey. He changes again to that of the old man, when one of the characters seizes a sword and chops his head off. The body disappears, but the head remains for some minutes on the counter, when it joins the body again and Satan appears in his true form. After considerable merriment, he is himself behind the bars in the cage, and remains there much to the comfort and peace of mind of those he has tormented.

Neptune and Amphitrite, 60 feet.
Unbury.

A beautiful illusion, showing sea waves breaking on the shore. Neptune is seen gliding over the water on his shell and a lovely apparition rises before him of Amphitrite and Cupids. A decidedly artistic film.

The Wonderful Hair Restorer, 65 feet.
Unbuckle.

This is truly wonderful and proves that there is still a chance for all old bald heads. A man enters the parlors of a tonsorial artist and requests him to examine his bald pate to discover if there are any roots left. The barber fails to find any but recommends his Hair Restorer which he proceeds to apply to the shining head. Immediately after he makes the second application hair appears on the head in spots and continues to grow until the growth reaches to the shoulders of the patient. This is exceedingly funny.

Burglar and Fairy, 65 feet.
Uncertain.

A beautiful and wonderful subject is this. A burglar enters and grasping the lady by the throat who is seated with her back to him, he throttles her and throws her on the floor. He breaks open her cabinet and turning around and seeing her move he places her in a trunk and strangles her. Her ghost rises and confronts him, which he attempts to fight off, but to no purpose. A picture of Justice is seen in the background, and while he is struggling with his conscience the officers come in and arrest him.

Magic Wreath, 65 feet.
Unchain.

A man is seen to hang up a wreath of holly in midair and places his head through it to show that it is hollow. He also stoops and passes under it proving that the wreath is entirely free and that there is no obstruction. He then stands erect and by a few passes of his hand causes an ugly face to appear in the wreath which he finally changes to that of a beautiful woman with whom he converses. He then changes it to a portrait of himself, and after passing the time of day to each other the heads disappear.

Why Krausemeyer Couldn't Sleep,
Unchange. 150 feet.

One of the funniest life-motion pictures ever seen is this one showing the trouble Hans Krausemeyer met with when he engaged a room in a country hotel. Krausemeyer is first seen entering the room, led by the porter, who charges him for the room and also for his services. Hans places his roll of bank notes under the pillow, but is seen doing so by the porter, who extracts it while Krausemeyer disrobes. He then leaves the room and our Teuton friend divests himself if all his clothing and tumbles into bed, cuddling up for a good snooze. The famous Jersey mosquitoes now get in their work, assisted by a number of residents usually found in the beds of a country inn. The occupant of the bed twists and squirms until, utterly disgusted, he leaps to the floor and grasping a towel proceeds to kill a few of the "skeeters" on the wall. He finally pulls the bedding out on the floor and tries to sleep again, but the mosquitoes seem to know a good thing when they bite it, and they will not let him rest. Hans puts his boots on to protect his feet, but an unusually large "skeeter" attacks his face. After driving him away he settles down and thinks himself safe, when a rat deliberately runs across the floor and steals his sheet, the only covering he has. Exasperated beyond endurance, Krausemeyer arises and throws the chairs about the room in his anger and awakens the porter, who fires him from the room, caressing him occasionally with his boot by way of emphasis. This film is not only funny but very interesting and full of life and action.

Hatching Chickens Up-to-date,
Unchurch. 135 feet.

This is the 20th Century Incubator. A man is seen stroking a full grown hen when she presents him with an egg much to his surprise. He feels around for more and finds them in their proper place. After having as many as he can use, he dismisses the hen. Breaking one

of the eggs, a little chick appears. The man is delighted and tries again with equal good success and continues until each egg is now a chick. Picking up two halves of egg shells he held them up as if to examine them and one of the chicks disappear in the shells. Each chick returns to his shell in like manner, after which the man restores the eggs to that part of the hen's anatomy from whence they originally came. Extraordinarily good.

The Haunted House. Copyrighted.
Uncivic. 150 feet.

Silas Hayseed arrives in town and proceeds to put up at a hotel noted for its "tables," which are all made of hard wood. The country yokel is shown to his room and divests himself of his best Sunday-go-to-meetin'-clothes. His little bunch of whiskers that adorn his chin seem to be as proud of him as his Melindy Jane, whom he left in Grassville, back over yonder. He is finally undressed and tumbles into bed, resolving meanwhile to dream of the good prices he will realize in his produce. While pondering over matters, he looks around and discovers a Ghost standing in the middle of the room. Silas becomes scared, begosh, and leaping out on the floor begs the Ghost to do him no harm. The Ghost suddenly vanishes and the hayseed is about to jump into bed again when Satan appears from under the sheets and scares him to such an extent that he is willing to promise him even a box of fresh rooster eggs if he will only go away. But his Satanic Majesty says "nit," and he is almost frantic. After causing much excitement our poor unfortunate Silas is hustled out in the street, but we are not informed whether he got his money back or not. This film will cause tears to flow with laughter.

Eating Dinner Under Difficulties.
Unclasp. 100 feet.

This is a most perfect picture, and is bound to amuse everybody. When the picture first appears on the screen a dining room is seen, and a waiter enters with a number of dishes and prepares to set the table when they fall to the floor. A man and his wife with their guests now enter the room, and as they are about to sit down to the table their chairs change their position as if by magic, and the three persons drop on the floor. The table is also seen to move and the chairs finally jump up on the table, when the parties seat themselves thereon, and the table falls over, and the three persons falling on top. Throughout the entire film there is life and action. It is not alone interesting, but laughable in the extreme, and young and old are highly amused. A very beautiful illusion.

A Visit to the Spiritualist,
Unclean. About 100 feet.

This film would make a horse laugh. A young man, evidently a poet judging from his hair, visits a spiritualist and begs him to invoke the aid of the spirits in his behalf. The spiritualist collects his fee at once, which we learn is the usual procedure. He then makes a few passes over the face of his "victim" and bows himself out. The poet draws his chair up to the table which disappears and he is violently thrown to the ground. When he arises the table is there. He lays his hat on the table and as soon as he removes his hand from it the hat returns to its place on his head. This is repeated several times until, exasperated, he throws it down on the floor and stands on it. He then takes off his coat, but this behaves in the same manner as his hat; it will not stay off his shoulders. He drops his handkerchief, and stooping to pick it up he grasps a ghost who arises with him from the ground. He seizes an umbrella and drives the ghost off. Laying his hat and coat on the ground they become suddenly animated and hop off. After numerous other antics the poet seats himself and the spiritualist returns and bows his victim out. This film cannot be accurately described. It must be seen to be appreciated.

An Arabian Magician, 85 feet.
Uncoil.

This is a mysterious film and one of wonderful magic. Many magical pictures have been taken and exhibited but this is the master of them all and proves the Arab is by far, the greatest magician the world ever knew.

A Child's Vision, 50 feet.

Uncle.

When the picture opens, a Physician is seen bending over a little girl lying in bed, apparently dying. After leaving instructions with the mother, he departs, after which the child sees a vision which is in view of the audience, showing an Angel who appears in a mist and hovers over the child. The Angel finally disappears and the child jumps from her cot restored to health.

Four Heads Are Better Than One, About 65 feet.

Unclose.

Here is a film that will keep you guessing. A man is seen to lift his head from off his shoulders and places it on the table by his side. He does this three times, and seating himself on a stool with a banjo in his hands proceeds to sing and play; the three heads, all counterparts of the one on his shoulders, accompanying him. The heads annoy him so that he cannot proceed, and using the instrument as a club he smashes two of them to pieces and throws his own away. He is now left without a head. Taking one from the table which he had allowed to remain he tosses it in the air and it lands in the proper place, when he bows to the audience and vanishes. Wonderful!

Expansion and Contraction, 50 feet.

Uuction.

This film is really clever. Satan appears to a woman and on his first appearance he is of ordinary stature. As he comes forward he grows larger until he assumes immense proportions, a veritable giant. The proverbial Fairy appears and Mephistopheles begins to contract until he is smaller than he was when he originally entered. Cleverly done.

The Lady of Many Heads, 70 feet.

Uncommon.

Here is a companion picture to The Man With Four Heads, but far more deceiving. After seeing the man with four heads, one can see how the trick is done but this picture is so clever that it defies a Magician to discover how the heads appear and disappear. This is a mystery supreme. Fancy a man taking a woman's head from off her shoulders and placing it on a pedestal, holds conversation with it. This is done on two separate occasions, after which the woman's head having been restored to her it is again taken from her and another head substituted yet before the picture closes, four heads precisely the same, are seen all in motion. This is a marvelous spooky Film.

The Artists Model, 150 feet.

Unconcern.

An Artist is seen at work on his masterpiece and he falls in love with it, the subject being a beautiful woman. As it does not respond to his endearing words and becoming weary he lies down and falls asleep. He dreams the following which is shown in the picture. A young man enters and views the picture which becomes suddenly animated and coming down from the easel she dances with him finally returning to the frame and assuming her former shape. The artist awakens and walking up to the picture he expects to find life in it. Disappointed he takes the picture from the easel and examines it closely but with no better result and replacing the picture he gives up in despair.

Joan of Arc, 465 feet.

Uncure.

Here is a subject warranted to please the most exact. In it is seen a young girl in her country home little thinking that she is destined to pose as one of the world's heroines. We follow her through different stages of her life showing where she arouses her countrymen to arms and leads them in revolt. History tells us that she was tried and condemned and sentenced to be burned at the stake which is duly carried out. All this and more is seen in this marvelous life motion picture. Men are seen running backward and forward gathering wood and other material to assist in the burning. The match is applied and we see our heroine consumed by the flames. The subject concludes in a spirit picture showing Joan of Arc entering the Golden Gates. A very realistic and wonderful piece of moving-picture photography.

The Story of Christmas, 550 feet.

Uncork.

The entire story of Christmastide is here depicted. The scene opens in a large boudoir of an apparently wealthy man's home. His children, assisted by their governess, are about to retire. Before lying down they hang up their stockings on the edge of the bed. The picture changes and night appears. We see the housetops of the town and angels are flying about depositing packages in each of the chimneys. Santa Claus is also busy and furnishes our little friends with numerous presents. Again a change in the picture and we see the corridor of the old village church. The sexton, an old grey haired man, stands by, while a number of lusty boys pull the rope attached to the great bell in the belfry. The bell tolling in the steeple bursts into view, after which the interior of the church is seen with the full choir accompanied by the organist and choir boys singing the Christmas hymns. Another change and the boudoir is again before us and the children are looking over their presents while their parents are receiving the congratulations of their friends who have come to visit them. The picture changes into that of the great dining hall with the guests sitting around the table and the beggar is brought in and given a place at the table. The conclusion of this beautiful subject is a pretty tableau. We cannot speak too highly of the dissolving effects of this film. One picture dissolves into the other and thus the story is continuous from beginning to the end. Artistically beautiful.

Mysterious Acrobat, 150 feet.

Uncouth.

This picture is a dandy. Two children are first seen in this picture doing acrobatic feats. The acrobat appears and as he passes the children, they disappear. His acrobatic feats are most wonderful and after performing a number most difficult, he dons his hat which immediately returns to his head. His coat does likewise and he appears to have considerable difficulty to make them remain on his person. They finally do and after wraping his cloak around him and re-opening it the children again appear as mysteriously as they disappeared.

Miser's Dream, 65 feet.

Undated.

In this picture is seen the interior of a metallurgist's labratory in which he is conducting experiments in order to produce gold from baser metals. The cauldron is seen in a large open fireplace and into which he puts various chemicals. Great clouds of smoke ascend and through them a gigantic golden sovereign is seen. The coin eventually dissolves into a representation of a handsome female, who offers to the alchemist a bag of gold. Reaching forth to grasp it, the woman disappears and the old man realizes that he had but a dream.

The Monte Myro Troupe, 250 feet.

Underlay.

This is full of magical effect. The celebrated troupe perform their parts by the aid of a magic cabinet, and any audience would roar with laughter at their funny tricks. The troupe is composed of two females and two males.

The Photographer's Mishap, 100 feet.

Underlet.

This is one of the funniest films we have ever seen. An amateur photographer attempts to take a picture of an express train coming toward him. He sets his camera up inside the track directly in the path of the huge locomotive —coming at the rate of 50 miles an hour. Failing to get out of the way in time, the train strikes him and he is flung far out in the road with his camera, which is demolished. It is impossible to kill the fiend photographer. After the train passes he arises and grasping the remains of his precious camera he rushes across the tracks, but stops again to view the landscape. A trackwalker saves him from another train coming in an opposite direction by throwing him bodily in a ditch. This film is a beauty from beginning to the end and anyone not amused by it is void of all humor. Buy it if you want a star picture. This film can also be made in a strip 65 feet long.

Jewelry Robbery, 65 feet.

Underbid.

A lady is seated at her desk writing when a burglar enters and strangles her. He stabs her and after wrapping her in a sheet throws her in a trunk and then proceeds to steal her jewelry. He is disturbed by a noise and looking around he sees the ghost of the woman he murdered. Three or four more spectres appear and becoming bewildered he tries to escape, but is captured by the officers, who enter at this time.

The Lightning Artist, 60 feet.

Underdo.

If pictures could be taken as fast as the Lightning Artist appears to work, and if he could create his wearing apparcel, wine and cigars, and use them as he does in this picture, the merchant would soon be an unknown quantity. Our artist friend draws a picture of a boy on the canvass places a pipe in his mouth with his chalk and then takes the pipe out of the picture and proceeds to smoke it. He does the same with a glass of wine. He then draws a high hat on the figure lifts it out of the picture and places it on his own head. He continues to perform other tricks of like character until you are dumbfounded. Full of mystery.

Extravagant Changes, 65 feet.

Undertake.

Wherein two women are seen in acrobatic feats. Suddenly they are clothed in full black dresses and each throws a white sheet over her head; they are in turn transformed into two men. One proceeds to tear the other limb from limb, finally putting him together again. They face the spectators and cause the two women to appear by magic. A truly wonderful subject.

Clown's Finish, 60 feet.

Undo.

Our friend, the clown, creates a dummy of a heavily bearded man. He tops him off with a large stone which serves as a hat. Turning his back for a moment on the dummy to look for more material, the stuffed man suddenly comes to life, and taking the stone from his head, he hurls it with terrific force at the clown, striking him back of his cranium and fells him to the ground. When the clown rises he is nonplussed to understand how it all happened. While standing in deep thought, he is again assailed by his rag man, and while turning over in his mind what to do, the dummy steps down from his pedestal, and seizing the clown by the nape of the neck, he throws him over his head several times, and finally sits on him. He then escapes, and the clown rises from the ground, crestfallen and utterly confounded.

Butcher Shop, Nos. 1 and 2, 75 and 100 feet.

Unduly. Undire.

Hans Pumpernickel and Hiney Dingelspiel are seen operating a sausage machine. "Dey are making some gonversations mit demselves" when a man enters with two board yard dogs which they buy and proceed to grind them up into "sissage." Customers arrive, one by one, and purchase the "wurst." Hiney waits on them whilst Hans operates the machine. Picture No. 1 is 75 feet. No. 2 ends by throwing a Chinaman in the machine and is withdrawn in the regular "Frankfurter" shape. His head appears in the end and Dingelspiel twirls it around by the queue. Both films are beautiful in point of photography and exceedingly funny.

Ten Ichi, the famous Japanese Magician, with his troop, 100 feet.

Unequal.

This is one of the marvelous moving pictures that will hold any audience in awe. The Japanese are all known for their "Legerdemain," but, in our opinion, this is one of the illusions that outdoes every one of its competitors. It is truly wonderful.

Ten Ichi Performing His Wonderful Water Trick, 60 feet.

Uneven.

While exhibiting on Keith's Circuit, thousands of persons witnessed this marvelous trick, and Ten Ichy became the talk of the town. He is, undoubtedly, the king of magicians.

The Farmer's Troubles in a Hotel, 150 feet.

Unfit.

A farmer comes to town and enters the office of a large well-known hotel. After having a heated argument with the room clerk, he is conducted to a room where he hides his pocket-book under the pillow before going farther. After partially disrobing, he blows out the light and retires. He is annoyed by "the occupants" of the bed, and arises to do battle with them. As he lights the gas, he notices a number of moving objects crawling up the wall. Seizing a lighted candle he holds it under each one of the "crawlers" when they immediately explode. He pulls the bed-clothes to the floor and tries to obtain some rest in that manner, but to no purpose. A huge mosquito alights on his face, and scares him out of his wits. He endeavors in numerous ways to obtain rest. Failing to do so, he creates so much commotion that the porter of the hotel is sent to the room to inquire the cause. Failing to give a satisfactory reason, he is thrown bodily from the room. This is a funny picture all the way through, and will create roars of laughter.

Magician, 100 feet.

Unfold.

A most interesting film, showing a famous magician causing a rabbit to change to a dog, a monkey, and finally into a pickaninny. His tricks are marvelous and the picture will amuse everybody.

Petro in Fairy Land, 123 feet.

Unterweg.

Petro while on a journey, becomes footsore and weary, and lies down on a rock to sleep. The rock is immediately transformed into a bathtub, and he is drenched with water from the rocks above. Clambering out of the tub, the rock again appears, and while Petro stands in bewilderment, and shivers as though with the ague, the scene is transformed into a churchyard. Ghosts appear from behind the tombstones, and a heavy snow suddenly falls, covering the ground completely. Numerous other magical effects are seen throughout this entire picture, making it most marvelous. We can recommend this as a feature film.

Photographing a Ghost, 75 feet.

Undering.

This is an illustration entirely out of the ordinary. Many fantastical shapes are assumed by the ghost, who apparently refuses to be photographed, and pandamonium reigns throughout the entire picture.

The Magical Egg, 135 feet.

Underly.

When this picture appears a man comes forward, bows to the audience, and engages in pantomime. Finally he lies down on a table, outstretched, and immediately becomes a skeleton. The skeleton finally disappears, and the magician in attendance prepares to perform his wonderful illusion. He causes an egg to appear in his hands, and stands it upright on the table, causing it to grow until it is about the size of a child's head. Seizing a paint pot and brush, he draws a face on the egg, which immediately takes life. Numerous wonderful changes takes place in rapid succession, when the egg is finally reduced to its natural size, and the magician leaps upon the table and again becomes the skeleton, which is finally removed by the attendant.

Marvelous Suspension, 97 feet.

Underhouse.

After numerous exhibitions of the black art by the magician, he causes a handsome young woman to appear suspended in the air. She slowly turns until her head is pointed towards the floor and her feet toward the ceiling. She revolves in both directions, as though on a pivot, with apparently nothing to hold her. Here is a picture that will amuse any audience, and cause them to stare in astonishment at this wonderful performance.

The Inflated Head, 160 feet.

Unherald.

This beautiful and interesting subject is laid in a laboratory. The attendant experiments with a head, which he probably obtained from a local college. Placing the head on a rudely constructed stand, he applies an ordinary bellows to same and proceeds to inflate the head, which grows to enormous size. Turning off the valve the head remains in its present state, but as soon as he opens the valve it again becomes inanimate as before. Delighted with his experiment, he calls in the old alchemist,

and repeats his operation until the head is about one-half larger than its natural size. The old man decides to experiment further and inflates the head to such proportions that it explodes, destroying every thing in the laboratory, and throwing both men, with much force, to the floor. The attendant, who recovers first, is so incensed that he punches the old man and finally kicks him from the room.

What Was found in a High Hat, 160 feet.
Unterwards.

The picture opens showing a gentleman in full evening dress costume. Removing his opera hat and cloak, he lays the hat on the table and by a few passes causes it to assume immense proportions. Prior to increasing the size of the hat, he takes from it a table cloth, napkins, knives and forks, and a few dishes. Then the hat is increased in size and he takes therefrom several chairs, after which the guests are produced from the same hat, consisting of two men and two women. They seat themselves at the table and proceed to eat of the good things provided, when the conjurer jumps backward on the table, and in the excitement everything disappears, leaving him as he was before with the original high hat. The scene is so funny that the pictures on the wall assume life and appear to enjoy the situation to such an extent that they almost fall down. After everything is righted the magician bows himself out of the picture.

Herman the Conjurer, 75 feet.
Unbearing.

This is one of the many films known as magical subjects, but it is exceedingly good. One that will prove a star attraction wherever shown. We recommend this film highly.

Modern House Furnishing Methods, 108 feet.
Unhard.

Laugh and grow fat is an old homely saying and this picture will help you to do it. When the picture first presents itself, you see nothing but a bare room devoid of furniture. A man is ushered in by another who leaves him alone. He rushes over to the window and opening same numerous articles of furniture fly in which he deftly catches and proceeds to place them in position. Every conceivable article needed to furnish a room enter by that window even to picutres and after the room is finally furnished, the man goes to the door and escorts a lady to a seat at the table. Exceedingly fine.

The Devil in the School House, 100 feet.
Unhide.

A Country school room is first seen in this picture in which so many startling changes take place that the Master is bewildered and is driven mad by the antics of his satanic majesty. Satan performs a number of weird tricks on the of a Cabinet placed in the rear of the school room and finally disappears. The Master leaves the room after warning all the children to behave. He no sooner leaves then they romp and play, but hearing footsteps they return hastily to their seats and are industrially at work when he enters. This is repeated several times but on each occasion the School Master is unable to catch his scholars at play. Satan again appears and after such action as to drive the Master frantic, suddenly disappears and pandemonium reigns supreme. Very funny

The Devil's Kitchen, 75 feet.
Unhold.

A wonderful illusion, full of mystery. Mephistopheles is here shown in all his power and the weird subjects he produces, are truly Satanic. Exceedingly good.

Casey and the Steam Roller, 60 feet.
Unheed.

Casey is engaged shovelling gravel on the street, and is working in front of a steam roller. As Casey bends over to fill his shovel, the roller comes along and knocks him over. The engineer does not see him, and the great machine, weighing several tons, passes over his body, flattening it out like a piece of paper. Workmen rush to the rescue and discover Casey in his flattened condition, and about twice his normal length. There is then a consultation as to how Casey can be put back to his normal condition. One of the workmen procures a barrel, and standing upon it he pounds Casey upon the head with a great mallet until he has driven him down to his proper height. Extremely funny.

SONG.

"THE HOLY CITY."

Wheedle.

Last night I lay a sleeping,
There came a dream so fair;
I stood in old Jerusalem
Beside the Temple there;
I heard the children singing,
And ever as they sang,
Methought the voice of Angels
From Heav'n in answer rang;
Methought the voice of Angels
From Heav'n in answer rang!

Jerusalem, Jerusalem,
Lift up your gates and sing
Hosanna in the highest,
Hosanna to your King!

And then methought my dream was changed,
The streets no longer rang,
Hush'd were the glad Hosannas
The little children sang;
The sun grew dark with mystery,
The morn was cold and chill,
As the shadow of a cross arose
Upon a lonely hill,
As the shadow of a cross arose
Upon a lonely hill.

Jerusalem, Jerusalem,
Hark! how the Angels sing
Hosanna in the highest,
Hosanna to your King!

And once again the scene was chang'd,
New earth there seemed to be,
I saw the Holy City
Beside the tideless sea;
The light of God was on its street,
The gates were open wide,
And all who would might enter,
As no one was denied.
No need of moon and stars by night,
Nor sun to shine by day,
It was the new Jerusalem
That would not pass away;
It was the new Jerusalem
That would not pass away.

Jerusalem, Jerusalem,
Sing for the night is o'er,
Hosanna in the highest,
Hosanna forevermore!
Hosanna in the highest,
Hosanna forevermore.

We are the first to attempt to make a Motion Picture of this well known song, and after the expenditure of several thousand dollars and two month's labor, we have succeeded in producing a masterpiece. Three is nothing like it anywhere, and you want it if you are looking for a feature film.

This film will remain on the screen as long as it requires to sing the song.

COMIC.

Target Practice, and What Happened to Widow Flaherty, 75 feet.
Cab.

If you want to laugh buy this film. The scene opens showing two back yards with a fence between. In one of the yards a woman is seen washing clothes. In the other a young man and a lady are practicing shooting at a target. At first they hang their target on a tree but finally decide to place it on the fence, directly opposite or on a level with that part of the washerwoman on which she sits down. The shooters take aim and fire and the shot, penetrating the fence, strikes the woman amidships and precipitates her into the tub. This is more than she can stand and she goes for the man, throwing him down and beating him about the head with a bucket: He manages to get away and tries to climb a tree but the washerwoman's dog makes a dash for him and fastens his teeth in the bosom of the young man's trousers. The woman then throws the tub at him and strikes him in the back of the neck. Excruciatingly funny.

The Chicken Thief, 50 feet.
Cabal.

This is a funny one. A fellow steals some chickens and runs away with them, closely followed by the farmer's dog. Just as he is about to escape he trips and falls, dropping the chickens, who return to their roost. He rises and attempts to climb a tree, but is caught by the dog, who proceeds to chew the seat out of his trousers. The man is partly up the tree with the dog hanging on to him. This picture will always get applause.

Why Jones Left Home, 75 feet.
Cabbage.

Mrs. Jones instructs her spouse to attend to the baby while she goes to market. Jones tries to amuse his offspring but does not succeed. Suddenly he thinks of the bottle which is standing on a shelf outside of the window to cool. Bringing it in he hastens to feed its contents to the baby who devours it. Thinking the child needs further amusement, he dances it on his knee, when the child vomits the milk into Jone's face. Enraged, he spanks it just as his wife enters. She takes the baby away, and after laying it down, proceeds to give her hubby a good drubbing with the broom. Comical.

An Obstacle Race, 75 feet.
Cabin.

Obstacle races are considered great sport by our English cousins. We present a fine film of an obstacle race, taken in merry England. The participants are a sturdy lot of young fellows, who, while they furnish amusement for those who look on, appear to enjoy the sport. Many funny situations are witnessed. Some of the boys are less lively than others, and instead of jumping across the small streams which lie in their way, fall headlong into them but rise immediately, covered with mud, and rush along, pell mell, until they meet with the next obstacle. Very interesting.

Conture Brothers, Acrobats, 65 feet.
Cable.

These artists need no introduction here. They are well known the world over. Their acrobatic feats are marvelous, and will hold any audience in awe while they are performing. Wonderful.

New Year Shooters, 150 feet.
Cabinet.

Everyone is familiar with the "Shooters" who parade the streets on New Year's Day in every hamlet, city and town. Their comic make-up is side-splitting to behold and even the old are amused by their antics. The boys we show here are those who paraded in the city of Philadelphia and won the greatest number of prizes for their handsome dress as well as for the funniest seen on the street. Show this picture everywhere and make your audience laugh.

Reuben Buys a Gold Brick, 75 feet.
Caboose.

When Reuben comes to town there is always "something doing" and the fact is borne out in this case also. Our rustic friend has received one of those persuasive circulars from a "city gent" advising him that he can buy real gold for a song. Reuben bites on the alluring bait and arrives in New York carpet bag and all. The sharp displays his wares to the unsophisticated yokel and shows him the certificate from the assayer proving apparently that the gold is genuine. The jay pays over his hard earned dollars and the sharper vanishes. An everyday occurrence in the great metropolis. Fine.

Rubber Face, 50 feet.
Cacao.

This is a side splitter. All that you see on the screen, is an immense, large head of a rather pretty woman who grimaces at the audience. She is well named "Rubber Face" as she appears in some instances to tie her face in a knot.

The House That Jack Built, 35 feet.
Cackle.

This is a moving picture of the old and popular story as its name implies. It is a most interesting picture, and will not fail to please your audiences. The figures in this picture are large and beautifully portrayed.

Aunt Jane's First Lesson in Love, 50 feet.
Cactus.

Aunt Jane receives a visit from her best Beaux who proceeds to give the "Old Girl" her first lesson in the grand passion. Aunt Jane proves to be an apt scholar, as the picture finally proves. This is excellent.

An Evening Chat, 65 feet.
Caddy.

There is another of the very pleasing subjects, showing the proverbial old maid entertaining her gentleman friend.

Courting in Olden Times, 60 feet.
Cadence.

Here is a picture that will show how your great grandfather and mother did their courting. The picture is true even to the wearing apparel of both the male and female, and those who are engaged in the same occupation at the present time may judge whether there has been any improvement made in the art of courting.

The Old Maids Lament, 50 feet.
Cadet.

This is one of the "Saroni" series of pictures. Gilbert Saroni, the well-known female impersonator is here shown relating to the audience what troubles the old maids are heir to. Nothing is seen on the screen but the large head of an antiquated female, the expression of whom will cause the tears to flow in laughter.

Old Maids First Visit to a Theatre, 50 feet.
Cag.

"Saroni" dressed as an old maid, is seated in a box at a popular theater where she is evidently enjoying the play. She nods to her numerous acquaintances in the audience and frequently applauds the show.

The New Version of the Two Old Sports, 60 feet.
Cage.

Heretofore a picture termed "Two men reading a sporting paper. We have revised the old-time idea and here offer an old sport and an old lady with sporting blood in her. After reading the funny things in the Sporting Page at which they are gazing, the old lady fondles the old gentlemen apparently to his entire satisfaction. The facial expression in this picture is exceedingly fine.

The Difficulties of the Manicurist, 50 feet.
Cairn.

An old lady calls on a male manicurist for the first time. She longs to know of what this art consists, but by the expression of her face while he is operating, one would judge that she is suffering severe pain. While filing her nails, he makes a slip and she immediately grabs him by the hair and gives him a good drubbing.

He Pulled the Wrong tooth, 60 feet.

Caitiff.

Miss Johnson, suffering from a decayed tooth decides to go to the dentist. The picture shows her entering the office and after the usual preliminaries, she is seated in the chair and the dentist prepares for action. He uses a large pair of gas-plyers on the old lady, and after repeated efforts, he finally extracts a tooth which in size resembles that of a horse. In the meantime, the lady has suffered so much pain from the operation that she attacks the dentist with a vim and beats him to a standstill.

Three Mischievous Lodgers, 100 feet.

Caldron.

Dingelspiel and his wife prepare their evening meal and proceed to indulge in it when the lodgers on the upper floor determine to interfere. They bore a hole in the ceiling and with the aid of a brace and bit, and using a long pole through the opening, remove the wig of our Teutonic friend. Becoming bold, they throw down a quantity of powder almost blinding the poor old man and his wife, who both leave the room when the lodgers descend and proceed to throw the furniture about the room and piling it up against the door take full possession. The situations presented are ludicrous in the extreme.

Glibert Saroni Preparing for His Act, 65 feet.

Cake.

This picture shows Saroni making up for its famous "Old Maid" act. This will prove doubly interesting to those who have seen him on the stage, and it shows at a glance what is necessary for these performers to do before they are ready to address their audience.

His Collar Does Not Fit, 60 feet.

Calash.

All men who see this picture will recognize the predicament they have been in when trying on a new collar. This man, in attempting to button his collar, soils it until it looks as if it had been through a threshing machine. Finally in despair, he destroys the collar and throws it from him. This picture is very true to life.

Peeping Tom and His Telescope, 120 feet.

Calcine.

Comic subjects have the call, here is another one. Peeping Tom buys a telescope, through which he peeps at his neighbors and in one of the scenes, he learns that the Spinster to whom he had made love was made up of many parts, leaving little after she had disrobed. By the time she removes her eyebrows, teeth, hair and other fixtures peculiar to the gentler sex, she remains but a shadow of her former self.

Mrs. Schneider's First Pinch of Snuff, 60 feet.

Cajole.

Mr. and Mrs. Hans Schneider are seen in their home after having partaken of their evening meal. Hans reads a newspaper, smokes his great pipe and occasionally takes a sip of beer from a large "Stein" standing at his elbow on the table. Mrs. Schneider is busy knitting, and indulges in a cup of tea. Finally Hans takes some snuff. He offers it to his better half who refuses it several times, but finally is induced to take some, when she is taken with a violent fit of sneezing much to the merriment of those who witness it.

20th Century Surgeon, 100 feet.

Calends.

This is up-to-date. A man enters the office of a Surgeon who proceeds to make a new man of him. The patient is minus legs and arms and yet when he leaves, he is perfect in every particular. This is an excellent subject and will take well.

A Good Catch, 75 feet.

Calf.

Two fishermen sitting on a float are patiently waiting for a bite. Finally the long-looked-for bite takes place and on hauling the supposed fish to the surface, they find it to be refuse of the river. They engage in a wordy argument and grasping each other fall into the water. Being expert swimmers it is an easy matter for them to emerge from the water backward, feet first. While doing so, many ludicrous situations present themselves, all of which will be enjoyed by the looker on.

Love Me Little, Love Me Long, 60 feet.

Calico.

Show dis picture to de "tuff" Guys. This is how Patsy Mulligan makes love to his own Maggie Murphy and is up-to-date. The armorous Patsy kisses his lady-love in every conceivable manner and some of you will probably learn a trick or two from this loving couple. It is by no means a "Club Picture"—you can show it anywhere. It merely depicts a love scene between two of the lower class.

Love in a Railroad Train, 50 feet.

Caliph.

Here is another laugh producer. A maid is sent to a neighboring town by her mistress and takes the baby with her for company. A traveler, who occupies the same compartment on the train, insists on making love to the maid who appears to resent it. Learning that they would soon reach a long tunnel, she presumes that the fellow will attempt to kiss her and she prepares herself accordingly by partially undressing the baby and when the train emerges from the tunnel he sees, much to his disgust, that he has kissed the baby on that part which was made for it to sit on. Exceedingly funny.

His Wife Had Neuralgia, 60 feet.

Calk.

Johnson's wife had Neuralgia and although he administered to her wants and applied different lotions, he was not successful in alieviating her suffering. In despair he summoned her favorite physician who prescribes for her. Johnson is immediately despatched to the drug store for medicine when by the aid of the loving caresses of the doctor, the wife is promptly cured. Johnson is convinced that the doctor is a learned man in his profession.

Clown's Face, 50 feet.

Calker.

Showing a large head of a clown who cries and laughs alternately. This picture would make a horse laugh.

What is Seen Through a Keyhole, 115 feet.

Call.

Have you ever tried it? If not, then buy this film and learn. The pictures are not immoral by any means but are funny in the extreme and you will be convulsed with laughter when you see what can be seen through a keyhole.

The Mechanical Doll. 50 feet.

Calling.

A child about 10 years old is used for the purpose. A man appears and winds up the doll when it immediately does some funny stunts all around the room. The doll dances with the man also. Interesting and amusing.

Devoy, the Funny Skater, 50 feet.

Callus.

One of the funniest pictures we ever saw is this of the famous Devoy, of the firm of Loro & Devoy, the comical acrobats. Just see him fall once or twice and you will wonder why he does not injure himself. He is not padded, nor does he try to break his falls as many tumblers do. He is a whole show in himself. Comical in the extreme.

The Dull Razor, 50 feet.

Callow.

A portly gentleman becomes disgusted with his barber and decides to shave himself. Confident that he can do it, he prepares the lather, strops his razor and goes to work. Continually cutting himself, like the proverbial bad workman, he blames it on the razor and gives up in despair. Good and comical.

Loro & Devoy, the Comical Acrobats, 105 feet.

Calm.

Here are the funniest fellows that ever appeared on the vaudeville stage. Everyone has seen this great team do their clever act, and their record is and probably always will be "Standing Room Only" wherever they perform. They fall from great heights and throw each other about regardlessly, and one marvels at their acrobatic feats. Extraordinarily good.

Who Said Chicken? 50 feet.
Calomel.

All coons like chicken. This fellow is no exception to the rule and to see the expression on his face when somebody mentioned the toothsome bird to him proves the fact conclusively. The subject is that of a darkey of immense proportions talking to the audience. The head occupies the entire screen. Incidentally the subject was that of a southern darkey, said to be 98 years of age. He has about three teeth left and they look like old fashioned tombstones. A perfect picture of facial expression.

The Educated Chimpanzee, 50 feet.
Calumny.

Use this picture together with that of the old darkey, described, and call it "The Evolution of Man." The monk smokes a pipe, reads a newspaper, eats his lunch like an old man, and does other funny tricks, all of which appear to prove the great Darwin theory, that man sprang from the monkey. Join the chimpanzee picture to that of the old darkey and you have a decided novelty. Rich.

The Tramp and the Dog, 100 feet.
Calve.

Laugh and grow fat. A tramp, a veritable hobo, climbs over a fence, and after carefully looking over the ground and seeing no person about, proceeds to "swipe" a pie which was left outside to cool. As he attempts to get over the fence again with his plunder a fierce bulldog seizes him on the bosom of his 'rousers and pulls him back on the ground. Then begins a tussle between man and dog. The bum is dragged all around the yard but he holds on to the pie like grim death. The mistress of the house urges the dog on and the tramp, from the expression of his face, does not see the joke. This is a genuine laugh-producer.

Love at 20 and 40 Years After,
Calvin. 50 feet.

When the picture is first seen a young man is seen courting his girl who is about 20 summers. They appear to be exceedingly fond of each other as is evidenced by their actions. The film then changes and we see the pair 40 years after, still billing and cooing, as they did years before. A very good subject.

The Singing Donkey, 75 feet.
Calyx.

Here is a novelty. A clown presents himself accompanied by a trim little donkey, who performs a number of tricks at his master's command. Finally the clown decides to sing a song, and although you cannot hear him, you can plainly see the donkey trying to accompany his master. This is an excellent picture for an encore.

The Irate Model, 50 feet.
Cam.

A beautiful woman poses for an artist but on leaning over and looking at the sketch she is displeased and, seizing the canvas, she dashes it on his head, destroying it entirely.

Old Maid's Morning Greeting, 60 feet.
Cambric.

Showing a foolish old girl trying to appear natural, but nevertheless thoroughly embarrassed.

How Rube Stopped the Trolley Car,
Came. 70 feet.

This is a street scene in Philadelphia in which a Rube and his girl are walking, "seeing the sights." Rube becomes inquisitive, and leaving his Mandy for a moment, he walks across the track and stands directly in the path of a fast approaching trolley car, which scoops him up in the fender. This film is extremely funny.

Smoking Smokes, 50 feet.
Camel.

Two colored "Wenches" are shown comparing policy slips, and smoking clay pipes. These are typical southern darkies, and are well worth seeing.

Facial Massage, 50 feet.
Cameo.

This is a popular subject and bound to receive its share of applause. A lady is seated in a chair and a rather nice looking young man is giving her facial massage. He becomes so much interested in his work, and she appears to enjoy the sensation to such an extent that they finally indulge in oscullation.

Whose Baby Is You? **50 feet.**
Camlet.

This is a very funny subject and shows "Erastus" making love to his "Dinah." These darkies are of the "Old Virginny" type and the figures being large, they can be seen from any part of the house, and will amuse every one who sees them.

Why the Cook Was Fired, **75 feet.**
Camp.

A happy family are seated at their table, dining. "Hubby" leaves the room ostensibly to get something from the kitchen, but when he arrives there he makes violent love to the cook. "Wifey" becomes suspicious, and hearing a strange noise, she listens attentively at the door. The noise there confirms her suspicions and she bursts into the room, and catches the guilty pair. She belabors her husband and the cook is ordered to leave the house instantly. The old man receives more lectures until his wife catches a glimpse of the back of his coat and sees the imprint of the cook's hand in flour on same, when she beats him unmercifully. This film will get a laugh anywhere you show it.

Who Said Watermelon? **50 feet.**
Camper.

The usual water melon picture shows darkey men eating the luscious fruit. We have an excellent one of that kind of which we have sold quite a number, but the demand for a new water melon picture has induced us to pose two colored women in which they are portrayed, ravenously getting on the outside of a number of melons, much to the amusement of the onlookers.

A Lively Scrimmage, **50 feet.**
Campaign.

Aunt Amelia is seen seated at her spinning-wheel, when two bad boys of the village sneak in and use their blowpipes with telling effect on the old lady's face. She fails to find the boys, however, and again seats herself at the wheel, when one of the boys strike her on the head with a large hammer from the window where she is seated. The old lady's blood is now at boiling point, and she charges on the boys who scamper out of her way. Leaning out of the window to catch one, she loses her balance, and were it not for her hoop-skirts, she would have fallen to the ground. She is stuck in the window, however, and presents a spectacle that will cause roars of laughter.

Climbing the Greasy Pole, **67 feet.**
Camphene.

This is an interesting picture that will be very pleasing to look on. It shows a number of boys and young men attempting to climb a greasy pole. Nearly all of them fail in their efforts and fall into the water which splashes all around and makes the picture more effective.

Caught in the Act, **75 feet.**
Camphor.

A gay married man is out on a lark, and meeting one of his former lady friends, invites her into a restaurant, where they order the delicacies of the season. Just as they are about to indulge, his wife, who passes the restaurant, looks into the window accidentally, where she sees the pair. She enters and breaks up this pleasant little dinner party much to the discomfiture of her husband and his lady friend.

Inquisitive Clerks, **100 feet.**
Canal.

This picture opens in an office scene where two clerks are playing cards during the absence of their employer. On hearing him approach they pretend to be hard at work, as he passes through giving them hasty instructions meanwhile. A lady calls and is ushered into the private office where the employer proceeds to make love to her. The clerks peep over a screen which separates the two offices, and in their excitement lean heavily against it, precipitating themselves on the lady and their employer, who proceeds to throw them out. Full of fun and action.

Clowns Spinning Hats, **50 feet.**
Cancel.

This film shows two clowns performing acrobatic feats and finally separating to a distance of about thirty feet. They spin their large clown hats one to the other, catching them on their heads without the aid of their hands. Funny.

The Hungry Countryman, 65 feet.

Canary.

This picture shows a countryman who sits at a table facing the audience, and gorges himself with everything in sight. A maid in the background encourages him to eat, and pats him on the back, while he gets on the outside of all the food she places before him.

Bad Soup, 65 feet.

Cancer.

Herein is shown a tramp begging at the wayside and a kind woman gives him a bowl of soup. After tasting it and finding it not to his liking, he pretends to have eaten it, but slily pours the soup in an old umbrella which he carries. Good.

Drawee, the Juggler, 80 feet.

Candid.

The famous Drawee, the Juggler, is seen in this picture, juggling first with his hat, coat and umbrella, and also with his suit case, but finally with a bicycle, which is handed to him in sections and which he juggles until it is complete and ready to ride. Very clever.

All on Account of Eliza, 75 feet.

Candle.

A lovesick youth stations himself under the window of his sweetheart and proceeds to play sweet music with a trombone. His serenade awakens her papa, who orders his daughter to return to her couch while he prepares to entertain the lover. Papa leans out of the window and tries to reach the musician when he loses his balance and falls on top of the player, when a scrimmage follows, much to the discomfort of all concerned. Exceedingly funny.

The Tramp's Surprise, 65 feet.

Candor.

A number of boys are seen, playing in the street. They are playing a game among themselves, when a tramp comes along, and stops to look on. They suggest that he take a hand, and the object is to place a funnel in the waist band of his trousers, and throwing the head back place a penny on the forehead, and bring the head forward quickly, dropping the penny in the funnel. The tramp attempts this two or three times, and finally the last time he makes the attempt, one of the boys pours a pitcher of water in the funnel and you can draw your own conclusions.

Captured, 65 feet.

Candy.

A convict escapes from prison and on his way finds the apparel of a female who has gone bathing in an adjacent brook. He dons her attire and rushes off leaving his in their place. Our female friend returns, and not finding the clothes she left there, attires herself in that of the convict. She retires, but not before the officers catch her, thinking they have their man. She throws them aside by almost superhuman strength and dashes off, leaving them to follow as best they may.

Loro and Devoy, the Comical Acrobats, 200 feet.

Cane.

These comical fellows will make you laugh from start to finish. One is dressed in clothes suitable for a hobo, while the other is neatly attired with fancy shirt waist and knee breeches and low shoes. The better dressed one performs some marvelous acrobatic stunts and the bum endeavors to imitate him. He fails, however, and falls each time to the floor in all positions, each one funnier than the other. Pure fun is witnessed in this picture and creates merriment for all.

A Lively Night, 125 feet.

Canine.

In which a man is seen trying to get a good night's rest, but is annoyed by insects, some of which are seen trying to crawl up the wall. He rises and each one he hits with his boot explodes, fire and smoke issuing therefrom. An excellent subject funny in the extreme.

The New Leap Frog, 100 feet.

Canker.

Showing about 15 boys playing the game of leap frog, in the streets of a suburb of New York. This picture is lively and will amuse everybody. The boys in their excitement to keep up the motion finally tumble over each other.

The Foot Juggler, 75 feet.
Cannibal.

In which Bartlemas, the foot juggler, is seen to juggle all kinds of articles with his feet, while lying on his back. This is an excellent and interesting subject.

You Can't Lose Your Mother-in-Law, 70 feet.
Cannon.

After reading the description of this film, the bald heads in the front row will subscribe to the title of this film. A fast train is seen approaching in the distance, and after rounding a curve, the last car lurches to such an extent that somebody's mother-in-law, who has been looking at the country scenery was thrown off the train. After the train disappears from view she suddenly arises, and picking up her skirts, runs after the train, motioning for it to return. She continues on her mad dash until she disappears from view. This is a side-splitter.

A Good Joke, 55 feet.
Cannot.

In which are seen three typical southern darkies each of which is over 90 years of age. One is engaged in telling a funny story and the facial expression on the three men will be enjoyed by everybody who witnesses it. We might say that these men are members of an exhibit at the Pan American Exposition at Buffalo. You cannot make a mistake if you buy this film.

Deadly Rivals, 52 feet.
Canoe.

Showing bootblacks working on the street, as they formerly did, one trying to outdo the other in obtaining trade.

Prof. Langtry's Boxing School, 110 feet.
Cant.

This scene opens in a boxing school where a pugilist is seen giving lessons in the manly art. A dyspeptic attempts to learn the mysteries and is quickly floored by the teacher. He leaves in disgust and is followed by a fat individual who arranges for a few lessons. After doffing his street attire, he appears in pugilistic form and spars for a while with the professor. Suddenly he lets loose and wallops his teacher to beat the band. Throwing him on the floor, he jumps on him, and after rolling on the floor together the fat man picks the pugilist up bodily, swings him over his head several times, after which he throws him heavily to the floor. It materializes that our fat friend is the genial "Fatty Langtry," the well-known pugilist. Very funny and very good.

Chicken Thief, 60 feet.
Cantata.

The proverbial colored "Chicken Thief" is here shown. The picture shows the farmer looking around for prowlers and after satisfying himself that all is well he returns to his home. As he disappears the "boogy" comes silently along and beckons to his partner, who is a big fat "smoke" to come on. Fatty goes into the coop and Skinny waits outside with a bag and experiences considerable trouble in getting one of the chickens in the bag. He finally accomplishes it and they would have taken many more but hearing the farmer returning they make off with their booty.

Bicycling Under Difficulties, 50 feet.
Canteen.

A rare scene in midwinter is a boy on a wheel trying to forge his way through the drifting snow. In this film the boy is seen struggling along, when he is discovered by the "gang," who pelt him with snowballs, and finally overturn the wheel. After a lively tilt, he manages to mount the wheel again, and retreats to the amusement of the other boys.

Two Old Sports, 75 feet.
Canopy.

Two old bald heads are engaged in looking at a sporting paper and making side remarks which occasionally throw them into paroxysms of laughter. This picture, while suggestive, is clean, and can be shown anywhere, except at a church festival.

Giddy Old Maid, 65 feet.
Canter.

Chrysanthemum Cinders is very shy, and everyone will admit of the truth of the above statement when they witness her giddy antics. Rich.

Nightmare, 65 feet.
Canto.

In which may be seen a man who, after eating a Pate-de-foi-gras, enjoys all the dreams and sees all the Goblins he ever heard of and more. The picture is full of excitement, but is really funny.

Snapshot and Its Consequences,
Canton. 75 feet.

A hayseed and his pretty wife engage a photographer to take their pictures by a running brook in the country. The artist poses them and then calls the hayseed to look through the camera. While our country friend is trying to see the scenery through the lens, the photographer hangs his hat on the front of the camera and kisses the pretty blushing wife until the Rube peeps out and catches him, when he attacks the picture man, throws him to the ground and smashes the camera on his head. A Chinaman comes along, and although innocent, he is also thrown to the ground and severely handled. Full of life and action.

After the Ball, 125 feet.
Canvas.

This is a good one. A man and wife return from a ball and before retiring they indulge in a quarrel and hubby leaves the house in high dudgeon. Wifey now regrets the part she took and calling her maid takes her into her confidence and the two women confer. The maid suggests that she should don a full suit of men's wearing apparel and then make love to the wife when the husband comes home. They carry out their ideas and when the master comes home he is shocked to see his wife in the arms of an apparently handsome young man. He prepares to give the visitor a drubbing, when the maid who is dressed as a man removes the mustache and allows her hair to fall much to the surprise of hubby and delight of wifey. They are thus reconciled and we draw the curtain here.

Inquisitive Models, 65 feet.
Cap.

This picture shows an artist at work in his studio. Three beautiful models are posing on a platform appropriately draped. The artist's valet announces a visitor, and he places a screen around his models, meanwhile causing his patron to be ushered in. The models become inquisitive, and leaning too hard on the screen, they are precipitated to the floor with the pompous visitor underneath. Excruciatingly funny.

The Miller and the Chimney Sweep,
Caper. 50 feet.

The miller with a sack of flour on his shoulder collides with a chimney-sweep, who carries a bag of soot just removed from the chimney of a near-by dwelling. They engage in a fight, each using his bag as a club. When the battle is over the miller is blackened out of all recognition and the chimney sweep looks as though he had been buried in flour. The air grows so thick with a mass of flour and soot that the contestants are lost for a moment in a cloud of the mixture. The photography is perfect and the action is exceedingly comical.

Bicyclist and Fisherman, 65 feet.
Cape.

A party is seen fishing at a brookside. A bicycle attempts to pass them on a narrow path, but fails, and the entire party, including the wheel, are thrown overboard. An officer appears, and pulling off his coat, prepares to save the drowning one, when he suddenly stops and places his hand in the water. Finding the water wet he refuses to jump overboard, but the party is finally rescued by some men in a boat.

The New Enchanted Cafe, 100 feet.
Capable.

This is somewhat similar to the one described in a former catalogue, but is far better in every way. The magical effects are superb and the finish is exceedingly funny.

Fighting Amazons, 50 feet.
Capital.

Several women engage in a hand to hand fight, pulling each others hair and tumbling about. Before they reach the finish a man and a large dog take part, much to the amusement of the spectators.

Fantastic Dining Room, 65 feet.
Capon.

This is ludicrous. A man and two women attempt to seat themselves at a table when the chairs disappear and they fall to the floor. On arising they find the chairs again, but the table rises to three times its natural height. They stand on the chairs and the table disappears through the floor, coming up in a far corner of the room. More magic is seen in this picture than in many twice its length.

Mysterious Knight, 115 feet.
Caprice.

This is an animated picture full of mystery. It is almost impossible to describe this subject and do it justice. It must be seen to be appreciated and will satisfy the most critical observer. This is one of the best magical illusions ever made. Don't miss it; extraordinarily fine.

Drunken Scene, 65 feet.
Capsize.

In which two drunken men are seen to drink from a bottle. One fastens the other to a post by buttoning his coat around it, but they are both finally arrested by an officer who conducts them to the lockup.

The Peanut Vender, 65 feet.
Capstan.

A number of bad boys, through their leader, tie a string to the peanut man's stand and to a carriage which had stopped for a moment to take on a passenger. As soon as the vehicle started the stand was overturned and the whole crowd of naughty boys scramble for the peanuts.

Photographing a Goose, 65 feet.
Capsule.

A farmer takes a prize goose to the photographer, and while the artist shows the hayseed what his goose looks like, through the camera, a tramp enters, hangs his cap on the lens and runs off with the goose. When the "Rube" finds his bird gone, he accuses the photographer, and they engage in a fight. The windup shows the farmer jamming the camera down over the head of the protographer, with his head protruding. This is a funny subject.

Whitewashing a Colored Baby, 70 feet.
Captain.

Showing a woman trying to wash a colored baby white. An excellent film.

Colored Woman Smoking a Pipe, 70 feet.
Captive.

This shows a darkey wench enjoying a few puffs from an old clay pipe, and is a familiar sight of one of the characters of the slums. It will amuse any audience.

An Unpleasant Situation, 70 feet.

This is good. Pat comes home at night from his day's toil and deliberately disturbs his baby, Dinnis, who is soundly sleeping in his cradle. He fondles and caresses him for a while until Dinnis, by an act of nature, places his papa in an unpleasant situation. Pat's facial expression is very funny.

Fun in a Chinese Laundry, 50 feet.
Captor.

The proverbial bad boy annoys two Chinese, who are hard at work at their wash tubs. They finally catch him and give him a good drubbing, whereupon he grasps them both, one in each hand, and throws them over his head. He kicks them and rolls about the floor twisting them in all positions until they are lifeless. Throwing them on the floor he departs, when the Chinks suddenly come to life and wind up the picture with one of their peculiar dances.

Home From His Club, 70 feet.
Capuchin.

A sporty boy comes home from his club and undresses, but his clothes refuse to remain where he places them, and as they cling to him in a mysterious manner, he concludes to go out again. Good.

Trouble With the Milkmaid, 50 feet.
Car.

In which a milkmaid is seen milking a cow, when a dude comes along and attempts to kiss her. She repels him, but he insists, and finally succeeds in kissing her several times. She resents his familiarity by throwing the contents of her milk pail all over him. A very funny picture; full of vim.

Bad Boy and Hod Carrier, 60 feet.

Carat.

Two boys are grinding a large instrument on a grindstone and finally walk off. Patsy Hooligan comes along and loading his hod with bricks, starts up the ladder. When half way up one of the boys returns and pulls the ladder down. Hooligan falls on him, and they engage in a hot scrap.

The New Dude and a Market Woman, 50 feet.

Caravan.

A policeman is seen in the foreground proudly walking to and fro swinging his club. In the distance we see a dude coming down the street, and failing to see the officer, they collide. The copper proceeds to club the dude all around the street, and in the scuffle they overthrow the market woman, who, on regaining her feet, proceeds to beat both men with her basket. Her constant companion, a large St. Bernard dog, takes an occasional bite of the dude, much to his discomfiture, but to the amusement of the onlookers.

The Fooled Policeman, 65 feet.

Carbine.

An officer takes a prisoner to jail, but they stop on their way to imbibe in the flowing bowl. The officer drinks, but the prisoner throws his liquor under the table and continues to fill the glass of the policeman until he is in a stupor, when he ties him fast to his chair and escapes. The picture ends in a funny manner. When the officer tries to escape he makes a dash for the door, but the rope pulls him back with a jerk and he falls to the floor, meanwhile calling for assistance which arrives in the shape of a gendarme and a waiter from the inn. Good, rich and funny.

On Forbidden Ground, 55 feet.

Carbon.

A number of boys and girls are trespassing, and on being discovered, they fly in all directions. This picture shows them coming full speed down a steep hill and jumping over an embankment. Some fall and scramble to their feet in a mad effort to escape. Last of all comes the farmer, who finally catches one of the boys and gives him a good drubbing. The action in this film is fine.

Trick Donkey, No. 2, 75 feet.

Capon.

One of the funniest and liveliest subjects ever produced is seen in this film. A clown brings on his donkey, an apparently docile animal. A fresh coon tries to mount him when he is thrown in the air as if by electricity. Several other "smokes" jump on the donkey's back, but are flung in the air in a similar manner. The picture concludes with a funny sight. Three darkies clamber on the back of our docile friend and at the command of his master he remains perfectly quiet until they are firmly seated, when he throws the bunch of "dark clouds" in all directions.

One little coon persists in riding the donkey, and jumping on his back, he wraps his legs and arms around him, but is finally thrown. The donkey is victorious and appears to smile at his crestfallen colored friends. Rich and exciting.

New Colored Kiss, No 2, 65 feet.

Carboy.

This is rich. It is entirely different from the old colored kiss and shows a coon dude and his ladylove osculating in an interesting and improved style. The photography is perfect.

Escaped, 90 feet.

Carcass.

A woman is seen partially disrobing preparatory to taking a bath. She retires to a clump of bushes to complete her bathing toilet, leaving her clothes on the ground. An escaped convict comes along, and seeing the woman's wearing apparel, conceives the idea to disguise himself as a woman. Donning her clothes he leaves his own in place of them, and flees for safety. The woman finally returns, and in the absence of her clothing, she put on that of the convict. Officers in search of the convict appear on the scene and arrest her. Very funny.

Colored Sports, 65 feet.
Card.

Here we show two colored sports telling each other funny stories and commenting on certain illustrations in a sporting paper before them. One of them is unusually stout and puffs occasionally on a cigar stump. In the excitement produced by the funny things said, he places the lighted end in his mouth, and his facial expressions are funny in the extreme.

Fisherman's Troubles, 50 feet.
Care.

A man and woman are fishing from a boat in midstream. The woman rocks the boat and falls overboard. A large dog jumps from the shore and holds the woman up until the man, divesting himself of some of his clothing, finally rescues her. The wind-up is comical.

Policeman Chasing Bathers, 50 feet.
Careen.

A party of boys are in swimming, and being chased by a policeman, they swim out into deep water, and the policeman, in trying to catch one, falls in the water to the merriment of the swimmers.

Fun on the Ice, 65 feet.
Career.

This picture shows a number of boys and girls skating on the ice over the Wissihickon Creek in Philadelphia when an old maid and a hayseed collide. They both fall heavily on the ice and scramble about for a moment, then rising they grapple with each other and fall again, much to the merriment of the spectators.

Clown and Coal Merchant, 65 feet.
Careful.

A maid shows the coal man where to deposit the coal he is bringing in. As he appears a clown assails him with a club. Discovering who his tormenter is, he hides behind a door, intending to return the beating with interest. In his excitement he knocks over the maid, and a lively scene follows. Very funny.

Triple Pyramids, 60 feet.
Careless.

This is an exceedingly interesting subject, showing a human pyramid performed by a well-known Parisian company of artists.

His First Cigar, 80 feet.
Caress.

Here is a picture true to nature. A precocious boy lights his first cigar and evidently enjoys it. Suddenly something in his anatomy revolts and the usual occurrence take place. You must laugh when you see this picture.

Lone Fisherman, 50 feet.
Caret.

A lone fisherman sits upon the end of a loose plank on a bridge. Mischievous boy tips a stone used as ballast off of the end thereof, and the fisherman falls overboard, and, after a ducking, is fished out. Sure to make a hit.

Irish Politics, 50 feet.
Cargo.

A can of beer, clay pipes and two sons of Erin form the principals. They get into a political discussion and scrap, wind up in one round, and make peace over a mug of beer and their dudeens.

Kiss, 50 feet.
Caries.

An osculatory performance by May Irwin and John Rice, from the farce comedy of the "Widow Jones;" the most popular subject ever shown.

Christening Murphy's Baby, 50 feet.
Carlole.

A real Irish christening. Plenty of fun, dancing, singing and drinking. They finally imbibe a little too much of the flowing bowl, and there is a genuine ruction. Murphy and his wife clean the house out. This is a corker.

Never Interfere in Family Troubles, 50 feet.
Carious.

This is a very amusing scene. You see a man and wife having a lively scrimmage as the result of the husband coming home late. A well-meaning friend interferes and tries to help the wife, whereupon she turns upon him with a broom, and teaches him that it is never safe to interfere in family troubles.

Boxing Horse, About 75.

Carl.

This sagacious animal created great excitement when on exhibition on the Esplanade of the National Export Exposition at Philadelphia. He represents the highest attainment in the art of training animals, and is looked on as the 20th century wonder. A powerful colored man is his opponent. Each is provided with a set of boxing gloves and they pummel each other all around the ring. The horse scores the only knockdown.

Georgia Camp Meeting, 185 feet.

Carmine.

A most popular subject and one that will please the ladies and children. It is full of action. The darkies who take part evidently enjoy themselves, and the film cannot fail to amuse any audience. While the congregation are in prayer the parson is seen to drink from the proverbial "black bottle," and being detected in the act by one of his flock he is compelled to share it with him. Very funny.

How Would You Like to be the Iceman? 150 feet.

Carnage.

This film was taken after the popular song by the same title, and is a funny picture indeed. A book agent calls on a woman, who is engaged in washing clothes. He proceeds to try to convince her that she should buy his book, which she flatly refuses. He then tries to make love to her and embraces her, when the iceman, who is her friend, suddenly enters and proceeds to hammer the dude book agent. After throwing him out, he returns, and is rewarded by his lady-love with numerous kisses. This is an excellent lively film.

Raid on a New York Bowery Saloon, 150 feet.

Carnal.

One of the Tenderloin district saloons is here shown in full blaze, when the police raid it and a lively fight ensues. The sailors, who had dropped in for a social drink, are finally overpowered, but not until they had given the officers considerable trouble.

Babies' Quarrel, 50 feet.

Carnival.

Two babies are shown seated in high chairs and apparently enjoying themselves. Suddenly one snatches a toy from the other, and they indulge in hair-pulling. Very funny.

Chinese Laundry, 50 feet.

Carol.

Hop Lee, the Chinaman, is out of his usual vocation in this picture, and instead, an irate policeman is hot in pursuit of Hop Lee, who hops lively in one door and out of another, making a very funny pantomime before the audience.

Squire's Court, 50 feet.

Carotid.

This is a typical court scene. You see the judge on the bench, the policeman bringing in prisoners, etc. One man who has committed burglary is given a sentence of six months, while a little boy who has stolen a loaf of bread is given a term of ten years—thus illustrating the usual course of justice. By the use of printed signs, plainly seen in this picture, you can tell just what is transpiring.

Gardener Sprinkling Bad Boy, 50 feet.

Carp.

A man is seen sprinkling the garden, when a bad boy happens along and treads on the hose. The gardener looks into the nozzle, bad boy lets go and the water bursts out with such force as to almost throw him down. In discovering the one who caused the trouble, he chases and catches him and proceeds to give him a bath. Very funny, and somewhat exciting.

Rushing the "Growler," 50 feet.

Carpet.

Patsy McGregor pays a call to Lizzie Murray. Patsy sends Lizzie's mother for a can of beer. As they were about to imbibe, Mr. Murray unexpectedly appears on the scene, and as he has no love for Patsy they engage in a hot scrap, concluding with the old man throwing Patsy out. The old man is thus left in possession of not only the house, but the beer as well. This is very exciting.

Breaking up Housekeeping, 50 feet.
Carousal.

In this scene you see an angry and excited wife and husband. The stove is overturned, the crockery broken, and everything movable is thrown out of the doors. This is a picture the like of which you often read about.

Snowballing, 50 feet.
Carouse.

Tis picture takes you back to your boyhood days when you laid around the corner for some old fellow who could not run after you, and when opportunity offered pelted him with snowballs. We've all been there, many a time. The picture is full of motion; so are the snowballs.

Electric Treatment, 70 feet.
Carpenter.

Two men call on a physician for treatment. The doctor seats one to his left and the other on his right, and then proceeds to give them the battery. They squirm and twist until the current is shut off. They are then introduced to a lung tester, in which they both blow. One of the patients is immediately covered with flour which is discharged by the instrument, while the other receives a volume of black powder directly between the eyes This is a corker.

Old Maid Courtship, 60 feet.
Carriage.

Here is seen an old maid during her courtship, and although she is somewhat shy, she can no doubt give her younger sisters some pointers on how they should conduct themselves when in the presence of their best beau. Funny, and full of expression.

Pillow Fight, Reversed, 65 feet.
Carrier.

This is the popular subject reversed, in which the picture opens up showing the fight in progress the feathers flying about the room, and general excitement, and ends by the feathers returning to their respective places and the children finally reposing in their downy couch fast asleep.

Dancing Skeleton, 50 feet.
Carrion.

Here is a good one. The skeleton dances around intact for a while, after which certain bones take flight and float in the air for a while, when they again attach themselves to the skeleton frame, continually in motion.

Massage Treatment, 65 feet.
Carrot.

A portly gentleman enters the masseur's apartment, and being divested of his clothing, lies down on a slab to be massaged. After a few passes over him he arises minus his avoirdupois. The attendant clothes him again and dismisses him. A very funny effect in this picture is the novel method in which the patient's clothes are taken off and put on with magical effect.

Roofs of Paris, 65 feet.
Carry.

Two burglars are at work on a roof when they hear the gendarmes approaching. They climb over the balcony and hide while the officers advance, meanwhile laying a trap for them. Finally one of the officers appears, and in his zeal to catch the culprit, he ventures too far and breaks through the roof of the cupola on which he is climbing. He falls backward with his feet in the air. The burglar now comes forward and pulls off the officer's boots. He then ties a weight on him to keep him down, and the midnight marauder escapes. A comical subject.

A Narrow Escape, 60 feet.
Cartage.

The sandwich man comes along and is stopped by a person who buys some sandwiches, throwing the hot sausage man on the ground and seating himself on his back, meanwhile eating all the time. Rising suddenly the hungry man runs away, the sandwich man chasing him. They race about the street for a while until a baker with his push cart comes along. The pursued jumps into the cart and pulls down the lid. The sandwich man returns with an officer, but they cannot find their man, who is hidden in the baker cart directly behind them. Exceedingly funny.

Behind the Scenes, 65 feet.
Cart.

In which is seen all that usually transpires on the stage. Property men are setting scenery and continually collide with an old sport who is there to pay court to his favorite ballet dancer. The sport resents the treatment he receives, and they play a hose on him, drenching him to the skin.

The Three Bacchantes, 65 feet.
Cartel.

A conjurer causes three handsome maidens to appear on pedestals, one at a time, although there was nothing to indicate that they were near before he practiced his art. They are made to disappear in the same mysterious manner.

The Living Posters, 110 feet.
Carter.

Two posters pasted on a wall, one of a dandy dude, the other of a soubrette. The bill poster comes along and pastes a couple of snipes under them and departs. Suddenly the figures on the posters come to life, and stepping down from their respective places, indulge in a fancy dance. Before they step down, however, two tramps stop a man on the street, and strip him of his coat, high hat and cane, leaving their old duds behind. The posters then take life as above described, and then return to their places, becoming inanimate as before. Very good.

A Hold-Up, 65 feet.
Cartoon.

Two tramps lie in wait behind a tree until a dude approaches. They make him disrobe and place him in a barrel. The swell tries to run away, but is overtaken by a policeman, who locks him up. Good.

The Fraudulent Beggar, 60 feet.
Cartouch.

A supposed blind man stands on the corner asking alms. An officer passes by and orders him off. He strikes the guardian of the peace, and throwing down his crutch, runs off. The policeman attemps to follow him, but trips over the tramp's crutch, and before he can rise the fraudulent beggar escapes.

Tramping on a Rolling Globe, 100 feet.
Carve.

Here is a funny one. A tramp tries to stand on a large ball, and presents some very funny situations. He finally succeeds in staying on, but meets with many narrow escapes. Very funny.

The Cook's Revenge, 50 feet.
Cascade.

A tramp knocks at the door of a farm house and asks for something to eat. The woman who answers the call hands him something which evidently does not suit him and he throws it on the ground. In anger he seizes some sweetmeats which the cook has placed on the table outside to cool. The cook now appears and calling the dog hisses him on to the tramp. The dog seizes him by the bosom of his trousers, and while he tries to avoid the dog, the cook empties a pan of flour on his head. Funny, and full of life and action.

Boxing in Barrels, 50 feet.
Case.

A hayseed and a clown jump into barrels and have a boxing bout. The clown knocks the countryman down, who is again assisted to his feet by an onlooker. The clown throws him down again, falling on top of him, and on rising the Rube is thrown on top of his own barrel, smashing it to pieces.

A dog comes on the scene, and fastening himself to the bosom of the clown's trousers, he holds on while the frantic clown jumps wildly around. Exceedingly funny.

Mysterious Trunk, 90 feet.
Casemate.

A professor and his assistant exhibit an ordinary trunk to the audience which is truly empty. Closing the lid and immediately opening it again there is seen to issue forth a beautiful maiden daintily clad. He closes the trunk again and in the same manner causes another sprightly chip to appear. Likewise a large monkey and harlequin, who, after some gymnastic feats, go off leaving behind them a longing to see this wonderful magic again. Marvelous.

A Fresh Bath, 50 feet.

Cask.

In which a lady is seen to disrobe and enter her bath tub. A striking picture.

Two Rubes at the Theater, 75 feet.

Casement.

This picture shows the interior of a well-known theatre. Two hayseeds occupy the front seats and an idea can be gained of the merits of the play by their facial expression. They indulge in peanuts and apples during the performance, to the amusement of the occupants of the seats surrounding them. Excruciatingly funny.

Upside Down, 100 feet.

Cashier.

The character in this picture is nonplussed. He is thwarted in every attempt he makes to appear natural. When he sits down on a chair, the chair disappears and is next seen hanging on the wall "Upside Down." The table appears to be more at home on the ceiling than in its accustomed place. If our friend takes off his coat it returns to his person inside out. Everything is transposed and he rushes off in despair. Excruciatingly funny.

Photographing the Audience, 75 feet.

Cashmere.

A photographer on the stage attempts to photograph the audience and is almost driven wild by those who will not pose correctly. Finally he snaps the camera in despair, but it explodes and wrecks the surroundings. He is so incensed that he hurls pieces of the stage furniture into the audience until one of them clambers up on the stage and pummels him until he is subdued.

Fun on the Beach, 50 feet.

Casing.

The usual number of bathers is seen enjoying themselves on the beach when two boys on a tandem attempt to ride through the surf. One is dressed in street costume, while the other is attired in a bathing suit. It occurs that they strike a hole in the beach and both are thrown into the water, much to the amusement of the spectators.

Colored Baby's Morning Bath, 50 feet.

Cash.

In which a darkey is seen washing her picanniny in a large tub.

Country Sport and Old Maid, 55 feet.

Casket.

This is a typical country scene. Silas Haymow calls on Lucinda Cornstalk, and they have a real nice chat. She offers him a cup of tea and they pledge themselves to be true. Finally Silas waxes warm and proceeds to embrace the shy Lucinda, much to her enjoyment. Exceedingly good photography and a comical situation.

Bowling Alley, 75 feet.

Casque.

Two men engage in a bowling contest, meanwhile imbibing from bottles of "hard stuff" near at hand. The balls return to them in the usual manner for a little while, but fail to come back fast enough to suit one of the players, who uncovers a box standing near which contains a number of balls. As soon as he removes the lid the balls rise and float in the air and the men throw themselves on the floor and cover their heads in fear of the floating globes falling on them. Very fine.

Mischievous Boys, 50 feet.

Cassia.

Two bad boys stand a pail of water on a board over a doorway from which an old farmer emerges. They pull the string which they had previously attached to the bucket and the old fellow is drenched. They pin a paper to his coat tails to cap the climax.

In the Wrong Room, 75 feet.

Cassock.

A beautiful maiden is seen asleep when a drunken man enters and proceeds to disrobe. The girl awakens and screams and the "drunk" dresses again and retires.

Clown's Mixup, 60 feet.

Cast.

A clown attempts to practice the black art but is overwhelmed by Satan and his evil spirits. Very exciting.

Gardener's Joke, 65 feet.

Castanet.

Two employes of a rich merchant are "spooning" in the garden and seat themselves in a shady nook behind a clump of bushes to indulge in osculation. The gardener spies them and turns on the hose. The lover grapples with him and they fall to the ground with the gardener underneath. The fair one turns the hose on them but her valient lover receives the most water. Rich.

A Funny Story, (Facial Expression,)

Cassowary. 50 feet.

If you want a good laugh, see this film. Two coons are seated on a bench and one is relating a "funny story" to the other, and they enjoy it mutually. The story teller, however, emphasizes his remarks with his fist on the anatomy of his listener, and judging from the wry faces he makes the story teller's punches and jabs in the stomach of his companion leave the lasting impression. The more interesting the story becomes the more he thumps his companion, until patience ceases to be a virtue and he grasps the story teller by the throat and almost chokes him before he can explain that "it was only a joke." This picture is not alone extremely funny, but the photography is perfect.

Farmer Chasing Trespassers,

Caster. 50 feet.

Here we show a familiar scene. A number of boys are swimming in a private lake, when the owner comes along and chases them. They worry him because they can swim all around him, and although he has a bough of a tree he cannot reach them. They come up behind him on the rock on which he is standing and dive overboard, but the farmer cannot catch them, and finally gives up in despair.

Country Teacher and His Pupils,

Castigate. 75 feet.

Here is a typical country school scene and you cannot help sympathizing with the school master. He tries each boy on a certain question, but each in turn miss it, and one in particular is made to stand on a stool and a foolscap is placed on his head. The schoolmaster then leaves his pupils for a short while, when they engage in a game, forgetting meanwhile that he is likely to return at any moment. He finally does return, and catching them in the act proceeds to spank them. when one of the scholars more bolder than the rest climbs upon his desk and pours a whole bucket of water over him.

Lovers Interrupted, 50 feet.

Casting.

This is a typical country scene. A beautiful girl is seen standing on the porch when a city "masher" comes along and flirts with her. He induces her to sit down on the edge of a pump trough in front of the door and without much ceremony they fall to kissing and hugging enough to make you wish you were "in it." Finally her dad comes out and witnesses their actions. He sneaks over and without attracting the attention of the masher, sends his daughter into the house and seats himself next to his "dudelets." "Willie Green" is having a good laugh all to himself and does not notice the change. Without looking he attempts to kiss the supposed lassie by his side, and comes in contact with a bunch of "finecut on the hayseed's face." He turns around and discovering what he is up against wrestles with the old man, who is one too many for him, and who proceeds to hold the masher under the pump while he gives him a bath, much to his discomfort. This film is full of rich effect.

How Murphy Paid His Rent, 50 feet.

Castle.

Patsy Murphy comes home from work while his wife is cooking the evening meal, hands her his hat and coat and seats himself at the table. At this time the landlord, a typical Dutchman, comes in for his rent. Murphy hands him a chair, and bids him sit down, while he goes to another room and shortly returns with boxing gloves and insists on Dutchy putting a pair on. They have a warm time, the German gets licked and Murphy and his wife kick him out. The same old story, the Dutch and Irish won't mix.

How a Wife Gets Her Pocket Money, 50 feet.

Castled.

This is a picture of one of the numerous stories you have read about. A man comes home from the club in a state of beastly intoxication and proceeds to undress himself, meanwhile flinging his wearing apparel in all directions. He finally tumbles into bed and his wife, who has been watching him, steals in on tip-toe and turns his pockets inside out. She evidently finds what she is looking for, judging from the pleasant smile on her face, but not content with taking the contents of his trousers, she takes them also, presumably so that her husband cannot go out again. The picture is funny, amusing and lifelike, but is not objectionable in the least, and can be shown before the most particular and refined audiences.

Eating Watermelons for a Prize, 50 feet.

Casteroil.

This is one of the most ludicrous films ever shown. Three young coons are first seen eating "watermillion" and the fellow in the middle is seen to dive forward several times and bury his face in the watermelon of his companions. The three are finally joined by four others who attack the remains of the luscious fruit with a vengeance.

Mr. Anthony Rastus Jackson, who also loves chicken, is the ringleader and manages to swipe all there is in sight. They wind up the affair by throwing the rind at each other and they wash their faces with it, and seem to enjoy it. This is really funny and exciting, the action is perfect.

Washerwoman's Mistake, 50 feet.

Castrate.

Mrs. O'Toole is washing clothes, when her son arrives home from school and annoys her by firing paper balls at her. She throws some water on him, but he will not desist. The boy finally crawls into a barrel where his "old woman" can't see him, and continues to annoy her. She becomes excited, and reaching down seizes a bucket of water to throw at him, when the priest suddenly enters and receives the contents of the pail squarely in his face. He falls over the barrel, which collapses, and the boy inside and himself have a warm time together while the old lady is almost scared out of her wits. Very funny and exciting.

Burglar and Old Maid, 50 feet.

Casual.

Here is seen a bold, bad burglar who, after examining the room thorougly, hears a footstep and crawls under the bed. It happens to be the boudoir of an old maid who enters and proceeds to disrobe, beginning by taking off her wig, and follows by false teeth, etc.; she finally lands in bed but is annoyed by a noise underneath and peering under discovers the burglar. She captures his pistol and forces him to get up, and after seeing that the door is securely locked, she pulls him down on her lap and almost devours him with her caresses.

Jolly Monks, 50 feet.

Casuist.

Two monks are seen sitting at a table drinking their beer and smoking their pipes. One has evidently told a funny story judging from their actions. Between laughs they exchange snuff boxes, and one in particular helping himself to a plentiful supply, sneezes until he rolls on the floor.

Stealing Chickens, 50 feet.

Cat.

This picture shows two coons at their favorite pastime, that of stealing chickens. They get away with several before the farmer comes along with his shotgun. One coon steals two but one of them is seen to escape. The expression on their faces is laughable. The coons are so frightened that they almost turn white.

New Chinese Laundry, 50 feet.

Catalog.

Here is an exact reproduction of a Chinese laundry, showing John Chinaman in the act of washing clothes, quarreling with his brother rat-eater, etc. Ladies are seen coming into the laundry, and the wily Chinaman throws kisses to them as they go out. "Mutchee funnee."

Baby Show. Atlantic City, 50 feet.
Catarrh.

This film represents the baby show on the Boardwalk and is very interesting, in that you can see all styles, shapes and sizes of the proverbial "squalling kids." One tot falls overboard, but is immediately rescued by one of the crowd who dive after it. A very fine picture.

Cake Walk, 100 feet.
Catcall.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime, a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film; it's a corker. Very laughable.

Battle of Bladders, 100 feet.
Catch.

Here is an interesting and lively subject. Two men are seen, each on a raft, in mid-stream, fighting with bladders. When one gains a victory over the other they both tumble into the water and scramble about for supremacy. It is not alone interesting, but amusing and exciting.

Hey Ding Diddle, 50 feet.
Catchup.

This picture is made after the old rhyme of:

Hey ding-diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport,
And the dish hopped away with the spoon.

All this and more is seen in this interesting picture, and it is funny in the extreme.

King Cole, 100 feet.
Catchword.

Another of the old nursery rhymes:

Old King Cole was a merry old soul,
And a merry old soul was he;
So called for his pipe and he called for his bowl,
And he called for his fiddlers three.

The jolly king is seen in all his glory and as his fiddlers play the jigs, the king jumps to his feet and takes part in the merriment, until he falls to the ground exhausted.

Mary Had a Little Lamb, 100 feet.
Catechise.

Here is another picture taken from the old nursery rhyme:

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went,
The lamb was sure to go.

The pretty story is fully carried out and excitement reigns supreme when the lamb follows Mary to the schooi house.

Lovers Interrupted. New, 80 feet.
Catsup.

A young girl and her best beau appear to view and seat themselves on a log under the window of her home. They bill and coo as lovers will do and apparently forget that there are others besides themselves in the world. The girl's papa discovers them and seizing a sprinkling pot he sprays some water over them. The beau thinks it is raining and raises an umbrella, when the old man seizes a large pitcher of water and fairly deluges them with it. An exceedingly funny picture and perfect photograph.

A Wringing Good Joke, 65 feet.
Category.

Patsy Casey is seen reading a newspaper and imbibing in the flowing bowl while Mrs. Casey is pursuing her favorite task at the washtub. Patsy falls asleep and Mrs. Casey leaves the room for a moment when the proverbially bad boy ties a string to Patsey's coat and to a piece of clothes in the tub. Mrs. Casey returns and placing the piece of clothes in the wringer proceeds to turn the crank, and Patsy is slowly but surely drawn toward the washtub, until he falls over backward much to the amusement of the boy, but Patsy's discomfiture. Very funny.

Pie Eating Contest, 50 feet.
Catfish.

A coon and a white man are seen eating blackberry pie on a wager. The judge stands over them and whenever they raise their heads, he plunges them back into the pies. The white man's face is funny to look at as he besmears himself with blackberries. A good brilliant subject.

Doctor's Office, 100 feet.

Catechu.

This is a doctor's office, wherein is seen the doctor and two of his servants. While the doctor leaves the room, one of the servants dons his coat and as a boy patient enters, he prescribes for him as well as for a lady and gentleman. A man comes in with a broken leg and the would-be doctor takes away his crutch and kicks him on the game leg. The patient protests and the quack turns a seltzer bottle on him, and as the doctor enters, he receives the full contents of the bottle.

The Farmer and the Old Maid, 50 feet.

Cathedral.

Josiah Cornstalk calls on Melinda Squash and brings his old fiddle with him. He seats himself on the back of a chair and she at her spinning wheel, prepared to enjoy an evening with her 60 year old beau. He finally gets his fiddle tuned up and plays a jig so lively that Melinda cannot sit still. She therefore drops her work and advancing to the center of the floor, proceeds to do a lively breakdown, exposing at the same time her "lingerie." While in the midst of their hilarity, a rat runs across the floor and her old maidlets runs about like wild until Josiah attempting to scare the rat away with his precious fiddle hits too hard and the "Stradivarius" is dashed to splinters on the floor. Exceedingly funny.

Fun in an Opium Joint, 100 feet.

Catholic.

One of our funniest pictures is this. It shows two Chinamen sitting on the floor " hitting the pipe." Presently they repair to their bunks which are placed one over the other. The chink in the upper berth has a long pigtail which hangs down within easy reach of the one in the lower berth, who pulls it occasionally much to the discomfort of his companion, who is trying to dream. He takes his cue and tickles the other with it until in a moment of excitement they roll out on the floor, the one in the upper berth falling prone on the ground from his high perch.

Scene in a Laundry, 50 feet.

Catkin.

Three women are seen washing clothes, the man attendants bringing in boilers of water. One of the men gets "gay" with the women and they sprinkle him with water. Finally he is pushed into one of the tubs and they splash the water all over him, and then to cap the climax they take another tub of water and pour it over his head. He has all he can do to get away. This film will amuse your audience from start to finish.

Making Love in a Hammock, 50 feet.

Catnip.

Shows a girl and her lover swinging in a hammock. In this case there are two men who are trying to make an impression, and, after a struggle, one throws himself in the hammock bodily and the other cuts the rope, which precipitates the occupants to ground with great force.

Girls Rolling Down Hill, 50 feet.

Catspaw.

A number of boys and girls are seen in the Park rolling down a steep hill. Exciting and amusing.

Leap Frog, 50 feet.

Caucus.

This is a difficult game for girls to play, and in this picture all the disadvantages are seen. Some of them have long skirts on and they have their own troubles trying to leap over the backs of some of their comrades.

Dutch and Irish Politics, 50 feet.

Caudal.

This is the old story. A Dutchman and an Irishman are disputing on a political question and holding an apparently heated argument over the election. They appear to differ somewhat, and finally indulge in a real up-to-date scrap. While the fight is in progress, if you will imagine just what a Dutchman and an Irishman would say to each other when arguing with their fists, this film will appeal to you all the more as being a winning card. It will take with any audience.

New Fisherman's Luck, 50 feet.

Caught.

Did you ever go fishing? If not, this film will show you how to do it. But don't follow the example of these men, especially in the latter part of the picture. Two fishermen are sitting on a seesaw plank fishing, accompanied by their old friend the "growler," when a man aproaches who engages them in conversation. Only one finally gets a bite, and becoming excited falls into the water. The board naturally tilts, throwing his companion after him, and they struggle to keep afloat, much to the amusement of the man on shore. This is a good and snappy picture.

Watermelon Eating Contest, 50 feet.

Candle.

This picture shows three colored boys eating watermelon on a wager. It is an extremely funny picture, and worth while taking with you wherever you go. The "coons" with a watermelon appetite are rivaling each other as to which one can eat the most.

Scene in Seminary, 50 feet.

Caul.

A most amusing and lifelike scene, in which a number of young ladies, clad in their night robes, are seen engaged in a midnight frolic—starting in smoking cigarettes, drinking tonic and ending in a pillow fight.

Boy up a Tree; or, Making Love in the Park, 50 feet.

Caustic.

A boy is up a tree in the Park, where a number of persons are passing by, when a young lady seats herself directly beneath the tree. Young man happens along and flirts with the girl. He finally seats himself by her side and they become communicative. The lad in the tree is anxious "to learn how it is done," and goes further out on the limb. By this time the lovers are embracing and the boy, not wishing to lose any of it, climbs out too far and the limb breaks, throwing him to the ground, frightening the man and his lady friend, who both fall over backwards, and a great scramble takes place before they can get up again. The photography is excellent.

Trouble With the Washerwoman, 50 feet.

Cause.

A woman is first seen at the tub, washing, when the typical iceman enters, drops a large cake of the frozen moisture into the chest, breaking many of the dishes, and upsetting the eatables whereupon he is scolded by the washerwoman. He then seeks to amuse himself by dropping a piece of ice down the woman's back, which she resents with a blow from a bunch of wet linen. He then thrusts his arm around her neck, and attempts to kiss her. In the scuffle which ensued the tub is overthrown and the water and the suds flood the floor, running toward the audience.

O'Finnegan's Wake, 50 feet.

Causeway.

You see O'Finnegan, who is supposed to be dead, carried in and laid in his coffin. His wife is weeping bitterly. Several men are present at the "wake," smoking and drinking. Finally, O'Finnegan rises in his coffin and takes a drink himself. Every one becomes frightened and they fall to the floor. This is a subject that will win an encore.

Reading a Letter, (Facial Expression,) 50 feet.

Cautious.

Another side-splitting picture is this one. A colored gentleman receives a letter informing him that his dear mother-in-law is dangerously ill. Watch the expression on his face as he reads that she is at the point of death. You that have a mother-in-law can appreciate this wonderful picture. Our colored friend hugely enjoys the letter, almost bouncing out of his skin in anticipation of whitewashing the grave of his mother-in-law, when finally the expression turns to that of extreme disgust, the letter at the close informing him that his darling mother-in-law is "out of danger." This film will cause tears of laughter to the most blaze in your audience.

New Pillow Fight, 50 feet.

Cavalry.

This is a very amusing scene, showing three little girls indulging in a pillow fight. The fight grows fast and furious, until at length the feathers fly all around.

Darkies' Kiss, 50 feet.

Cauterize.

It is probable that some of you have never seen a "coon" and his best girl making love, and this film will prove how well they enjoy themselves when thus engaged. Apart from the fun in this picture, the photography is of the best and it cannot fail to please your audience. One of the very funny incidents in this picture is the size of the colored man's mouth. Very laughable.

There is no Fool Like an Old Fool, 75 feet.

Cavalier.

This is a real funny one. Biddy hands Pat a basin of water, and while Pat washes himself she takes a pull on the black bottle. They have but one chair between them, and decide to occupy it by overturning it and using it as a couch. Pat sits on the back and Biddy on the legs. Biddy enjoys a funny story Patsy tells her and she jumps to her feet and Pat and the chair topple over. He rises and turns the chair, thinking his companion does not see him, and they reseat themselves and resume their conversation. Pat rises suddenly, expecting to see Biddy fall, but she rises with him and they repeat this two or three times. Pat gives up in despair and reseats himself, but Biddy unobserved by Pat has turned the chair again, and as soon as he is comfortably seated she rises and he is again thrown to the floor. An exceedingly funny picture.

The Tramp in the Barber Shop, 100 feet.

Cave.

Here we see a tonsorial artist engaged in shaving a man, and when through the man pays his price and departs. A young man enters and seats himself on a chair and the bootblack proceeds to polish his shoes. A tramp enters and asks for a shave. The barber fairly hurls him into the chair and prepares him for the operation. The tramp is restless and his movements suggests to the audience that he has not bathed within the last few hours. The barber finally lathers him and then strops his razor. The restlessness of the tramp impedes his progress and he jumps up on the chair and sits on him, but all to no purpose. Losing his patience he climbs up on another chair and lifting a pail of water high over his head he pours the contents all over the tramp, who, after frantic efforts, leaps out of the chair.

Biddy's Day Off, About 50 feet.

Cavern.

A very funny subject. Biddy invites a male and female friend to call on her on her "Thursday Off," and while Patsy plays the fiddle Biddy and her friend Mary Ann indulge in a real old Irish breakdown.

What Happened to the Milkman, 50 feet.

Cecelia.

A number of bad boys knock at the door of a house and scamper off and when the woman of the house answers the call, no one is there.

They repeat this several times when the woman induces her husband to go after them even though he is confined to the house with a bad case of toothache. He hunts high and low for them but they are nowhere to be found and he returns to the house. As he closes the door, the Milkman happens along and knocks at the door as usual. The lord of the manor makes a dash for the door and throwing it open wide, without looking at the man, assaults him and they both fall spilling the milk over the pavement after which they arise and make due apology. Funny.

Bullet vs. Whiskey, 50 feet.

Canticoke.

Here is decided novelty. The figure is very large and the facial expression is wonderful to a marked degree. A man is seated at a table on which is lying a revolver and a bottle of whiskey. He pours out a drink, and is about to swallow it when he stops to reason with himself. Laying aside the whiskey, he seizes the revolver and places it to his temple is about to blow ous his brains, when he again changes his mind and drinks the whiskey. We consider this to be one of the finest life motion pictures ever made.

The Quarrelsome Anglers, 46 feet.
Catatrice.

In which is seen two men in a boat engaged in fishing. They share a jug of hard cider between them, over which they finally enter into an argument, and in the scuffle both fall into the water. the windup of this film is very funny and the scenery is beautiful.

The Legacy, 70 feet.
Cunarder.

A man is seated at a table looking over his mail. Finally he selects one contained in a black bordered envelope, which he opens in great haste, fearing to receive sad news from home. Judging from the expression on his face, the news is anything but sad, as he learns, much to his surprise, that great wealth has been bequeathed to him by a distant relative recently deceased. This is another film of wonderful facial expression.

Fred Poplar and His Pal, 50 feet.
Cuneo.

This is a moving picture of the well known comedian, Fred Poplar. He appears on the stage accompanied by a dummy of a man, and the two apparently engage in an animated conversation. It is presumed that the dummy does not agree with his partner, and they proceed to engage in a fight. Judging from their actions, each has an even chance of winning. To say the least, this picture creates roars of laughter.

The Beauty Show, 103 feet.
Cuneker.

This is exceedingly funny and will appeal to you as a novelty. It is just what its name implies and shows the beauties three of whom are smoking cigarettes and flirting with the men in the audience. The consolation prize is rich and you want a film of this kind to keep your audiences convulsed with laughter.

Clown and Beer- thief, 50 feet.
Cunoke.

A clown enters holding a bottle of beer in one hand while in the other he holds a glass. Drawing the cork, he fills the glass but before drinking he places the tumbler on the chair standing near and proceeds to attend to something at the opposite side of the room. Meanwhile a man enters and spying the beer, drinks it down before the Clown returns. The Clown is very angry when he finds his drink gone but not to be outwitted, he seizes a large spigot lying near and driving it into the man's side, he draws a glass of beer from him and drinks it down with a gusto. Good.

MARTINIQUE DISASTER.

Panorama of St. Pierre, 100 feet.
Aback.

Here is a picture in Life Motion of St. Pierre before the eruption of the volcano. The City lies on a hillside at the foot of which is a body of water. The scenery is beautiful. Mt. Pelee is seen in the distance apparently extinct, yet shortly after the picture was taken none were left to tell the tale.

The Eruption of Mt. Pelee, 100 feet.
Abaft.

This picture depicts the eruption of the volcano by which over 30,000 souls were hurled into eternity. The numerous explosions which took place during the eruption are plain to be seen. Thousands upon thousands of tons of molten lava, sand, rocks and steam are thrown high in the air and descend with crushing force upon the unfortunate inhabitants of the doomed city of St. Pierre. This is the worst calamity which occurred since a similar eruption by Mt. Vesuvius when Pompeii was destroyed.

Taking Out the Dead and Wounded, 140 feet.
Abase.

This is a heart-rending scene and moves one to tears. The dead and wounded are taken from the ruins, many of whom are so disfigured that they are beyond recognition. The little band of rescuers are to be commended for their bravery in risking their lives in the ruins, not knowing when another eruption might take place when they might all be destroyed.

CHINESE SUBJECTS.

Chinese Massacreing Christians, 50 feet.

Baboon.

They batter down the door of a dwelling and enter, driving the inmates out before them. One is seen to raise a child by the feet, and throwing her over his shoulder, runs off with her. Another drags a woman out by the hair, while a third, with the assistance of several others places a man on a block, and decapitates him. A perfect realistic picture.

In the Pillory, 75 feet.

Baby.

A party of Chinese soldiers appear leading a prisoner with his arms bound behind him. They unbind him and he is placed in the pillory. A number of men pass who tease him unmercifully. Finally the soldiers return, and take him back to jail. Very good.

Funeral of Lung Fei Dong, the Chinese Mason, 200 feet.

Back.

Thousands of Chinese are seen in this parade, many of whom hide their faces with fans, owing to their superstitious notions about having their photographs taken. This is interesting.

At the Grave of Lung Fei Dong, 65 feet.

Bacon.

This film shows the peculiar funeral rites of the Chinese and portrays their customs when burying a comrade, attended with Masonic regulations.

Chinese Silk Mill, 50 feet.

Bade.

This is very interesting and shows how the Chinese weave silk in China.

Beheading the Chinese Prisoner 75 feet.

Badge.

A Chinese prisoner is tried before one of the chiefs, and being found guilty, is sentenced to be beheaded, which sentence is immediately executed. The executioner displays the head to the spectators to serve as a warning for evildoers. Very exciting.

Bombarding and Capturing the Taku Forts, 200 feet.

Ball.

Here is a marvel. The fort is seen on the far side of a body of water. Gunboats and Torpedo Boats glide back and forth, meanwhile firing at the Forts. The shots are returned with interest, but the allied fleets finally conquer, and the Forts are captured.

TRANSVAAL AND WAR SCENES.

Kruger Leaving His Residence for the Volksraad, 50 feet.

Dab.

Kruger and Body Guard Leaving the Volksraad, 50 feet.

Dace.

British, With Music, Leaving for the Transvaal, 65 feet.

Dad.

Troop Train Conveying the Seaforth Highlanders Across the Modder River, 50 feet.

Daily.

Fighting Fifth Northumberland Fusileers, 50 feet.

Dairy.

Royal Horse Artillery on the March to the Front, 100 feet.

Daisy.

Transvaal War Supplies Transported by McKenzie Traction Engines, 75 feet.

Dale.

Disappearing Gun in Action, 75 feet.

Dam.

Skirmish With Boers Near Kimberly by a Troop of Cavalry Scouts Attached to Gen. French's Column, 150 feet.

Dime.

War Supplies Arriving at Boer Laager by Train of Ox Teams, 50 feet.

Dance.

Boer Supply Train Crossing the Veldt, 100 feet.

Dandy.

The Big 4-7 Naval Gun in Action, 30 feet.
Darn.

Fighting in the Transvaal 450 feet.
Danger.

A strictly up-to-date picture is this and one that everyone is anxious to see. Being several thousand miles away and depending entirely on newspaper reports, one is charmed to see a real battle between the British and the Boers, portrayed by moving pictures, full life size. The scene opens, showing the English in retreat rushing down a steep hill and through a ravine until they emerge on an open plain. They fire continually over their shoulders at the enemy, who return the fire and a number are seen to fall. The English rally and attempt to resist, but they are outnumbered and beat a hasty retreat, leaving many dead and wounded. The picture closes, showing the Boers in hot pursuit, and after the main army passes, their soldiers with litters are seen carrying away those who have fallen. This is a stirring picture, full of life and action. The smoke effect is beautiful.

British Troops Leaving for the Transvaal, 70 feet.
Daunt.

This picture brings to mind the war between England and the Boers in the Transvaal. It portrays the British Troops on their way to South Africa, and is an excellent marching picture.

GALVESTON DISASTER.

Taking Out the Dead and Wounded, 150 feet.
Abba.

Scenes of the Wreckage from the Water Front, 130 feet.
Abbey.

View of the Residence Section, 60 feet.
Abet.

Burning the Rubbish, 60 feet.
Abide.

Sunken Vessel in the Harbor, 60 feet.
Abole.

Showing five different scenes in life-motion pictures of Galveston, Texas, after the tornado, which occurred during the summer of 1900.

STRIKE FILMS.

Train Leaving Philadelphia with troops for the Coal Mines, 50 feet.
Each.

This shows the National Guard of Pennsylvania leaving for the Coal Regions during the late great Coal Strike.

Breaker Boys Leaving the Coal Mines, 50 feet.
Eager.

In which are seen hundreds of the Breaker boys coming out of the Mine at the end of the day.

Non-Union Miners at Work Under Guard of the Troops, 85 feet.
Eagle.

Showing a large body of men breaking up the coal that had been mined prior to the strike. These men, not being members of the Miners' Union were compelled to work under guard of the troops, and after they quit work, they are stoned by the "Breaker Boys" who are finally driven off by the Soldiers.

Mules in the Coal Mines, 50 feet.
Ear.

Showing the mules which are constantly in use in the Coal Mines hauling the cars from where the coal is mined to the shaft.

Mitchell Day at Wilkes-Barre, Pa., 100 feet.
Easy.

This is a parade which took place on the day the great coal strike was settled, and is known as Mitchell's Day, named after the great president of the Coal Miners' Union, who by his knowledge and pluck obtained concessions for them not otherwise possible.

President Mitchell's Speech, 50 feet.
Ebon.

Here is President Mitchell himself addressing the miners and their admirers at Wilkes-Barre, Pa. If you want an effective and striking picture, buy the strike parade and join it on the front end of the "Mitchell's Speech Film. You will then have 150 feet of a subject that will enthuse any audience. The moving picture of Mitchell making his speech is the most striking one of its character we have ever made.

JAPANESE SUBJECTS.

The following pictures were taken in Japan and they are exceptionally fine photographically. Not alone this, they show the peculiar costumes of the Japanese in their street dress, and the dancers are particularly amusing and attractive. No mistake can be made in buying any of these subjects which are all beautiful and novel. We give their titles and lengths:

Japanese Yuma Dance,
Fable. About 80 feet.

Eight Japanese Dancing Girls,
Fabric. About 40 feet.

Geisha Girls, About 40 feet.
Facade.

Hu-Ki-Si, Japanese Dancer,
Face. About 50 feet.

Is Ka Trio, About 40 feet.
Facet.

Black and White Hair Dance,
Fade. About 40 feet.

Four Hong Kong Sisters,
Fain. About 36 feet.

Japanese Bowery, About 50 feet.
Fair.

Street Scene, Tokio, About 55 feet.
Fall.

Japanese Dancing Hall, About 40 feet.
False.

Fu Tschi Dancers, About 40 feet.
Fame.

Japanese Sword Fight, 50 feet.
Fan.

Two Japs are seen fighting with large swords and drive each other about the ring with ferocity characteristic of a Jap when in anger. It is exciting to see them deliver blows, which, if they landed, would have annihilated one or both of them.

Japanese Geisha Girls. No. 1, 40 feet.
Fang.

In which these peculiar people are seen to an advantage.

Japanese Geisha Girls. No. 2, 40 feet.
Far.

An entirely different subject from No. 1, but equally as good.

NIAGARA FALLS.

American Falls from Luna Island,
Gab. 100 feet.

Great Gorge R. R., Niagara, 400 feet.
Gable.

American Falls from Canadian Side,
Gad. 100 feet.

Whirlpool Rapids, 100 feet.
Gaff.

Panorama Looking Down Niagara from New Suspension Bridge,
Gag. 80 feet.

Horseshoe Falls, from Canadian Side,
Gage. 75 feet.

Rapids Above American Falls from American Side, 75 feet.
Gain.

Rapids Above American Falls from Bridge to Goat Island, 50 feet.
Gait.

Horseshoe Falls from American Side,
Gala. 75 feet.

So much has been said of Niagara Falls and its surrounding beautiful scenery that it is unnecessary to enlarge on it. The above-mentioned films are taken from the best portions of the Falls and show them to an advantage. We justly claim these Niagara Falls pictures to be the best that were ever taken without exception. The panorama of the Gorge Route is beautiful beyond description.

Street Scenes in Different Cities in the State of Washington.

James Street, Seattle, Wash., 50 feet.
Habit.

Pacific Avenue, Tacoma, Wash.,
Hack. 50 feet.

Riverside Avenue, Spokane, Wash.,
Hail. 85 feet.

Spokane Falls, Spokane. 50 feet.
Hair.

The above subjects were taken at considerable expense and the exhibitors will find them profitable to show as they are interesting street scenes, in the above mentioned far western state.

PAN-AMERICAN EXPOSITION FILMS.

Below will be found the titles and lengths of the Pan American Exposition Films which are the only ones of their kind on the market. We have the sole and exclusive right to show moving pictures at the Pan American Exposition at Buffalo, and have certain privileges for taking the pictures that cannot be attained by any other persons. Our pictures are therefore exclusive and will add materially to any exhibition.

Panorama Buffalo Exposition, No. 1, About 50 feet.
Ibex.

Panorama Buffalo Exposition, No. 2, About 75 feet.
Ibis.

Wedding Procession at Cairo, About 100 feet.
Ice.

Couchee Dance on the Midway, About 75 feet.
Icy.

Turkish Dance on the Midway, About 60 feet.
Idea.

Grand Entry of Indian Congress, About 150 feet.
Idiom.

Boating in Lakes of Philippine Village, About 90 feet.
Idiot.

Panorama of Esplanade from Bridge of Triumph, About 75 feet,
Idol.

Panorama of Esquimaux Village, About 45 feet.
If.

Panorama of Philippine Village, About 100 feet.
Ignore.

Panorama City of Venice, About 75 feet.
Ill.

Panorama of Venice, about 194 feet.
Image.

Panorama of Midway, About 270 feet.
Imbed.

Fire Run, Exposition, About 60 feet.
Impale.

Opening Day Parade, No. 1, About 290 feet.
Impel.

Opening Day Parade No. 2, About 250 feet.
Impede.

Opening Day Parade No. 3, About 150 feet.
Impert.

Acrobats of Cairo, About 140 feet.
Impose.

Indians No. 1, About 60 feet.
Impress.

Indians No. 2, About 40 feet.
Inbred.

Midway Dance, About 55 feet.
Inborn.

Electric Tower, About 50 feet.
Incest.

Ye Olde Mill, About 50 feet.
inch.

The Miniature Railway, About 45 feet.
Inclose.

Ostrich Farm, About 70 feet.
Increase.

Japanese Acrobats, About 60 feet.
Indent.

Gipsies Dancing, About 65 feet.
Indian.

Esquimaux Village, 200 feet.
Index.

Here we show an Esquimaux Village just as it appeared at the Pan-American Exposition in Buffalo. The picture shows how the Esquimaux of the far North live, portrays their habits and gives a general idea of their places of abode. This is a splendid moving picture, full of animation.

WRESTLING MATCH.

Reproduction of the Roeber-Olsen Wrestling Match, 275 feet.

Zodiac.

Showing a spirited and aggressive wrestling match reproduced by counterparts of these two giants of muscle. This is so exciting that the audience is moved to cry quit. We have the only reproduction of this marvelous wrestling match.

REPRODUCTIONS OF PRIZEFIGHTS.

Corbett-Fitzsimmons, 14 Rounds, About 1700 feet.

Corfitz.

Sharkey-McCoy, 10 Rounds, About 1000 feet.

Sharkoy.

Dixon-McGovern, Rounds, About 1000 feet.

Goodix.

Maher-McCoy, Rounds, About 1000 feet.

Coyma.

Jeffries-Fitzsimmons, 11 Rounds, About 1700 feet.

Jeffitz.

McGovern-Palmer, Rounds, About feet.

Goymer.

Jeffries-Sharkey, 25 Rounds, Each round about 150 feet.

Jefkey.

Jeffries-Corbett, 23 Rounds, Each round about 150 feet.

Corjef.

Corbett-McCoy, 6 Rounds, 1000 feet and Training Pictures.

Coybet.

Fitzsimmons-Ruhlin, 6 Rounds, 1000 feet and Training Pictures.

Ruhfitz.

Reproduction of the Jeffries-Fitzsimmons Fight in 1902 in Eight Rounds, Showing the Knockout. Full length about 835 feet.

Fitzries.

It is acknowledged that our Prizefight films are perfect in detail. The figures are large, faces easily discerned and spirited fighting is seen throughout. These are "Feature Films."

FIRE FILMS.

Going to the Fire and the Rescue, 250 feet.

Jabber.

This is a new film and it is safe to assume that it is an only one of its kind ever made. When the alarm is given the horses are seen to run from their stalls and place themselves in their accustomed places at the wagons. The harness is adjusted, the firemen jump on, and they dash out of the fire house and down the street. The picture changes and the entire apparatus is seen coming at full gallop toward the audience down a long lane. The picture again changes and the fire laddies are again seen rescuing women and children from a burning building, after which, in another change of the picture they are seen to arrive at the fire house, unharness the horses and back the apparatus into the house. This film is animated throughout and the photography is perfect. This is an extraordinary picture of an interesting subject.

Going to the Fire, 130 feet.
Jacinth.

Showing a large fire house from which the entire apparatus used in fighting fire emerges. The house is one of the latest built ones in which is housed the Engine, Hose Cart, Truck and other Wagons. This is the best film of its kind we have ever seen.

Going to the Fire, 50 feet.
Jack.

This scene shows almost the entire fire department, led by the chief, responding to an alarm. Horses, said to be the finest of their kind in the country, present a magnificent picture and a thrilling spectacle as they dash rapidly by flecked with foam and panting from the exertion of their gallop.

Rescue From the Fire, 50 feet.
Jackall.

A woman and child in a burning tenement building are rescued by firemen, while the stream of water is being played into the window of the burning building and the chief directs the efforts of the firemen as the woman and child are being brought down the ladder.

Putting Out the Fire, 50 feet.
Jackass.

This scene represents a fire engine in action. The black smoke arising from the engine stack, and the firemen upon the ladders directing streams of water against a burning building, serve to make a very interesting and exciting scene.

Stable on Fire, 50 feet.
Jackdaw.

Shows a stable in flames, from which four horses and a burning wagon are rescued by firemen and stable hands. Thick volumes of smoke pour from the doors and windows of the stable, and add to the realistic effect, while the excited horses, wild-eyed, add to the value of the scene.

Parade of the Philadelphia Volunteer Fire Department, 50 feet.
Jacket.

This fire department was organized in 1704. All present members range from seventy to ninety years of age. This is the first time in thirty years they have paraded together. This picture was taken as a souvenir to their descendants who paraded with them.

Hoboken Fire, 50 feet.
Jade.

Showing the steamer Saale as she appeared after the fire, almost entirely submerged.

Hoboken Fire—The Bremen and Main Burning. Two Films, each 70 feet.
Jacobin.

Showing these two monster vessels in mid stream floating down the river. Huge clouds of smoke and flame issue from every part of them. Excellent photography. We have the same subject floating up the river. Length, 70 feet.

Hoboken Fire—Burning Wharves and Warehouses, 100 feet.
Jaguar.

This is a most realistic film, showing the wharves and warehouses fiercely burning on the river front. It also shows an excellent view of East River, New York and the wharves from which the Hamburg-American steamers leave for European ports.

Fire at Triangle Clothing Store, 13th and Ridge Ave., Philadelphia, May 3d, 1899, 200 feet.
Janitor.

This film shows the great fire at 13th and Ridge Ave., Philadelphia, where inside of one hour $500,000 worth of property was consumed. We were on this scene some fifteen minutes after the fire broke out and have consequently produced this great conflagration just as it appeared. A most interesting part of this film is where a fireman clambers up on the wall and fastens a rope thereto. He then descends to the street and joins a number of firemen, who finally pull down the immense pile of bricks, scattering dust and dirt for yards around. All this and more is in plain view of the audience. This is the most realistic fire scene yet made, having been taken from the actual scene.

ANIMAL FILMS.

Trained Bears and Dogs, Hagenback's Circus, 100 feet.

Kale.

Another film showing the trick bears and dogs to a decided advantage. Very interesting and amusing.

Small Boy and the Bear, Hagenback's Circus, 50 feet.

Kangaroo.

This film shows a tot about four years old playing and romping with a huge bear. The child appears to enjoy the sport and shows no fear of bruin, who is one of the largest black bears in captivity.

Trick Donkey, Hagenback's Circus, 125 feet.

Kedge.

This is a funny one. A clown first enters with an apparently docile donkey. A colored man follows and is assisted by the clown to mount on the donkey's back. He thinks he can manage him but the donkey thinks not, and after vainly trying to throw him off backward and failing in this, he changes his tactics and pitches the coon over his head. The man tries to mount him again, but all to no purpose, and some ludicrous positions and actions are witnessed.

Small Boy and Lion Cub, Hagenback's Circus, 100 feet.

Keel.

Here the little fellow is seen playing and rolling around with about 6 or 8 lion cubs, the smallest of which is much larger than himself. He shows no sign of fear, and everyone will be surprised at the playfulness of these young but wild animals.

Animal Parade, Hagenback's Circus, 90 feet.

Keelhaul.

This picture shows a parade of all the animals led by an immense large elephant and concluded by a trick monkey who performs such funny tricks that one cries with laughter.

Bears Wrestling, Hagenback's Circus, 125 feet.

Keen.

Showing two huge bears wrestling for the championship of the circus ring.

Lion Tamer, Hagenback's Circus, 200 feet.

Keep.

Showing an intrepid young woman in a cage with several fierce lions who are so ferocious as to alarm the spectators. The trainer however, does not fear them and compels them to do her bidding. Very exciting.

Trick Dogs, Hagenback's Circus, 175 feet.

Keenly.

A lady tamer is seen with four white dogs and two black ones. The intelligent animals perform wonderful tricks. One of them walks up a ladder on his two hind feet and does other wonderful and interesting tricks that call forth applause.

The Wrestling Bear, 100 feet.

Keeping.

Here is a novel sight—a full grown bear, in a wild state, wrestling with his keeper. After considerable manoeuvering, the keeper finally throws him, and the bear acknowledges his defeat by getting up and grinning toward the audience. An excellent film and a very lively subject.

The Trick Bear, 65 feet.

Keeper.

This film shows a bear attired in "Mother Hubbard" gown and large nightcap. He presents a funny sight and his antics amuse everybody.

Bear Jumping Hurdles, 65 feet.

Keg.

Another amusing and interesting film is the hurdle-jumping bear. These three subjects are bound to make a hit, as they are entirely new and the subjects are lively and interesting. There is not a slow or poor movement in any of them, and they will win applause every time.

Trained Animals, Hagenback's Circus. 50 feet.

Kelp.

This picture shows a number of trained animals going through a number of tricks. A very amusing film, full of life.

Trick Elephant, Hagenback's Circus, 150 feet.

Ken.

Here is a picture that will not alone amuse but interest everybody. A huge elephant perform tricks on a small pedestal and one wonders how he can stand on it as it appears only large enough for one of his immense feet. He is trained by a lady who is an artist in her business.

Burlesque Lions and Their Tamer, Hagenback's Circus, 125 feet.

Kennel.

A most amusing film is this. A number if darkies are seen on all fours in a cage and they snarl and bite at each other like wild animals. The lion tamer cautiously enters and appears to have considerable trouble in subduing them. He pricks them with a pointed instrument and is assisted in this by two men on the outside who have similar weapons. The (lions) darkies are finally subdued.

Trained Goats, 125 feet.

Key.

In which a number of Prof. Dunbar's trained goats perform on the tight rope and other perilous feats. Very good.

Bathing Horses, 50 feet.

Kersey.

An amusing and interesting scene wherein is shown a company of soldiers taking their horses down to the riverside for a bath.

Feeding the Sea Lions, 75 feet.

Keystone.

Here is a decided novelty. Sea lions are not to be seen every day, and it is your privilege to show about 12 in number, being fed by their trainer, Capt. Paul Boynton. After feeding them on shore they follow him about and crowd him so that he steps into the water and continues to feed them. One more venturesome than the rest steals some of the food out of the basket. The water rolling off their backs sparkles and shines so much so as to lead one to believe that they are made of glass. This subject is animated to a wonderful degree and everyone witnessing it will call for a repetition. A most brilliant picture.

Feeding Hogs, 75 feet.

Kick.

This is a typical barnyard scene, showing the farmer feeding a drove of hogs. The porkers are varied in size from that which could crawl under a gate to the one weighing a couple of hundred pounds. Very interesting.

Feeding the Pigs, 75 feet.

Kid.

Showing a sow nursing her young. Very interesting.

Feeding the Dogs, 65 feet.

Kidnap.

The king's officers are feeding the pack of hunting dogs preparatory to an exciting hunt in an adjacent forest. A very pretty subject.

Carlisle's Trained Dogs, 175 feet.

Kidney.

This is undoubtedly one of the best moving pictures of trained animals. The different breeds of dogs each have their own specialty. There is bareback riding, seesaw, jumping through the hoop, walking on their front paws only and concluding with the greyhounds jumping over obstacles the highest of which is about 20 feet. Very fine.

Caravan of Camels, 50 feet.

Kill.

Here we present an Eastern scene. A caravan of camels is seen aproaching in the distance and appears very small, but continues to advance until the animals are seen life size and apparently alive. This is something not seen every day.

Feeding the Hippopotamus, 50 feet.

Kiln.

This picture is lifelike, showing how they feed this giant of wild animals, and is alike interesting to adults and children. There being very few in captivity, one can see them and their peculiarities depicted true to nature on the screen.

North American Elk, 50 feet.
Kilt.

Here is shown the elk of North America in all its majesty. The noble-looking animal is well worth seeing, and always attracts a larger percentage of visitors to the pen in which it is enclosed than any other in the Zoo. This film is true to nature, and you imagine you are looking at the real thing.

North American Grey Wolves, 50 feet.
Kimbo.

The wolves are plainly seen trying to break their way out of the cage in order to get the food carried by the keeped to some other animals. Every one knows how ferocious wolves are from what has been written about them, but many have never seen this beast, and to this element out picture appeals. This film will pay for itself wherever you show it.

Double-Humped Camels, 50 feet.
Kin.

Some born in the Zoo Gardens. Three of this variety are here shown. There being but few in captivity, making them decidedly interesting, and you stand and wonder at these freaks of nature, who, when in their native element, are most valuable, yet to us are merely curiosities.

Trick Elephant Bolivar, the Largest Elephant in the World. Nos. 1 and 2, 50 feet each.
Kind.

This elephant has almost a national reputation, having been advertised in all the known parts of the world. He has become so ferocious at times that several keepers were killed trying to master him. He will no doubt amuse every one who witnesses his antics. The photography of these films is beyond criticism. There are two distinct films.

Feeding the Swans, 50 feet.
Kindle.

This film was taken in the gardens of the Zoo, and is familiar to all Philadelphians. The Swans glide gracefully over the water in quest of food, scarcely causing a ripple on its surface. They are accustomed to be fed by the visitors, and have learned to know those who wish to feed them aside from the keepers who contribute daily to their menu. A pretty picture.

Buffaloes Born in the Zoo Gardens. 50 feet.
Kindly.

Here is all that remains of the once numerous buffalo of North America, the species being almost extinct. These animals are fierce and wild, and many an exciting adventure has taken place in the far West when buffaloes roamed the prairies and practically owned them. This picture is true to nature.

Polar Bears, 50 feet.
Kine.

These fellows are good on the squeeze, too. They are particularly interesting in that their coat is snow white. They live in the far North amid snow and ice, and do not easily become thoroughly acclimated in this part of the country. The picture is bright and distinct, and any one seeing it will ask for a repetition. An excellent subject.

Himalayan Bears from India, 50 feet.
Kirk.

Here are a few of the foreigners; but those with whom we do not fancy coming in contact. "They are good in a pinch." However, the film is very interesting, as all pictures must be of animals rarely seen in this part of the country. They are looked on as curiosities, but you would more than have your curiosity aroused should they succeed in reaching you. "They have good reach, too." These animal films are decidedly in a class by themselves, and you cannot fail to be a winner if you buy them.

RAILROAD FILMS.

Panorama from Elevated Train, New York, 50 feet.
Label.

This picture was taken from the elevated train when in motion. As you pass along, you see houses and different objects in panoramic effect. A most wonderful piece of work which has been shown successfully in New York City.

Sixty Minute Flyer, 50 feet.
Labor.

This train runs from Philadelphia to Atlantic City, a distance of sixty-five miles, in sixty minutes. It is the quickest train on earth. The signal can be seen changing color. Very exciting.

Railroad Tunnel Scene, 150 feet.
Labial.

This picture was taken from the pilot of a locomotive on the Pennsylvania Railroad, and is a beautiful subject. A person viewing this film gets the effect of one sitting in the train and looking out of the window. A very brilliant, animated subject.

Jersey Central Flyer, 50 feet.
Lac.

Shows express train passing over Bound Brook route at the rate of sixty miles an hour. This is a very fine express train and full of fine points.

Death Curve, New York City, 100 feet.
Lace.

Broadway and Fourteenth Street, opposite Union Square, where the cable cars rush at high speed around the corner of Fourteenth Street into Broadway. The scene of many accidents; average, one a day.

6th Ave. New York Elevated Railroad, 200 feet.
Laborer.

A beautiful film, showing a panoramic view of New York City from the 6th Ave. Elevated R. R. This film will prove a valuable one in any collection.

Panorama of King's County, N. Y. 150 feet.
Lacerate.

There are films that never become old, and this is one of them. No more beautiful scenery can be found than in this county, and the high hills and deep valleys are shown with true and startling effect. This film will hold the attention of your audience from start to finish.

Panoramic View of Haverstraw Tunnel, N. Y., 150 feet.
Laboratory.

As much as has been said of panoramic views, no picture ever taken of one can compare favorably with this entirely new subject. The roadbed of the New York Central R. R., is clearly shown, winding its way around tall mountains, across bridges and through the famous Haverstraw Tunnel, about one mile in length, and emerging therefrom, rises to an eminence and from this height can be seen in the distance far below in the beautful valley a sheet of water and surrounding farms so true to nature as to remind one of country life so much written about in song and story. The curves in the road shoot past like a cannon ball, fired from a big Krupp gun, and you stand amazed at the ingenuity of the master mind who invented the apparatus for reproducing nature so true and lifelike. A film like this one is a whole show in itself, and anyone exhibiting it must be prepared to repeat it again and again.

New Passing Train Scene, 60 feet.
Labyrinth.

If you want a film that will enthuse your audience, buy this one. It represents the Philadelphia, Washington & Long Branch Express coming toward you and the Continental Limited receding. It is not alone the fastest train scene thus far produced, but the scenery is the most beautiful and picturesque of any landscape film ever made in life motion. After the first train has passed the audience will witness a hairbreadth escape of a man and a boy, who did not notice the train coming from the opposite direction until it was almost upon them. They were so frightened at the occurrence that it took some minutes to recover from the shock. By an unforseen lucky accident, we are enabled to produce a picture that may never again be brought forth in its entirety. If you want a winner for repeated encores, get this one.

Washington and New York Flyer, 50 feet.

Lachrymal.

This is one of the fastest trains that pass through Philadelphia. Special arrangements were made with the railroad company, so that just as the picture was being taken the engineer let off steam.

Rear View of the Washington and New York Flyer, 50 feet.

Lack.

In this picture you can see the rear view of the Washington flyer, taken as it was on its way to Washington. This is a very fine railroad scene; in fact there is none better.

Lehigh Valley Express "Black Diamond," 50 feet.

Laceration.

The train is first observed rounding a curve at a distance of nearly a mile, and as she bowls along at a speed exceeding seventy miles an hour, the engineer blows a whistle, warning a gang of roadmen engaged in repairing the roadway. As the train approaches, the passengers and others are seen waving their handkerchiefs, hats, etc., from windows and platforms.

Rear View of the "Black Diamond Express," Lehigh Valley R. R., 50 feet.

Lackey.

Quite unlike the approaching scene of this most popular train, the audience first sees the track and mountain in the background, when the train suddenly dashes into view, going at the rate of about seventy miles an hour. In this manner the train speeds down the track for more than half a mile, when it rounds a curve in the road, disappearing from view.

Third Avenue Elevated Train, New York, 50 feet.

Laconic.

In this picture you see the elevated train on Third Avenue. This is an exact representation of this road, and is a very fine subject. When looking at it, you would really think you were in New York.

Boston and New York Express, 50 feet.

Ladder.

One of the prettiest single train films is here portrayed. The surrounding country is not alone beautiful, but the train one of the fastest on the road, is seen bowling along at a terrific rate. When it first appears to view, nothing is seen but a huge cloud of smoke issuing from the smokestack. The train is down in a hollow and finally rushes up the hill with lightning rapidity, and shoots toward the audience who invariably rise in their seats as though they were in fear of being run down. A truly wonderful subject.

Loading a Train With Stone, 50 feet.

Lacteal.

This film is very interesting, in which is seen a large number of men loading a freight train with building stone. The picture was taken near picturesque Mauch Chunk.

Panorama of the Lehigh Valley Railroad, 90 feet.

Lad.

Railroad panoramic views are always in demand, and this one justly deserves its share of applause. It shows the picturesque Lehigh Valley Railroad, over which speeds the famous Black Diamond Express. A very beautiful subject.

Station Scene.

Ladle.

A freight train moves out while a fast passenger arrives at the station. Numerous persons go on board, while others alight. After the train starts and gets under way a typical countryman rushes up and beckons for the train to return, which, it is unnecessary to say, continues on its course. The jay drops his carpet bag and taking a sandwich from his pocket, proceeds to eat it and trudges his way back to the farm. This is a good picture and the windup is funny.

Leaving Jerusalem, 50 feet.
Lady.

Don't judge this picture by its name. It is not a religious subject, but a panoramic view of the Holy City, taken from the rear end of a departing train. A very fine film.

Collecting the King's Mail, 50 feet.
Lag.

This picture shows how they collect the mail in England. We see an English train approaching at full speed, probably about 60 miles an hour, and collects the mail without stopping. The novelty of this film is that you see a thorough English train, with its compartments, as you have seen it described, and the landscape itself is pleasing to the eye. Decidedly novel.

Foreign Train Scenes, 50 feet.
Lair.

This is filled with interest for those who have never seen the middle and poor class of Europe travel on the Railroad. The trains are two stories high and built in compartments. This picture shows a train arriving at a station, stopping to let off passengers who alight from the upper and lower compartments and scatter in all directions. The figures are large and the faces easily seen.

Panorama of Ninth Ave. Elevated R. R., 80 feet.
Laity.

Another New York street scene, showing the much talked of elevated railroad. Exceptionally good, clear and distinct in detail.

Perkasie Tunnel, 100 feet.
Lame.

This is a magnificent film. The tunnel is situated near Perkasie, Pa., in Bucks Co., and the scenery is grand. A beautiful, animated piece of photography.

CLUB FILMS.

Disrobing Scene, 60 feet.
Query.

Good Reason for Divorce, 50 feet.
Quack.

Birth of Venus, 50 feet.
Quaker.

In the Wrong Room, 75 feet.
Quadrant.

Private Dining Room, 75 feet.
Quadrat.

Slave Dealer, 65 feet.
Quad.

Retiring of the Bride, 125 feet.
Quaff.

Sapho Kiss, 65 feet.
Quail.

The Tub Scene, 55 feet.
Quaint.

The Harem's Favorite, 60 feet.
Quart.

Just in Time, 65 feet.
Quash.

Two Warm Girls, 65 feet.
Quern.

Home From His Club, 75 feet.
Quest.

Space does not permit a description of these subjects. Suffice it to say that they will be star attractions at any stag show. Very spicy.

The Stud Farm. Nos. 1, 2, 3, 60 feet, 50 feet and 60 feet respectively.
Quay.
Queen.
Queer.

The Stud Farm, Nos. 1, 2, 3, 60 feet, 50 feet and 50 feet respectively. These pictures, especially Nos. 1 and 3, will not permit a description as they are merely for club shows. No. 2 shows a mare feeding her colt, and is undoubtedly a beautiful subject.

Stud Pony, 28 feet.
Quick.

SEASHORE FILMS.

Panoramic View of Atlantic City Beach, 100 feet.
Tab.

This is without doubt the only film on the market that shows not less than a thousand persons bathing. It also shows the fresh young man exhibiting his acrobatic feats. The mass of humanity as portrayed in this film proves the undying popularity of this world-famous seaside resort.

Beach Scene, Coney Island, 50 feet.
Tabby.

Here is an opportunity to see the famous Manhattan Beach at Coney Island, N. Y. It is a refreshing view to witness, especially on a warm night and will interest everybody.

Atlantic City Floral Parade,
Table.

At the end of each season, at popular Atlantic City, New Jersey, a floral parade takes place, composed wholly of children. Thousands of tots are seen walking along the board-walk arrayed in flowers, and the picture is a pleasing sight to see. The value of this film could be enhanced two-fold by coloring.

Yachting at Atlantic City, 90 feet.
Tablet.

Many of us have participated in a ride on the yachts at Atlantic City, but there has never been a good picture taken thereof as this has always seemed a difficult picture to obtain. We were successful, however, in getting a perfect picture of a yachting party on their yacht, showing same leaving the pier, in mid-ocean, and finally returning, some of them much the worse for the ride. This is also a beautiful water effect.

Atlantic City Board Walk, Easter Morn, 125 feet.
Taboo.

A beautiful lively picture of this famous board walk, showing thousands of promenaders sunning themselves on Easter Sunday morning.

Bathing at Atlantic City, 50 feet.
Tabor.

You see the waves breaking on the shore, people walking around and bathing, and the usual scenes and incidents, easily recognized by bathers of old and every popular Atlantic City.

Beach at Atlantic City, 50 feet.
Tacit.

A natural as well as a good subject. This picture portrays all that is interesting, as well as what usually happens on the beach. Children, and even grown people, playing games, etc.

Atlantic City Life Rescue, 75 feet.
Taint.

A woman swimmer loses her presence of mind and is carried out with the tide. The Life Guards are called into action, and at the risk of their lives, rescue her and bring her to the shore where she is resuscitated. Every movement in this subject is plainly seen and shows the mode of treatment given by the life-savers at Atlantic City to those whom they rescue from the surf. This, by the way, is also an excellent picture of the Beach.

Atlantic City Bathers, 125 feet.
Tame.

A ever popular subject is the moving picture of the bathers at Atlantic City. We have taken a number of these subjects, all of which took exceedingly well, but this picture is different from any ever taken heretofore. It not alone shows the beach and the bathers, but it also shows a panorama of the board-walk. In other words, this is a panorama of the beach and board walk at Atlantic City, N. J.—an excellent subject.

DANCES.

The New Serpentine and Fire Dance, 100 feet.

Macaroni.

This film is a decided novelty. L'Argentine, the famous fire dancer, is seen battling with the flames which finally devour her. She fights hard, however, to maintain her supremacy, during which time the most gorgeous effects are obtained on the screen. This film is furnished in colors when so ordered for an additional sum of $7.50. We furnish it plain however when not otherwise ordered. Gorgeous.

Old Maid's Ballet Dance, 50 feet.

Maccaboy.

An excruciatingly funny picture showing a typical old maid trying to dance as they do in the ballet. In her effort to kick high she falls heavily to the floor. On rising she limps off in a painful manner. This is a good one.

Chair Dance, 50 feet.

Macerate.

We present for the first time an Egyptian Chair Dance. Mlle. Genetoo is seen to lift a chair with her teeth only and proceeds to dance and perform acrobatic feats all the while with the chair in her mouth, never touching it with her hands. A beautiful and intersting subject.

Lady Contortionist, 50 feet.

Machine.

Here is shown Mlle. De La Roy, the well-known dancer who has a national reputation. The lady seems to be double jointed, as she twists herself in every conceivable shape. This film shows the dancer doing her great split act. A very warm subject.

Fatima, Couchee Dancer, 50, 75 and 100 feet.

Machinist.

Here we show the great and only "Fatima" the world's most wonderful Couchee Dancer. This mode of dancing is extremely popular in the eastern countries, and requires much practice and great skill to control and move the muscles of the body at will. This picture shows her in all her glory. We have this film in three different lengths, 50 feet, 75 feet and 100 feet.

French Can-Can, 50 feet.

Machinery.

You are not often afforded the privilege of viewing a real French can-can and this film is therefore bound to score a success. Mlle. Fraidora the celebrated French can-can dancer is shown in all her glory dancing her favorite dance as only she can do it. And it is not necessary to go into detail as all who have seen her pronounce her to be an artist in her line. Take this film with you to please the bald-heads. Very warm.

Mexican Dance, 50 feet.

Mackerel.

Another well-known dancer with a national reputation, is Mlle. Rodriquez, in full costume, doing the Mexican dance, which is in itself, very pretty, but to which she adds her graceful movements and personal charm. You want this film; it's a winner.

School Girl's Dance, 50 feet.

Mad.

This is a familiar sight to every one —a group of merry girls, just from school indulging in a pretty dance. The picture is full of animation, and their bright, cheerful faces are clearly depicted on the sceen. A lively subject.

Wing Dance, 50 feet.

Madam.

The famous Hale sisters are shown in this film, true to life, doing the wing dance. Any one ever having seen these dancers will admit of their cleverness and ability to amuse an audience for an hour. A brilliant subject.

French Couchee Dance, 50 feet.

Madcap.

Hot stuff. Here's a film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very spicy.

Irish Reel, **50 feet.**

Made.

This film will appeal to the sons and daughters of the Emerald Isle where the great Daniel O'Connell first saw the light of day. You rarely see a real Irish reel and you stamp your foot to the time of the music, which should be played when this film is on the screen and many of your audience if allowed would willingly take part. Biddy Murphy and Mickey Roach have an exciting finish. There are quite a number of persons in this dance. Full of motion.

Ghost Dancers, **50 feet.**

Magi.

A dance of genuine Sioux Indians, in war paint and costume, with the Buffalo Bill Wild West Show.

Irish Couple Dancing Breakdown, **50 feet.**

Madonna.

Moriarity and his "ould woman" are in it. To the tune of the bagpipes they are dancing a real, old Irish breakdown, and are evidently enjoying themselves. This is one of the films that will appeal to our Celtic brothers and sisters.

Chinese Dance, **50 feet.**

Madness.

A decided hit. Who ever saw a Chinese dance? Very few of us. If you buy this film you will have something to overwhelm your competitors with. It brings to mind the dainty and delicious "chop souee" and "jock-a-mai" served in the Chinese restaurants. See this dance, "hit the pipe," eat a dish of that Chinese mixture and in their language of the street, you will be a Chinaman, "for fair." The dance is comical in the extreme. John Chinaman calls on his friend, Half Lung, and tells him a funny story. They enjoy it so much together that it starts them dancing in real Chinese fashion. Very funny.

Umbrella Dance, **50 feet.**

Magian.

By the beautiful Leigh sisters, who dance under an umbrella, with beautiful flowing locks, hiding at times behind the umbrella while the one is carried on the back of the other. The umbrella turned down serves as a concealment. Then as the umbrella is turned backward, they both come to full view again.

Quaker Dance, **50 feet.**

Magic.

A Quaker and his dame are seen in their own peculiar style. They are dressed in the usual Quaker garb. Broadbrim and wife appear to enjoy themselves. This is a subject you don't see every day.

Scotch Highland Fling, **50 feet.**

Magical.

Here is a novelty, and one to amuse anyone. Dances are always encored, and this one is bound to get its share of applause. As far as we know this is the only film made of a Scotch Highland Fling, and will prove a star picture in any show.

Sailor's Hornpipe **50 feet.**

Magnify.

Another lively and interesting subject is the Sailor's Hornpipe. This picture is full of life and action, and depicts a sailor laddie at his best. It is clear, sharp, and distinct in detail.

Three Bell Sisters in a Fancy Dance, **50 feet.**

Maize.

This popular trio, well known to the public, are seen indulging in a fancy dance. Their action is fine, and one has only to see them to pronounce them artists of the first class. A very pretty picture.

New Umbrella Dance, **50 feet.**

Majestic.

This is a dainty subject, full of vim, where is seen a man and woman dancing in gaudy attire, and each one carrying a fancy umbrella. Their movements are very graceful and artistic, and they charm their audiences. Full of motion, and the detail is perfect.

Dance around the Moon, **50 feet.**

Major.

This is a real novelty. A child beautifully clad is seen dancing around the moon. At times she disappears from view, but the moon continues to revolve and the pretty little dancer again appears, this time with her feet in the air, and slowly descends until she again dances before the audience as when she started. It will puzzle you to try to discover how this is done.

Dancing for a Chicken, about 195 feet.
Maintain.

A party of colored folk are engaged in a dancing contest for a chicken. Everyone knows the coon's love for chicken, and each buck and wench is doing his or her utmost to win the prize. One imagines one can hear them smacking their lips while devouring the chicken that is yet to be won. The action is perfect.

Soft Shoe Dance, 50 feet.
Mallet.

This is a pretty, lively subject, full of action and will please any audience.

New Couchee-Couchee, 50 feet.
Malloy.

This is a warm subject that will please the "sporty" boys. It will also amuse a great many who have heard of the coutchee-coutchee, but who have never seen it danced as it should be. This is the real, unadulterated article.

Buck Dance, 50 feet.
Manfully.

Here are seen a number of "Smokes" dancing for their favorite "watermelion," and they pound the floor with their cinderellas to beat the band. The luscious fruit is held by one of their number in plain view, and they finally stop dancing and engage in a tussle to see who can obtain the green fruit and devour it. Very lively and funny.

Teaching Ballet Dancing, 50 feet.
Manful.

This film shows a French master teaching two fairy-like pupils the ballet dance. They do some pretty steps, but the most interesting part of the picture is the scanty apparel of his pupils.

Egyptian Sword Dance, 50 feet.
Mandrel.

Two Egyptians are here seen dancing what is known in their country as a sword dance. It requires lively action on the part of both to avoid being struck, for although it is a dance, they make ugly lunges at each other, which might prove fatal were they to land. Very good and very exciting.

Bowery Street Dancers, 50 feet.
Manage.

Showing a white and a colored girl dancing a breakdown to the tune of a hand organ, surrounded by a typical Bowery crowd and the usual scenes in that populous portion of New York.

Clog Dance, 50 feet.
Male.

Always popular with the boys. The dance is full of animation and the film is an excellent reproduction of the subject.

Scarf Dance, 50 feet.
Malt.

This is of the fancy type. Every one is interested in fancy dancing. You should have this film in your collection.

Dolorita, 50 feet.
Mange.

One of the favorites of the stage in couchee dancing, welcomed everywhere. Good, hot, lively subject.

Quadrille in Drawers, 65 feet.
Manor.

Showing three charming, pretty girls attired in dainty lace-covered pantalettes indulging in a fancy dance.

Tyrolienne Dance, 50 feet.
Marly.

Two pretty girls indulge in their native dance. Very pretty.

Fire Dance, 70 feet.
Marand.

In which a beautiful girl dances amid fire and smoke. Very interesting.

Spanish Dance, 60 feet.
Marque.

Showing an artistic fancy dance by a celebrated Spanish artist. Very graceful and brilliant.

New Lipman Dance, 50 feet.
Masculine.

This is a most lively picture and a very popular subject. A man and a woman are seen dancing a number of fancy figures, and, after a turn or two, she suddenly leaps on the table, presenting her dainty foot, which he kisses. He appears to enjoy the act, for he chucks her under the chin and repeats the operation. An excellent film; full of life.

Man Couchee Dance, 50 feet.
Matriculate.

Prof. La Blanche displays his "couchee abilities" to an advantage in this picture. This dancer is known far and wide as one who can do anything that can be done while dancing, and to see him do the "couchee" is to see it as it was done in the Midway, at Chicago. This film will call for encores when you show it.

May Pole Dance 50 feet.
Matron.

This film will amuse the little folks. It shows about 50 tots dancing around a May pole. This picture, in particular, affords an excellent opportunity for coloring, as the ribbons on the May pole may each be stained a different color and will prove a star picture for any exhibition.

Ballet Rehearsal, 80 feet.
Matin.

This is real good. It portrays a teacher of the terpsichorean art teaching a number of his pupils the famous ballet dance. The picture is clean throughout and you need not hesitate showing it to the most refined audiences.

Ballet Scene, 55 feet.
Matrice.

A popular subject by a well-trained ballet troupe. Very well executed, full of animation.

L'Argentine Mirror Dance, 70 feet.
Mother.

L'Argentine Butterfly Dance, 50 feet.
Motherly.

L'Argentine Silver Dance, 50 feet.
Motherhood.

Buck and Wing Dance, 50 feet.
Miner.

Waltz Clog Dance, 50 feet.
Minow.

Odetta, Chinese Dance, 50 feet.
Minerva.

Odetta, Spanish Dance, 50 feet.
Mineret.

Odetta, Rope Dance No 1, 50 feet.
Moreland.

Odetta, Rope Dance No. 2, 50 feet.
Merryton.

These dances are performed by the celebrated Danseuse, "Odetta."

Essence of Old Virginia, 50 feet.
Muley.

Old Darkey Dancing, 50 feet.
Muleyton.

BUFFALO BILL'S WILD WEST.

Buffalo Bill's Street Parade, 75 feet.
Oat.

This is the street parade of the great Indian Scout, Col. Cody, better and more familiarly known as Buffalo Bill. The entire aggregation is seen on parade accompanied by the wild animals they have secured during their journeys around the world, and presents an interesting spectacle. Everybody loves to see the street parade when the circus comes to town, but this is decidedly more interesting than a circus parade.

Grand Review, 100 feet.
Oaken.

Introducing Rough Riders of the world, Indians, Cowboys, Mexicans, Cossacks, Arabs, U. S. Cavalry, Western Girl Rough Riders, and detachments of fully equipped regular soldiers of the armies of America, England, Germany and Russia. Exceedingly fine.

U. S. Artillery Drill, 50 feet.
Oath.

By veterans from Capt. Thorpe's Battery D, 5th Reg. U. S. Artillery. The guns used are relics of the Civil War. The men wear the uniforms adopted by the U. S. Army on the frontier. Good.

Prairie Emigrant Train Crossing the Plains, 50 feet.
Obdurate.

The train is attacked by marauding Indians who are in turn repulsed by "Buffalo Bill" and a number of Scouts and Cowboys. While in camp, the boys indulge in a quadrille on horseback. Fine.

Group of Mexicans, 50 feet.
Object.

These fellows hail from Old Mexico and illustrate the use of the lasso and perform various feats of horsemanship. Rare.

Arabian Acrobats, 82 feet.
Obese.

In which the Arabs are seen indulging feats of strength and most wonderful acrobatic performances.

Cossacks, 50 feet.
Obey.

From the Caucasus of Russia, in feats of Horsemanship, Native Dances, etc.

Cowboy Fun, 60 feet.
Obloquy.

Picking objects from the ground, lassoing wild horses, riding the buckers, etc.

Indians, 65 feet.
Obscene.

From the Sioux, Arrapahoe, Brule and Cheyenne tribes. Illustrate the Indian mode of fighting, War Dances and Games.

Introduction of the Rough Riders of the World, 100 feet.
Obstruct.

This is one of Buffalo Bill's series, introducing his Rough Riders as shown in the Wild West Shows presided over by Buffalo Bill.

Bucking Bronchos, 60 feet.
Ocher.

This film is somewhat on the comic order in view of the fact that the Bronchos ridden by the Cowboys endeavor to unhorse their riders. These famous little horses are the property of the well-known Buffalo Bill.

Indian War Dance, 65 feet.
Octave.

In this picture can be seen an Indian War Dance which usually takes place before the Indians go to war. The Indians who take part in this dance are from the far West, and are part of Buffalo Bill's aggregation.

PARIS EXPOSITION.

No. 1. Palace of Navigation, 100 feet.
Xanthic.

No. 2. Foreign Palaces, 80 feet.
Xebec.

No. 3. Old Paris, 80 feet.
Xylograph.

No. 4. Panorama of Both Sides of the Seine, 50 feet.
Xylore.

No. 5. The Trocadore, 75 feet.
Xyloph.

No. 6. Grand Palaces, 50 feet.
Xylert.

These are all panoramic views and show the most interesting features of the Paris Exposition. They are more interesting now from the fact that the Exposition is over, and even those who have been there will enjoy the scenery, which is true and exact in these life-motion pictures.

FOREPAUGH AND SELL'S CIRCUS.

Arrival of the Circus Train, No. 1, 50 feet.

Yacht.

The first of a series shows the Arrival of the Circus Train into the City of Philadelphia, on Sunday, April 19th, 1902. Special preparations had previously been made to take the pictures, and were successfully carried out in every detail. The train is seen to arrive in the yards of the Pennsylvania Railroad, the great locomotive puffing and snorting at the immense load she is drawing. Thousands of persons are stationed on the neighboring hills and bridges, and many gaze on the spectacle from the windows of their homes. It is an inspiring sight, and excitement reigns supreme.

Arrival of the Circus Train, No. 2, 50 feet.

Yachting.

The same as No. 1, taken from a different point, but equally interesting.

Panorama of Circus Train Unloading Horses, 100 feet.

Yam.

After the train arrives the Circus employes prepare to unload the animals. This picture shows them in the act of unloading their horses, and affords the onlooker a better view of the famous trick horses than they would get were they to attend the Circus performance. Large planks are thrown up to the door of the car, and the animals are led down and out until they disappear from view.

Unloading the Elephants, 50 feet.

Yankee.

It is seldom our privilege to see so many Elephants at one time as we can see in this picture. Their number seems to be unlimited as they are seen to emerge from the comfortable box cars in which they have been transported from New York to Philadelphia. All sizes pass into view, from the baby Elephant to the Monster, the largest Elephant in captivity. As he stands alongside of the train the large cars seem too small to hold him. It is too terrible to contemplate what damage this great hulk could do were he to break away from his keepers.

Circus Street Parade, 125 feet.

Yard.

Whenever the Circus comes to town, whether it be in a country village or the largest city, everybody flocks to see the Street Parade, from the small boy to the gray haired man. It is a special delight to the women and children to see fierce beasts roam the streets apparently unattended. The King of Beasts, the Lion, is seen perched on the top of one of the gaudily bedecked wagons as though he was born there. The Camels, ships of the desert, walk calmly by, side by side with the Elephants from the jungles of Africa. Beautiful women drive past in chariots of gold, drawn by four spirited horses abreast. Clowns perform some of their funny antics to keep the crowds in good humor. Men and women are seen in the cages with fierce Bengal tigers and poisonous snakes, yet show no fear. We stand amazed as the Circus goes by, and determine to see the show by all means. There is nothing as interesting as a Circus Street Parade.

Grand Entrance into the Hippodrome, 90 feet.

Yardarm.

A processional spectacle, zoological display. Here we see all those who take part in the Circus exhibitions in parade, entering the Hippodrome. No one has the slightest idea of the number of men engaged in this gigantic enterprise. It comprises a whole army, consisting of Chiefs, Champions in their respective callings, Bareback Riders, Clowns, Animal Tamers, Snake Charmers, the Ringmaster, and followed by all the animals of the entire show. In other words, it is the entire Circus on Parade under their tents. Marvelous.

Performing Elephants, 65 feet.
Yardstick.

These monsters were trained by Mr. Wm. Emory, who is known to the profession as a master in his line. It is a most wonderful undertaking to attempt to train elephants to perform in a Circus ring, and do the bidding of a man over whom they tower. These sagacious animals act beautifully, and one of them performs a real Cake-Walk.

The Five Acrobats, St. Leons, 65 feet.
Yarn.

Here is a moving picture of the world's most wonderful Acrobats, the St. Leons. They are the pride of Paris, France, and receive the approbation of all wherever they appear. Not alone do they show phenomenal strength, but their lofty tumbling and physical feats are marvelous to behold.

Leaping Tournament over Elephants, 50 feet.
Yarrow.

Springing heroes of long and lofty leaps over Elephants and other high objects, led by the Bishop Brothers, champions of France; George Whitby, champion of Great Britain and Ireland; Joseph Artressi, champion of Italy; and Daniel O'Brien, American Double Somersault Leaping Champion of the World, and a few Clowns who leap while you laugh.

Cake Walking Horses, 50 feet.
Yaw.

This is a decided novelty. Did you ever see horses do a Cake-Walk? Well, here they are, trained and managed by Messrs. Frank Melville, Wm. Gorman, and the Misses Mamie Kline and Lillian Shaffer, the Kings and Queens of the Hippodrome. The most perfect presentation of polite equestrianism ever seen in any arena, amateur or professional. The film is a true representation of this marvelous act.

The Mechanical Head, 50 feet.
Yawl.

It is to laugh. Just see this picture and split your sides with laughter. A large head of enormous proportions faces the audience, and makes grimaces that would make a horse laugh. His huge tongue protrudes from his mouth and licks up everything in sight, including a bottle and several other equally hard substances. Excruciatingly funny. This act is performed by the celebrated Walter Stanton.

Burlesque Cock Fight, 65 feet.
Yawn.

This is a dandy, but is only one of the many performances of Mr. Walter Stanton, a natural born comedian. You see a little Bantam Rooster pitted against a supposed bird fully as large as an ordinary man. They fight all around a pit, but the little fellow is victorious, and deals his huge adversary a solar plexus blow without seeming difficulty. The ludicrous part of this picture is the difference in the sizes of the birds. It is bound to get a good laugh.

Feeding the Elephants, 50 feet.
Yearling.

Here is a film that will amuse ladies and children. Watch the big Elephants being fed by their keepers, and incidentally catching peanuts and other things thrown to them by those standing around. In this picture you get an opportunity to study the huge monsters better than when he is performing in the ring. Each mouthful of meat he eats would be sufficient to keep a goodsized family a whole week, with some to spare. Very interesting.

Chariot Race, 65 feet.
Yoeman.

This is one of the most exciting moving pictures it has ever been our privilege to take. Many attempts have been made by others, but failure has been their portion. It remained for us to accomplish the work, and we are justly proud to offer our patrons a Chariot Race in moving pictures. Think of it, a real Roman Chariot Race, showing the daring drivers lashing the four spirited horses attached to their chariots, until they foam at the mouth. It is the most exciting spectacle of the entire Circus, and the audience is moved to rise en masse, thinking at every turn the riders will be dashed to pieces should they fall.

Camels Eating, 50 feet.
Yellow.

Another pretty and interesting picture is this in which the "Ships of the Desert" are seen eating. Camels are pretty because of their ugliness, and attract as much attention as do other animals, not alone because they act differently, but for the reason that they are beasts of burden and bring home to us the stories we have read of the Desert.

Feeding the Hippopotamus, 50 feet.
Yelp.

Laugh and grow fat, but don't get too close to that enormous cavern, otherwise known as the mouth of the Hippopotamus, or you will wear wings before your time, but you will laugh until the tears flow while watching Mr. Hippo eat his food. When he opens his mouth you imagine you are looking into a fiery furnace, so red and wicked it looks. One of his dainty teeth compares favorably with a man's arm.

Panorama of the Menagerie, 65 feet.
Yoemanry.

If you want to convey to your audience the general view of a Circus, show them this one. It is just what its name implies, and accurately so. It is a Panorama of the entire Menagerie, in which millions of dollars have been spent in order to bring about this immense aggregation of animals from all quarters of the globe.

Bareback Riding, 50 feet.
Yerk.

One of the most perilous performances in a circus ring is bareback riding, but you have to see this one to admit that the act is the most daring that has ever been attempted, in fact this is the only performer in the world who has ever accomplished the feat. We refer to Oscar Lowande, who turns a complete somersault from one horse to another running tandem. This artist is the champion of all fancy and trick riders.

The Wire Walker, 50 feet.
Youth.

The great Carmen, in the finest high invisible wire act in the world. When she ascends to the wire you rise and, with bated breath, await her arrival to the other side. Tremendous applause awaits her return to the ground.

Japanese Foot Juggler, 60 feet.
Yule.

This picture shows the world-famous Kitamura, the Japanese Foot Juggler. Watch him juggle a live Japanese boy with his feet, never touching him with his hands. It is truly marvelous, and were he to drop the child he would undoubtedly dash his brains out on the floor of the Arena. Exciting yet fascinating.

WAR FILMS.

Fighting in the Philippines, near Manila. Copyrighted, 400 feet.
Nab.

Think of a war picture 400 feet long. A few months ago this was considered out of the question, but it remained for us to produce a life motion picture of the American soldiers and the half-wild Philippinos in active battle. The high bridge and stone wall behind which so many were killed and wounded, is seen in the distance, and after a stubborn resistance, "our boys" vanquished their foes, and climbing down from the top of the wall, proceed to deal a deadly fire on the semi-dressed savages, who scatter in all directions. Indeed, so startling is the action, that audiences have been moved to shout aloud and some stand in dread of a stray bullet that might come their way. All that is lacking in this film is sound, that can easily be produced artificially by means of a drum or some similar contrivance. This is not alone the most realistic and forceful war subject, but it is the longest film of the war thus far produced.

Gen. Otis and His Troops in the Philippines, 75 feet.

Nabob.

This is without doubt the best marching film ever made. It shows our own Gen. Otis with the boys in blue, marching into camp in the Philippine Islands. Every American man, woman and child will enjoy this sight, and many will cheer the brave boys as they march by. This will enthuse your audience.

Battle of San Juan Hill, 100 feet.

(Copyrighted.)

Nacre.

This is one of the greatest war films ever placed on the market. The enemy is seen scouting in the underbrush at the foot of a steep hill. Suddenly our own soldier boys appear under the order of "Forward by rushes," and gallantly charge up the hill. A struggle takes place, but our boys are victorious and they plant our flag there to stay. The most realistic part of this subject is the explosion of bombs thrown by the enemy in close proximity to a soldier who has fallen, and who is being cared for by the Red Cross staff, who finally carry him on a stretcher. A most exciting picture.

Charge of the Rough Riders at El Caney, 50 feet.

Nadir.

Here are the renowned Rough Riders at the memorable battle of El Caney where the Spaniards fired on them from ambush, but who finally retreated after suffering great loss. Our Rough Riders made a name for themselves at this fight that will live forever. The tired and true soldiers spent the night upon their guns in the mud by the El Caney roadside. Of the original 1,500 Spanish soldiers, only 200 were left with their General.

Scaling a Fort at Manila, 75 feet.

Nag.

Here we see our soldiers, assisted by the marines of Dewey's fleet, scaling a wall of the fort at Manila. We cannot but admire these brave men who, at the risk of their lives, scale the wall, not knowing at what minute they will be shot at by those at the top of the fort. It is a most inspiring picture, and one that will enthuse your audience.

Death of Maceo and His Followers, 50 feet.

Naiad.

This is a memorable occurrence, and one that created indignation throughout the civilized world. The poor Cubans are caught in ambush, and although they defend themselves, are mercilessly shot down in their tracks. The film is true as to the actual scene and your audience will be thoroughly aroused.

Charge at Las Guasimas (where Capron and Fish were Killed,) 50 feet.

Naked.

A most realistic picture full of life and action. The boys are seen rushing through fire and smoke in their desire to reach the enemy, who continue to retreat. A very exciting picture, and shows where Captain Capron and Sergeant Fish lost their lives. It also brings to mind the words of Colonel Wood, who, when the boys tried to appease their anger by swearing, said, "Don't swear, boys, fight!"

Repulse of Spanish Trops at Santiago by the American Forces, 60 feet.

Name.

Here is an exciting picture where the Spaniards are repulsed with great loss by the Volunteer Army of the United States. This is an exact reproduction of the fight as it occurred, and it inspires you to see how bravely our soldier boys drive the Spaniards from their position and shoot them down as they try to escape.

Colored Invincibles, 50 feet.

Nameless.

Here is the famous colored troop, the so-called immunes, who went away to fight with as much zeal as their white brothers. The boys look well, and from appearances stood the strain in splendid form. This is one of the scenes where the colored man is accepted as a brother in arms, for his work in the field was equal, if not superior at times, to his white companions.' A very fine picture.

General Miles and Staff, 170 feet.

Namely.

It is not always our privilege to see the commander-in-chief of the land forces of our country, and this film will thus be doubly welcomed by the admirers of Gen. Miles, of national repute. His noble, and soldierly bearing, together with his forethought and kindness to his men, has endeared him to the people of his country, and has made for him a name that will live long after him. His reception during the Jubilee, with his staff, was all that he could wish for. This film is a most excellent one.

3d Regiment, Philadelphia, 50 feet.

Nankeen.

One of the crack Philadelphia regiments, headed by Col. Ralston, is here portrayed as they arrive in Philadelphia from the war. The boys, on the whole, look exceedingly well, which proves how sturdy and patriotic the American soldier is. Everyone is interested in the soldier boys. While, as a whole, the regiment returned in a very healthy condition, the results of four months' life in camps are plainly visible in the appearance of many of the men. A large number of them are extremely thin, some being changed so much as to make recognition by friends difficult. Quite a number of the soldiers who have returned with but little flesh were quite stout when they left this city. At first sight even immediate relatives failed to recognize some of the soldiers, on account of their bronzed faces. Some had also changed their appearance by raising full beards. Buy this film for a money maker.

Mess Call at Chickamauga, 50 fet.

Naphtha.

Don't show this picture unless your audience has dined for the soldiers' rations are being distributed by the one delegated for that purpose, and the sight of them eating and drinking appeals to the inner man. Some of the soldiers are seen to carry buckets of water, and the general aspect is cheerful. This film is particularly interesting, as the men shown therein were on their way to the land of the Dons, where they met with hardships which they were by no means accustomed to.

Ohio Colored Troops at Camp Alger, 50 feet.

Narrows.

Colored troops are a novelty to the ordinary layman, in that we rarely see them in battle array. Here, then, can be seen Ohio's crack colored regiment, as proud as only colored soldiers can be, but who will be heard from to their advantage later. There was a "hot time" when they came before Havana.

Panorama of American Soldiers in Camp, 50 feet.

Narwhal.

This is a panoramic view of our soldiers at Camp Alger, Va. The camp is seen in its entirety and is a lively picture full of detail. The audience will be surprised at the large number of men seen at a glance, and their movements can be closely followed. An interesting subject.

American Cavalry Charging With Drawn Sabres, 50 feet.

Narration.

The public never grows tired of war pictures, as is evidenced by the enormous sale of films treating on the subject. They show their appreciation in the repeated encores, and the profits derived from these exhibitions are flattering in the extreme. We rarely are treated with a view of charging cavalry, and therefore look on this great picture with awe as the men with drawn sabres dash forward on their spirited horses, and you imagine for a moment that they are the real article. Very exciting.

After the Battle, 200 feet.

Narcotic.

After the fierce fight is over, there are always a number of dead and wounded soldiers left on the fields. In this picture you can see the Sisters of Charity and members of the Red Cross Society going about the field caring for the wounded. You can also see the priest as he administers the sacrament to the dying, and you can see the dead soldiers carried from the field.

Fun in an American Camp Near Havana, 50 feet.

Nascent.

This film is full of fun. To see the soldiers dancing, tossing one of their number up in the air and catching him in a sheet, and their various antics, seems as though they have no fear of the enemy who is close at hand. Their mascot, the goat, is seen romping about, presumably in quest of tin cans and gum shoes, a delicate morsel enjoyed only by a goat, so it is said. A picture of this kind provokes laughter and bids fair to enliven your audience after they have seen the more sad pictures incident to the war. You want this film by all means.

Fun in a Spanish Camp, 50 feet.

Nasal.

This film is particularly interesting at the present time, as it shows how the Spanish soldiers amuse themselves when in camp. They are seen dancing and apparently singing in the absence of music. It is decidedly full of action and is portrayed clearly and distinctly on the screen.

The Spaniards, of whom so much has been said, are enjoying themselves as best they can, and they present a gay sight to the civilian, who expects to see fierce and grim warriors, dancing and shouting like schoolboys at play.

This is a beautiful and lively subject the figures standing out clear and bold, and the faces are perfect.

71st New York, 50 feet.

Necessary.

Soldier laddies have the call at the present time, and we here produce one of New York's famous regiments. This is indeed an object lesson for the young who have heard a great deal about war but have never seen the boys in martial array. They look every inch the soldier, and although they are careworn and emaciated in some cases, still show their American patriotism, and are ready to battle again for freedom's cause. A splendid film.

President McKinley and Cabinet at Camp Alger, May 28, 1898, 50 feet.

Nativity.

In this film, the only one of its kind on the market, is seen the President and his cabinet on the reviewing stand. There is no other film like this in existence, and you are therefore enabled to steal a march on your competitors who are showing old films. It is a masterpiece of the photographic art, executed by one of the best photographers money can procure; and being a subject that every true-hearted American is interested in, it goes without saying that it is one of the greatest money makers ever placed before the public. Buy it now. We can fill your orders at once.

Soldiers Marching, During the Review by the President at Camp Alger, 50 feet.

Neckcloth.

About 15,000 soldiers are seen in military order marching past the reviewing stand at Camp Alger, May 28. This picture appeals to those who remember war times from 1861-65, when thousands who went away light-hearted and gay to fight for a cause they considered just failed to return. It thrills us to think that our soldiers, at present time about to leave for the enemy's country, may never see American soil again, and we bid them Godspeed in their undertaking. The faces are clear and distinct and each figure stands out in bold relief. A touching picture that will interest everybody.

New York's 7th and 71st Regiments, 50 feet.

Necklace.

The start of this film shows the famous 7th Regiment Band beginning to play. The 71st Regiment follows in columns thirty-two abreast, commanded by Col. F. V. Greene, of New York. After they have passed, the 7th Regiment of New York comes into view and marches by.

Grand Army Veterans in Philadelphia, 50 feet.

Nebulosity.

Here we see Philadelphia's own G. A. R. veterans about to decorate the graves of their fallen comrades. Can anything be more touching than to see bands of gray-haired warriors, some with only one leg or one arm, marching proudly to strew flowers on the graves of departed ones? They seem to ignore all sorts of weather in order that they may pay tribute to those who defended their country at the cost of their lives. This is a grand and brilliant picture.

Philippino War Dance, 50 feet.

Needle.

We are all interested in the Philippine Islands, and its unruly inhabitants, and this film in particular will give an idea of how these semi-savages prepare for war. In their scanty costume they go through numerous antics, brandishing their deadly spears and uttering unnatural sounds, dancing all the while. These half-civilized men represent the following of the notorious Aguinaldo, the chief of the revolutionists, but who will finally be subdued by the brave American soldier boys now in the Philippine Islands. You want this film, as a star of all war films.

Brave Cubans Firing at the Spanish Soldiers With a Dynamite Cannon, 50 feet.

Nefarious.

In this picture you can see the Cuban soldiers as they are firing at the Spanish soldiers with a dynamite cannon. You see how quickly they take the great cannon apart and carry it away on their shoulders; then coming back again, they put the cannon together, fire another charge, then disappear. This picture was taken in a country town near Havana, amid the peaceful country scenery, near where the battle was raging fiercely. This was the first life motion picture of the war that was brought from Cuba. No one can imagine how realistic this subject is! See it and you would not be without it at any price. As the revolution in Spain is the topic of the day, everybody, young and old, is interested. This picture is exciting.

10th Pennsylvania Drilling at Manila, 50 feet.

Necromancy.

This picture will not alone enthuse Pennsylvanians, but will receive unbounded applause from any audience, no matter where it is shown, owing to the reputation this brave regiment made for itself while in the Philippines. They one and all look every bit the soldier. The late Col. Hawkins, who was in command of the regiment, was a brave and valiant soldier, and his men deserve all the attention that is being showered on them by their countrymen since their return to the United States. This is by far the most accurate drilling scene in Life Motion Pictures ever made.

German Cruisers Bombarding Venezuelan Forts 56 feet.

Netherick.

This film brings forcibly to mind the recent trouble between the European Governments and Venezuela when her port was blockaded. The Cruiser in the foreground is seen firing solid shot at one of the South American forts, the walls of which crumble before the broadside of steel and powder. The fort returns the fire but is not equal to the task, yet she holds her own and does not surrender.

NAVAL FILMS.

Launch of the First-class Battleship Alabama, 50 feet.
Pace.

Particularly interesting was a warship at the time when our country was plunged in war with the Spanish Dons, and it is gratifying to the American public to see these monster marine fighters on which so much depends and on which we have placed all our hopes. In this picture is shown our largest and most powerful battleship of the first-class, the Alabama, being launched at Cramp's shipyard, Philadelphia, May 18, 1898. Words fail to describe the immensity of this wonderful floating fort of steel. It is conceded that the Alabama is without a peer for armament, size and capability. This is a film that will enthuse old and young America, and any one exhibiting it will be in a position to command crowded audiences wherever he appears.

Naval Parade on the Delaware River, Monday, May 1st, in Honor of Admiral Dewey, 150 feet.
Pacer.

Here we show the Naval Parade on the Delaware River, Philadelphia, in celebration of Dewey Day, May 1st, 1899. Hundreds of pleasure and tug boats are plainly seen gliding around the United States Cruiser Raleigh, and thousands of persons are seen waving their hats as she salutes. Philadelphia City Hall tower is plainly seen in the distance.

The U. S. Cruiser Raleigh Firing a Salute, 75 feet.
Pacha.

This film is doubly interesting owing to the fact that you see the gun that fired the first shot at the Manila rebels, again fired, but for the purpose of celebrating the anniversary of the defeat of the Spaniards. A beautiful film, full of smoke, effect and activity. This film must be seen to be appreciated.

Boxing Match on Board the U. S. Cruiser Raleigh, 75 feet.
Pacific.

A lively scene on board this popular war vessel is a boxing match between two of the sailors, who appear to know their business from the way they hammer themselves. It is not alone interesting as a boxing match, but also from the fact that the men are part of the crew who took part in that memorable naval battle at Manila.

Manning the Yard Arm on the U. S. Cruiser Raleigh, 60 feet.
Pacification.

This is one of the first life-motion pictures of this feature regularly practiced on board a man-of-war. The men are seen to jump into the rigging and go through certain manoeuvers that are interesting to witness. It is an elegant lively subject.

Torpedo Boat in Action, 50 feet.
Pacify.

This film shows a Torpedo Boat in action just as the name implies. It is one of the few subjects taken during the late war, and which met with marked success wherever shown.

GRAND NAVAL REVIEW IN NEW YORK HARBOR AUGUST 20, 1898.

Of the United States fleet, which destroyed the fleet of the Spanish Admiral Cervera at Santiago, Cuba. These were made especially at great expense and by special permission of the New York authorities, and they are the grandest naval films ever produced, showing the United States fleet of battle-scarred warships as they passed in triumphal procession from Tompkinsville, Staten Island, to Grant's Tomb in Riverside Park, New York City, and back to Staten Island, accompanied by hundreds of gaily decorated river steamers, excursion boats, tugs and showing views along North River, of New York and New Jersey. The naval heroes can be seen on their respective ships. None but those engaged in the battles were allowed on board, except the United States Cabinet officers and their ladies, who were on board the cruiser New York with Rear Admiral W. T. Sampson, in command of the fleet. The following were the vessels in line:

Cruiser New York, 50 feet.
Padlock.

Rear Admiral W. T. Sampson. Captain F. E. Chadwick.

Cruiser Brooklyn, 50 feet.
Pagan.

Rear Admiral W. S. Schley. Captain F. A. Cook.

Battleship Iowa, 50 feet.
Pagoda.

Captain Robley Evans.

Battleship Indiana, 50 feet.
Pain.

Captain H. C. Taylor.

Battleship Massachusetts, 50 feet.
Palace.

Captain N. J. Higginson.

Battleship Oregon, 50 feet.
Palette.

Captain C. E. Clark.

Battleship Texas, 50 feet.
Pall.

Commodore John W. Philip.

Every one should have these great pictures, as they are very popular and will draw big crowds.

Crew of the Battleship Texas, 50 feet.
Palfrey.

These are the brave men who did the work, and their appearance was hailed with delight. They looked like fighters, every one of them. We pride ourselves on the brilliancy of our justly named "Superior Films." We are not satisfied ourselves unless the detail is brought out so that every feature and every object is true to life. After the severe test which all our films are made to undergo, we send them out to all parts of the civilized world, assured that only praise for them will be our portion, and we have thousands of testimonials attesting this fact.

U. S. Battleship Indiana, 50 feet.
Palmy.

Another of the grand warship films, but, like the Cincinnati, lacks motion which interests audiences so much.

The Battleship Maine Leaving U. S. Harbor for Havana, 50 feet.
Pander.

In this picture you see the battleship Maine with her huge smokestacks and cannon. The crew is seen moving about engaged in their work incident to a war vessel leaving port. The American flag, that emblem of freedom, waves proudly as it catches the breeze. All this and more can be seen in this superior film, which has been pronounced by experts to be the finest and most accurate film of our ill-fated battleship thus far placed on the market. It is absolutely perfect in detail. With this film, any theater, hall or church could be filled to overflowing.

Morning Exercise on Board the U. S. Cruiser Raleigh, 60 feet.
Panoply.

This film shows the navvies taking their morning exercise, and from the expression on their faces they appear to thoroughly enjoy themselves. These brave sailors are justly proud of their vessel and its brave commander, and deserve all the attention lavished on them on their return from the Philippines.

U. S. Torpedo Boat Winslow, 25 feet.
Pannier.

At an outlay of considerable money we have produced the finest collection of war vessels in life motion pictures that has ever been placed before the public. These warships are especially interesting owing to the good work performed by them in the late Spanish-American war. This picture presents our own torpedo boat, the Winslow, a comparatively small vessel, but capable of great work in her line—that of firing torpedoes under the water from a great distance, and disabling the largest battleships.

The Spanish Cruiser Vizcaya, 50 feet.
Panther.

The Vizcaya, one of Spain's most powerful warships, is seen to advantage lying in the harbor of New York. Everyone is interested in comparing the relative strength of our own marine fighters and Spain's cruiser. A film both interesting and instructive.

U. S. Cruiser Columbia, 50 feet.

Pantalets.

Here is one of our crack cruisers which gave a good account of herself in the late war. Before leaving League Island Navy Yard, Philadelphia, this monster marine fighter was crowded daily by young and old who had nothing but admiration for her beauty and fighting capabilities. Our films excel all other warships life motion pictures for many reasons. The principal one is that instead of the sharp, jerky motion shown by other film manufacturers in their marine pictures has been overcome by us, and you can see in our films the vessels gliding majestically through the water, and you are led to believe that you are viewing a real ship in real water instead of her photograph. These war pictures cannot be excelled.

Hobson and the Crew of the Merrimac, 50 feet.

Pantaloon.

Hurrah for Hobson and his brave crew! This hero is worthy of all the homage that has been paid to him, and more. There is only one Hobson. His successful and hazardous undertaking has endeared him to both young and old. On his appearance in the Jubilee parade the multitudes vied with each other to get near him, and many were moved to tears of joy on beholding a man, young as he is, who took his life in his hands for the welfare of his country. All hail to Hobson and his crew! This film is clear and brilliant. The faces are distinct and you cannot fail to recognize and indelibly stamp upon your mind the handsome features of our hero of the navy.

U. S. Dispatch Boat Dolphin, 50 feet.

Paparus.

This is one of the fleetest vessels in our navy, and aside from all her other qualities is from an artistic standpoint, a beauty. A prettier vessel is rarely if ever seen and she has become one of the favorite vessels in the Navy Department, being often used by the Secretary of the Navy for inspecting purposes. The photographic art is well represented in this film.

U. S. Naval Officers, 50 feet.

Papar.

This picture presents a number of our naval officers who took part in our Jubilee parade. They can easily be recognized, and everyone seeing this film will be interested. It is a fine photograph of all the naval officers who aided with their superior abilities in bringing the war to an end.

View of Cramp's Shipyard, Philadelphia, 50 feet.

Panorama.

Here is a film that everybody wants to see, especially those who live outside of Philadelphia, and even those who do flock to the yard whenever a ship is launched or even only to pay a visit to one of the most extensive plants of its kind. Ships of the merchantman class as well as battleships, monitors and cruisers are here seen in all stages of completion. Everything is true to nature. A beautiful, interesting subject.

View of League Island, Philadelphia, 50 feet.

Pantheist.

This is a picture of the largest navy yard in the United States, where all the monitors and a number of war vessels were stationed prior to the outbreak of the Hispano-American War. Everyone goes to League Island when in Philadelphia to see the men and machines that are expected to do the fighting for the American Government on the sea. Buy this film if you want a money maker, and you will find an appreciative audience wherever you exhibit it. A fine photographic subject.

Broadsword Exercise on the Battleship Texas, 50 feet.

Pantograph.

Our films are made up of uncommon subjects, as you can readily see by the titles and descriptions. This one is a novelty. The men are seen at broadsword exercise, and, although they were not called upon in the late war to fight at close quarters, bringing their broadswords into play, yet they are drilled regularly, and are always prepared should the emergency arise. A beautiful picture.

Cleaning and Adjusting the Hotchkiss Revolving Cannon on Battleship Texas, 50 feet.

Pantry.

This is a sight to behold. The film shows in detail how the men clean and fire the immense Hotchkiss gun, a weapon capable of great destruction. When you look at this film you see the tools our sailor boys used to destroy the entire Spanish fleet and enabled us to boast that, though we were not prepared for war, the Yankee is ever equal to the task set before him. This is a most excellent subject.

Lieut. Bagley's Funeral. Escort of Lieut. Bagley's at Raleigh, N. C. 50 feet.

Papist.

We have produced in a film the funeral cortege of brave Bagley, who fought valiantly against great odds and unfortunately lost his life. All hail to this hero! His name will live after him. This film is a masterpiece of the photographic art, and you want it by all means in your collection of war subjects.

U. S. Cruiser Raleigh, Returned From Manila 50 feet.

Parabole.

This film shows the U. S. Cruiser Raleigh, which assisted to a great extent in wiping out the entire Spanish fleet at Manila. Her brave Captain is also in plain view, and it is a picture that will enthuse any audience. Everyone wants to see this trim war vessel, with which Admiral Dewey punished the proud Spaniards. The film is perfect. The figures are clear and distinct in detail, and to show it is call for an encore.

Capt. Sigsbee on Deck of the U. S. Battleship Texas, 50 feet.

Papacy.

These pictures were taken by special permit of Captain Charles Dwight Sigsbee, who was commander of our ill-fated Battleship Maine at the time of the explosion, and who now commands the U. S. Battleship Texas.

The well-known Captain Sigsbee is here shown on deck of his vessel. No fear need be entertained that any audience will tire of viewing warships and their commanders, and especially this one, who, after being asigned to the auxiliary cruiser St. Paul, gave a good account of himself and earned the reward of being placed in command of the splendid Battleship Texas.

U. S. Monitor Terror, 50 feet.

Papal.

Another one of the monitor type. Very interesting.

U. S. Monitor Miantonomah Steaming Into Key West, 50 feet.

Parade.

Here again is our own Miantonomah as she arrives at Key West. To those who may never witness a war vessel in fighting trim this picture appeals. A grander sight cannot be conceived. To see how easily our well-trained marines manoeuver this monster iron sea fighter is beyond conception. The pictures are brilliant and the movements perfect in detail. To see these films is to buy them, and we are taxed to our utmost capacity to fill orders for them. These are the only films on the market of the giant Miantonamah.

U. S. Battleship Texas, 50 feet.

Parachute.

This is a fighter beyond a doubt. To see her in her war paint was the privilege of thousands of persons who flocked to Philadelphia during the Peace Jubilee, October 26, 27 and 28, 1898. The Texas was one of the most conspicuous warships in the battle at Santiago, when the entire Spanish fleet was annihilated. We cannot enlarge too much on the fighting qualities of this steel monster fighter, which came out of that memorable marine battle unscatched, and which was crowded from morning till night by visitors from all parts of the country, who came to admire and praise her and her noble commander, Commodore John W. Philip.

U. S. Monitor Miantonomah Leaving League Island for the War, 50 feet.

Paradigm.

In this film can be seen the formidable Miantonomah leaving the greatest navy yard in the world. To see this fighter is to thrill you with the possibilities of what she can do. Patriotism is aroused as the picture is cast upon the screen, and the audience rises to do homage to the most beautiful flag afloat and its powerful protector. Enthusiasm is at its height as America's largest and most powerful monitor sails into view. This is a wonderful and awe-inspiring film.

Burial of Maine Sailors, 50 feet.

Parse.

When this picture bursts on to view a procession of wagons drawn by horses and mules is seen to move slowly down an avenue shaded by trees on both sides. The scene is laid in Havana, and presents the funeral cortege of the battleship Maine victims. Their coffins are plainly seen on the wagons which are followed by American and Spanish marines, and it is indeed a touching picture that in many cases draws tears. You will like this film and it will pay for itself many times over.

President McKinley and His Cabinet of the Reviewing Stand, at Fairmount Park, Phila., May 27, 1899, 50 feet.

Partition.

The Chief Magistrate of the Nation is here shown reviewing the soldiers, and also the boys from the Cruiser Raleigh, who returned from Manila. The film is a beautiful lively subject, full of detail and one that will interest every one who admires the great War President.

Crew of the U. S. Cruiser Raleigh Passing the Grant Monument at Fairmount Park, Philadelphia, 50 feet.

Partly.

Here is shown the brave crew of the Cruiser Raleigh marching in review at the unveiling of General Grant's Monument at Fairmount Park, Philadelphia. Everyone is interested in the men who so ably fought the Spaniards at Manila, directly over their mines in the harbor, and under the guns of their forts. They are a brave looking set of men, and this film shows the men just as they appeared.

BOAT RACES.

Columbia in the Lead, 200 feet.

Rabbit.

This film shows our own Columbia leading in the race with the Shamrock.

Shamrock Placing Her Topsail, 175 feet.

Raccoon.

Shamrock Rounding Sandy Hook Light Ship, 100 feet.

Racket.

Columbia and Shamrock, 100 feet.

Racy.

Yacht Race, 75 feet.

Rain.

Yacht Columbia, 50 feet.

Railway.

Yacht Shamrock, 50 feet.

Raffle.

Boat Race, 50 feet.

Rapid.

This is a grand subject. The effect of the water surrounding the racers is extremely beautiful. The race is exciting and everyone will be pleased with the picture.

MISCELLANEOUS.

Mexican Bull Fight, 400 feet.
Sabaoth.

Here is a subject for which there is great demand. It is a bull-fight complete from beginning to end and the fighting shown therein is spirited and full of action. The Toreadors are finally victorious and conquer the huge bull who, after being slain, is drawn by a team of mules from the arena, after which a new bull is introduced and the fighting continues. This is one of the most exciting pictures ever made and will take exceptionally well.

Loading and Unloading the Chutes at Willow Grove, 60 feet.
Sabre.

When the subject, "Shooting the Chutes" is shown, as a rule, we see the cars coming down the incline and drop into the water. In order to show the public how the cars are loaded and unloaded, we made a special trip to Willow Grove, Philadelphia's leading park, where we took a picture of the "Chutes" there, and since its introduction it is acknowledged to be the best "Chute Film" yet made.

Panorama of Schellenen Gorge of Switzerland, 75 feet.
Sack.

This is one of the most beautiful panoramic views in Life Motion Pictures yet made. It not alone shows the famous Schellenen Gorge of Switzerland, but shows the Alps Mountains and Devil's and Napoleon's bridge crossing the Gorge. This is an interesting and pleasing subject.

Swiss Training and Breeding Home for St. Bernard Dogs, 50 feet.
Sable.

Switzerland is well known for its breeding of St. Bernard Dogs which are used extensively by the Monks in the Alps to find lost tourists. The dogs are shown in all sizes, from the puppy to the full grown.

Coronation of King Edward the VII., 250 feet.
Sacharine.

Everyone has read of the Coronation of the King, and here we show the ceremony at Westminster Abbey where Edward is crowned King of England in company with the Queen and surrounded by the Nobles of his realm. This is an excellent picture of the subject.

The King's Guardsmen, 100 feet.
Sachem.

This picture was taken at the time of the coronation of the King of England, showing the Guardsmen leading the procession from Westminster Abbey to the palace.

After the Hunt, 50 feet.
Sackbut.

In this picture is shown the huntsmen feeding their dogs after the hunt. A thoroughly good picture, full of animation.

Birds-eye View of Dawson City on the Yukon River, Alaska, 50 feet.
Sacred.

This film was obtained after a great outlay of time and money and shows the ice-bound Yukon River in the Alaska gold mining regions of which so much has been written in the past two years. The picture also shows a steamer trying to plow its way through the ice giving the much-talked of smoke effect which enhances the value of the picture.

Game of Base Ball, 75 feet.
Sacrifice.

This shows a game of Base Ball held between the victorious Athletic Club, of Philadelphia, the Champions of the season 1902-1903 and the Baltimore Club. The individual players are shown in their respective positions, principally the great "Rube Waddell," the famous pitcher.

Crowd Leaving Athletic Base Ball Grounds, 50 feet.
Sacristy.

In order to make the foregoing picture complete, it is necessary to join the two, when you will not alone have a game of Base Ball played but will also have the crowd leaving the grounds and seeking the different conveyances to take them home. These two films are full of life and animation.

Loop the Loop, 75 feet.
Sadden.

Many have heard of the famous Loop the Loop at Coney Island, but have never had an opportunity to see it. Here it is. For a time it will puzzle us, and cause us to wonder why the occupants of the cars do not fall out when the same is at the top of the Loop, and is practically upside down. This is a subject that always receives a fair share of applause.

Shad Fishing, 145 feet.
Saddle.

This picture is one that is truly interesting and portrays the shad fishing industry below Gloucester City, N. J., on the Delaware. To many who have never seen how shad are caught it will prove an excellent attraction. The men are seen to cast the net and finally haul it in and unload it. If you want a star picture, buy this one. It is needless to say that the photography in this picture is distinct in every particular, which is characteristic of all our work.

The Village Blacksmith, 60 feet.
Saddler.

This picture portrays a typical country blacksmith shop in which the artisan is seen shoeing a horse, assisted by another blacksmith. This is an interesting and beautiful subject and is bound to interest all who witness it.

Sowing Seed on the Farm, 60 feet.
Saducee.

This picture is true to nature, showing the farmers sowing seed followed by the harrow. After they disappear the roller follows and rolls the ground, making it firm and hard. We cannot say too much for the beauty of this natural scene.

Prince Henry at Washington, 100 feet.
Sagital.

This takes up back to the visit of Prince Henry of Germany to the United States, and his reception by the President at the Capitol.

Prince Henry at Cramp's Ship Yards, Philadelphia, 75 feet.
Sago.

An excellent view is here given of the great Cramp's Ship Yard in Philadelphia in which Prince Henry of Germany is plainly seen inspecting the war vessels in process of construction.

Prince Henry Leaving Cramp's Ship Yard, 80 feet.
Said.

The same scene as the above is here shown and the Prince leaving the Ship Yard on his way to the reception held in his honor at the Union League Club of Philadelphia. The new Battleship Maine is in plain view in this film.

Volksfest, Philadelphia, 125 feet.
Safeguard.

Every year the German population of Philadelphia engage in what is known in Philadelphia as the "Volksfest." They congregate in large numbers and enjoy themselves, engaging in pastimes such as they used to in the Old Country. This is an excellent Life Motion Picture of the subject taken during the month of September, 1902, in "Philadelphia" Washington Park.

The New Shooting the Chutes, 50 feet.
Safely.

Undoubtedly the finest chutes in the life motion picture is here produced. The cars are seen to ascend slowly, but to descend so rapidly as to excite the onlooker. The famous Joe Columbia makes a slide for life on a slackwire, from the top of the chutes to the other side of the water, a distance of several hundred feet. Seals are plainly seen swimming about in the water dodging the cars as they descend, and finally as one car strikes the water one of the occupants jumps overboard and swims leisurely to shore. It is safe to say that this new "shooting the chutes" is without exception the best one ever taken, from every point of view, and is exciting in the extreme from start to finish.

An Affair of Honor, 200 feet.
Sadiron.

This moving picture is made after the celebrated painting by the same name. A number of young women are seated in a restaurant partaking of liquid refreshments. One is accompanied by her best young man who is flirted with by a young lady at another table. When the young man's lady friend discovers the flirtation she insults the other female and they instantly arrange for a duel. The scene changes and the women with their seconds are seen on the battle ground. Both the principals are stripped to the waist. They engage in a sword fight which ends in one of the contestants being mortally wounded. She is picked up from the ground by her adversary and the seconds place her in the carriage which originally carried them to the spot, and they all disappear before the officers can arrive. This picture is bound to create an encore wherever shown.

Greasy Pole and High Diving, 90 feet.
Saffron.

This film is one that will bring forth more praise than anyone can imagine. Those who took part in it are seen to climb to an elevation of about 25 feet in the air and deliberately dive into the water. They are most venturesome, and you feel as though someone would eventually get hurt. This is not the case, however. After diving from their high perch in every conceivable manner, they attempt to crawl out on the greasy pole which extends at least 50 feet out over the water, but they slip off before they can reach the end. Some lose their balance and fall overboard on their backs. There are six men and two women in the group. One fellow, more nimble than the rest, succeeds in walking out to the extreme end, and dives over much to his own satisfaction and that of the audience. A bright, brilliant and sunny picture, full of life and vim.

Panorama of League Island, Philadelphia, 50 feet.
Sagamore.

One of Philadelphia's proudest possessions is League Island, the United States government's Navy Yard, where her ships are held ready for action at all times. Numerous battleships, monitors, and cruisers can plainly be seen in the dry docks. Thousands of visitors to Philadelphia are met here daily inspecting the war vessels which took part in the Spanish-American war.

Ferris Wheel, 50 feet.
Sag.

This is an excellent picture of the well-known Ferris Wheel, which was the means of attracting thousands of persons to the World's Fair Grounds at Chicago during the Exposition there.

Herald Square, New York, 75 feet.
Sail.

A well known street scene in New York City. The photography is perfect and the subject is most desirable to show to those who have never visited the Metropolis.

Hunting White Bear, 65 feet.
Sake.

This is an interesting subject, full of action.

Skating Scene, 65 feet.
Sailcloth.

We show in this picture a beautiful stretch of ice on which many young men and women are enjoying themselves in a fancy skating contest. Some are seen to fall, which adds to the animated photography. Good.

The Queen's Funeral, 300 feet.
Salary.

Showing the funeral procession of England's queen. A gorgeous spectacle. Will be furnished in any length desired.

Cremation, 65 feet.
Sailloft.

This shows a torture chamber presumably during the Spanish Inquisition, in which is seen instruments of torture, especially that of fire. A woman is dragged across the room at the end of a rope and thrown in the fire, when she is immediately consumed.

A ghost appears and the executioner attempting to destroy it with his axe loses his balance, falls into the fire and is himself consumed.

Venetian Troupe, 40 feet.
Sale.

A very pretty picture of a Venetian troup of artists of excellent merit.

The Liberty Bell, 75 feet.
Salesman.

"Proclaim Liberty throughout the Land and the Inhabitants thereof" is engraved on this priceless old relic. It is housed in the Cradle of Liberty, the old State House in Philadelphia, where thousands look on it daily with love and veneration. This bell, which tolled Liberty to the little band of patriots more than a century ago, was on exhibition at the Charleston Exposition and was one of the principal features there. On its return to Philadelphia the bell was paraded through the principal streets, and an excellent moving picture taken of the procession, care being taken to get the bell, which was accomplished. A very fine film.

Admiral Sampson's Funeral, 75 feet.
Salient.

This scene lies in the City of Washington, D. C., where the Admiral was buried with all the splendor and pomp due his rank. The photography in this film is perfect and will make a good addition to your show.

Panorama of Thames River, 50 feet.
Saliva.

This is a beautiful panoramic view of the Thames in England, which will prove interesting not alone to those who have never been there, but also to many who have sailed on its waters or sojourned at some watering place on its shores.

Main Street, Buffalo, N. Y., 110 feet.
Saltness.

Showing the busiest street in the city of Buffalo, N. Y. Full of animation and very interesting.

Boulevard St. Denis, Paris, France, 55 feet.
Saltpeter.

Showing a beautiful and animated picture of this famous Boulevard in Paris, France.

Reading Subway, 50 feet.
Saline.

This picture shows the steam shovel at work, Broad and Callowhill Streets, Philadelphia, digging dirt and placing it on the freight cars. It also shows the locomotive and train in motion. The train backs up to the shovel, and the dirt is scooped up and carried to the car, when the attendant pulls a rope and the dirt is seen to fall in the car.

Girls' Brigade, of Lansford, Pa., 50 feet.
Sallyport.

This is a novelty in parades, and we claim the only ones that can offer uncommon subjects such as this one is. The girls look beautiful and march well. This is a film that will especially interest the ladies.

Woodside Park Trolley Panorama, 50 feet.
Salmon.

This is a familiar scene to every Philadelphian. Woodside Park, a new pleasure ground adjacent to Fairmount, proved a paying investment to its promoters. It is a most beautiful part of the country, and well worth seeing. This reproduction is true in every sense, and is conceded to be the best of its kind ever produced. It is clear and brilliant, and sure to please everybody.

Bicycle Parade, Philadelphia, 150 feet.
Sally.

This represents the parade of the Premier Cycle Club on the 7th of November, 1897. In the lead of the parade can be seen the champion riders, Campbell and Nixon, who left home without a cent, and made a wager that they would return within a year with $5,000.

Baby's First Step, 50 feet.
Saloon.

Here is a picture that stirs the hearts of those who have looked forward to the day when their own baby puts forth his tiny foot and proudly steps out, supported by his indulgent father, and whose mother sees in him the future president. A picture indeed that arouses even the crusty old bachelor from his club dreams, and makes him wish for a sight such as this at his own fireside. A beautiful subject.

Brooklyn Bridge **200 feet.**
Salutation.

This picture shows the entire Brooklyn Bridge from end to end. The car from which the picture was taken started from the Brooklyn end and lands in the depot in New York. This picture was taken on Dewey Day, when thousands of persons were on the bridge. This is the only film on the market that shows the Bridge from one end to the other. One of the interesting features of this marvelous picture is the winding in and out of the car tracks in the New York depot.

Lafayette Square, Buffalo, N. Y.,
Salutary. **100 feet.**

Another beautiful street scene of the city of Buffalo, N. Y. Very interesting.

Unloading Canal Boat, **50 feet.**
Salve.

Showing a number of men unloading lumber from a canal boat in the upper part of New York state. An interesting subject. The photography is perfect.

Vesper Boat Club of Philadelphia, Showing the Race Before and After and the Finish, **210 feet.**
Salvo.

This film shows the boys of the victorious Vesper Boat Club, of Philadelphia, Pa., winning the international boat race at Paris, France, during the Paris Exposition.

Dreyfus Case. (Copyrighted.)
Sanative. **About 400 feet.**

A wonderful production of a master mind. Here is undoubtedly a film that will make a fortune for its owner—a film that is full of pathos, full of expression. It will bring vividly to mind the sufferings of that martyr Dreyfus, who, through prejudice, was made to suffer the penalty of a traitor in order to shield a number of corrupt politicians. This film is a masterpiece in its entirety. When first shown, Captain Dreyfus is seen leaving the prison at Rennes, France, surrounded by gendarmes. The scene changes to that of the court room, and his seven judges enter and take their places. Colonel Jouast, the President of the Court, is distinctly seen, his stern, hard features being instantly recognized. Dreyfus enters, accompanied by his jailers, and after seating himself, is followed by his counsel, the orator Demange and the unparallelled cross examiner Labori. The trial scarcely proceeds before the detestable General Mercier enters, who finally takes the witness stand. In his testimony he declares that he would be the first to declare the victim innocent did he consider him so. Dreyfus jumps to his feet and cries: "Why don't you do it?" Pandimonium reigns for the time being and the excitement can hardly be quelled until the audience is threatened with expulsion by the Court. The action is so real that your audience will be moved to tears, not to mention the excitement it will create, and many strong men will jump to their feet and show their indignation in both word and action. No film of any subject has ever been produced that is so realistic, and men who are wise will buy this film at once. Price $75.00.

Elks' Parade, Atlantic City, N. J.,
400 feet.
Sanction.

During the summer months the famous order of Elks held a convention at Atlantic City, N. J., the popular seaside resort. One of their features was a grand street parade in which thousands participated. This without exception is one of the best parade films ever made, not alone for photographic worth, but because many of the participants can be easily recognized and many of the contingents will amuse you with their antics. The boys from Hartford all travel in go-carts. Very fine.

Funeral of the German Empress Frederick, **130 feet.**
Samiel.

This is a rare picture. It is a well known fact that pictures of this character are hard to obtain, especially in Germany; but our photographer succeeded in getting a splendid picture of the funeral cortege of the late Empress, showing same moving down a hill between two files of soldiers.

Skating in Fairmount Park, 75 feet.
Sample.

This is a subject that usually takes well, not alone does is show fancy skating on the ice, but it appeals to those who are learning to skate, and many fancy movements are made by some of the learners plainly seen in the picture.

McKinley's Funeral, 50 feet.
Simp.

Showing the funeral procession of out late President, William McKinley.

River Drive, Fairmount Park, 50 feet.
Sampler.

This film shows one of the prettiest pieces of the famous Park Drive, north of the Girard Avenue Bridge. A number of wagons are seen emerging from the natural tunnel, and the picture ends with a boy on a wheel, who forgets where he is for a moment and spills himself all over the road. He rises hastily and pedals away for all he is worth. A most interesting and brilliant subject.

The Bryn Mawr Horse Show, 75 feet.
Sanity.

This is an excellent moving picture of one of the society events of Philadelphia, showing the Elite of that city exhibiting their blooded Stock. Some of the ladies mounted on spirited horses engaged in hurdle jumping, making this, at once, an excellent subject for any exhibition.

Watering Cavalry Horses, 50 feet.
Sink.

An interesting scene rarely witnessed unless near a camp of soldiers. A very good picture.

Torrents of Zermath, 75 feet.
Sank.

Showing one of the many beautiful waterfalls seen only in picturesque Switzerland.

Children Saying Their Prayers, 50 feet.
Sarcenet.

A very pretty and sublime subject, showing an indulgent mother performing her last duties of the day in putting her two little children to bed, one of which refuses to say its prayers, and is crying.

The Sculptor's Studio, 75 feet.
Sunk.

Showing an interior of a sculptor's studio, the sculptor hard at work on a masterpiece. The model is also seen from which he is copying.

Police Charge on Horseback, 50 feet.
Sap.

A troop of mounted police in full dress uniform are seen approaching the audience at full gallop. When within but a few yards of the camera, they suddenly halt, and each horse and rider appears full life size to the audience.

Ten Nights in a Bar Room, 50 feet.
Satiate.

From the celebrated play where the child begs her father to come home. The well-known song, "Father, Dear Father, Come Home With Me Now," may be either sung or played on an instrument behind the scenes while this subject is being shown.

Main Street, Fall River, 50 feet.
Satanic.

Showing over a hundred pigeons flying from a large basket. You cannot imagine anything more realistic than a number of pigeons flying in all directions, and some directly in line with your face, and involuntarily you throw up your hands as though you feared to be hit by one or more, when they suddenly swerve either to the right or to the left and leave you to fancy them as real birds.

Herald Square, New York, 50 feet.
Sate.

This represents a scene in the business centre of the city, showing the well-known Herald and many other fine buildings. It is one of the clearest and most perfect New York street scenes ever yet produced.

Burglar Caught in the Act, 50 feet.
Sardonyx.

This is an interesting picture, illustrating how two little girls entrap a burglar. The burglar is seen to force his way into the room where the children are sleeping, and proceeds to plunder it. The little girls awake, one of them goes out unnoticed to give the alarm, while the other holds the burglar at bay with a pistol until the arrival of an officer.

Unveiling the Washington Monument, 50 feet.

Sarcastic.

At Fairmount Park, Philadelphia, by President McKinley and Cabinet, in the presence of the Society of Cincinnati and the Governors of Pennsylvania, Delaware and New Jersey, and the regular army and militia of the several states.

Baby's Dinner, 50 feet.

Saboroso.

Another pretty baby scene, lively and full of yim.

The Fastest Steam Yacht Afloat, 52 feet.

Satellite.

In this picture, we show a steam yacht running at the rate of upwards of 50 miles an hour. This is not alone an excellent picture of the subject above named, but is a beautiful water scene. While showing this picture, you will notice that the yacht blows her whistle. If this effect, by artificial means, is taken care of back of the screen the picture itself will prove most effective.

Andre at the North Pole, 65 feet.

Satiety.

Showing the daring explorer in a balloon endeavoring to find the North Pole. The Aurora Borealis is seen in all its beauty. Polar bears are seen walking to and fro on the ice and the frigid zone is truthfully and majestically depicted. Very fine.

Sleigh Riding, 50 feet.

Satin.

This subject was taken just after the first fall of snow; shows two enthusiastic horsemen indulging in a race with their respective horses and cutters. This picture repeats with very natural effects.

Cock Fight, 50 feet.

Satisfy.

A lively and exciting encounter between two genuine game birds, in which their respective owners are seen in the background exchanging bets on the probable finish. When projected upon canvass, the birds appear much larger than in life, and every feather including those which are shown in the fray, is as distinctly shown as in life.

Panorama of New York from Jersey City, 200 feet.

Satrap.

This film was taken from a ferryboat while approaching the New York slip and the tall buildings and the shipping wharves and numerous boats on the river are all in full view. Very fine.

Ricardo Family of Acrobats. Nos 1, 2, 3, 4, and 5 Each 55 feet.

Saturday. Saturdon. Saturdoye. Saturdye. Saturdex.

These are all beautiful subjects. Each one is complete in itself and exhibitors can buy any number they desire. The entire series can be joined if necessary in one strip 275 feet long, and a most novel and interesting acrobatic exhibition can be given. Excellent films.

Max Unger, the Strong Man, 150 feet.

Satyr.

Max Unger, the Strong Man, 125 feet.

Saucer.

Two distinct films of this famous strong man, one showing the bust, the other the full figure. Each one, however, shows the control he has over his muscles and each action is faithfully portrayed in these films.

Woodside Park Trolley Panorama, 250 feet.

Saucy.

This beautiful subject shows a panorama of the Woodside Trolley situated in the heart of beautiful Fairmount Park, Philadelphia, taken in the month of June when the flowers are in bloom. The picture presents nature in all its grandeur. The trolley winds in and out of curves of trees where thousands of persons visit almost daily during the summer months, and many young persons congregate on pleasure bent. We recommend this exceedingly interesting subject to all those who admire nature.

Mounted Police, 55 feet.

Saurian.

In which Philadelphia's finest are seen in holiday costume in parade mounted on their spirited horses.

Mounted Police Charge, 60 feet.

Savage.

The same subject as Mounted Police, excepting that they are seen to charge on horseback.

The Aquarium, 50 feet.
Savant.

Showing the famous Mammoth Aquarium at Paris, in which thousands of fish are seen. Very interesting.

Colored Folks Bathing, 50 feet.
Savior.

An ever popular scene during the month of September, at Atlantic City, showing hundreds of dusky damsels and their swains taking a dip in the briny deep.

Hon. Wm. Jennings Bryan, 60 feet.
Savoy.

This picture shows Hon. Wm. Jennings Bryan boarding a train during his campaign trip. He is seen on the rear car platform and before entering, he raises his hat to the vast crowd who cheer him to the echo. A very fine picture of Mr. Bryan.

Newell and Chevet, the Famous Acrobats, 150 feet.
Saying.

Truly marvelous are the acrobatic feats indulged in by these two clever men. You stand in awe while they are performing, thinking they will be dashed to the ground and maimed, which would really occur were they to make a miscalculation.

Vaulting in Saddle and Jumping Hurdle, 50 feet.
Saucily.

Another interesting subject taken at Fort Myer, Va. The rider in this picture is handling two spirited cavalry horses, seated in the saddle of one and leading the other. As he nears the hurdle, he jumps to the ground, running beside his own mount until both horses rise to make the hurdle jump, when he vaults over the back of the horse he has formerly ridden, gracefully alighting in the saddle of the horse he has been leading. This is regarded by military men as an extremely difficult feat.

Merry-go-Round or Carroussel, 75 feet.
Scab.

Here is an everyday scene and yet it appeals to man, woman and child. This merry-go-round is a beautiful one and is loaded down with a large number of men and women and they appear to enjoy the motion. The film is full of life and action.

Giant Wilkins, the Largest Man in the World, 50 feet.
Scabbard.

At an enormous expense we have succeeded in procuring a life motion picture of this giant, who stands nearly 8 feet in height. A man fully 6 feet tall is seen to stand under his outstretched arm, with room to spare. Everyone will acknowledge this film to be an interesting subject, and will admit never having seen its equal.

Giant Wilkins Walking. No. 2, 50 feet.
Scaffold.

This is another view of this great "Goliath," and you see him walking about as easy as though he was of the ordinary size. A good companion picture to No. 1.

Electric Fountain, 90 feet.
Scalade.

This is a film of the famous electric fountain, showing different figures made by the water, and dancers are seen, one of which does the couchee-couchee.

Girard College Cadets Reviewed by Governor Hastings, at the Dedication of Stephen Girard's Monument, 50 feet.
Scald.

This picture reproduces the magnificent band composed of college boys, and a regiment perfectly drilled, neatly uniformed, marching and saluting the Governor of Pennsylvania in front of the Union League, Philadelphia, upon the occasion of the dedication of the monument erected to the memory of Stephen Girard.

Cascade in Switzerland, 50 feet.
Scant.

Here is one of the sights one never grows tired of. Swiss scenery is not excelled anywhere, either naturally or artificially, and you need not fear showing this subject to any audience, as it excites their admiration. A grand photographic effect.

Pugilist McKeever and Wife Bag Punching, 100 feet.

Scanty.

This picture shows the well known Pugilist McKeever and his wife punching the bag and finally boxing together. It is good from start to finish and will meet with a round of applause.

President McKinley Reviewing the Troops as They Marched Past the Grant Monument at Fairmount Park, Philadelphia, 150 feet.

Sawyer.

This picture gives an excellent view of the commander-in-chief of the land and sea forces of the United States as he reviewed the troops who were participating in honoring the memory of one of our greatest generals. Thousands of men can be seen in line marching to the music of several bands, and one is inspired at the sight. The faces of the participants are perfect, and the popular ones easily recognized.

Unveiling of the Grant Monument at Fairmount Park, Phila., Thursday, April 27th, 1899, 150 feet.

Scarlet.

Here is shown the unveiling of the monument to the hero of Appomatox, General Ulysses S. Grant, which took place in Fairmount Park, Philadelphia, Thursday, April 27th, 1899. Regiments of soldiers are plainly in view marching around the monument, and after taking up the position assigned to them, at a given signal the grand-daughter of the great general pulls the cord which releases the huge American flag, and the beautiful monument appears in all its grandeur. Thousands of people can be seen dotting the hillsides, and President McKinley is seen on the reviewing stand.

President McKinley and Wife, Members of His Cabinet With Their Wives, and Captain Coghlan, Leaving the U. S. Cruiser Raleigh, 100 feet.

Scenic.

This film is absolutely the best that has ever been taken of so distinguished a party. President McKinley stands in full view of your audience, as well as Captain Coghlan, one of the Manila heroes. The faces are clear and distinct, and the entire picture is full of detail. It is a most beautiful subject.

Western Card Game, 50 feet.

Science.

Two bunko steerers playing with a Western cowboy try to "do him" by passing cards to each other. They finally show their hands, and one of the crooks holds the winning cards, but the cow puncher, having discovered their crooked work, covers the money with one hand, while he draws a revolver with the other, shooting one through the hat. The other bunko man runs away, but is followed by the cowboy, who continues to shoot. A real typical Western border scene.

East River, New York, 50 feet.

Schism.

You see boats passing in different directions, and you can see Brooklyn, which is on the other side of the river, the Brooklyn Bridge and the great concourse of people seen in this part of New York daily.

Pygmalion and Galatea, 65 feet.

Scientific.

Showing Pygmalion at work in his studio on the statue of Galatea, who, on being completed, comes to life. He attempts to clasp her to his arms, when the bust leaves the body and crossing the room mocks at him standing with the lower portion of her body in his hands. Further startling illusions are seen in this most beautiful picture.

Building the Suez Canal, 50 feet.

Schooner.

This is most interesting, showing how the great canal was built. A creditable subject.

Chiquita, the Smallest Woman in the World, 200 feet.

Schooling.

Here is a distinct novelty. Very many have never seen this charming midget and this is the opportunity. She is seen in all her smallness, but the picture is large, clear and brilliant, and is a superb moving picture from every standpoint.

Cat's Dinner, 50 feet.
Scholastic.

This is one to amuse the children and is an ever-popular and interesting picture. It is full of action and perfect in every way.

Barnyard Scene, 75 feet.
Scathless.

In which a milkmaid is seen to milk a cow while she is surrounded by chickens and ducks. A real pretty country picture.

Delaware River Icebound, 125 feet.
Scavenger.

This is a picture that is truly interesting in that it was taken during the extremely cold weather, when the Delaware River was almost frozen solid, the first time in many years. The large ferry boats are seen to labor and puff in their efforts to plow through the ice and had it not been for the city ice boats the river craft would have been at a standstill. An excellent picture.

Digging for Foundation for Large Department Store, Phila., 100 feet.
Scantling.

Showing how the excavations were made on Market Street, Philadelphia, in preparing for one of the largest department stores in the world.

Hauling Dirt up an Incline, 75 feet.
Scarfpin.

This picture portrays a natural scene. An incline is in full view, looking up. The horses draw the wagons loaded with dirt to the foot of the incline, when a rope is attached which leads to a dummy engine at the top of the hill. At a given signal the engineer starts the engine and the wagon is drawn to the top. The incline is so steep that it would be impossible for four horses to attempt the work. Very good.

Santa Claus, 50 feet.
Sciolism.

In this picture you see Santa Claus enter the room from the fireplace and proceed to trim the tree. He then fills the stockings that were previously hung on the mantle by the children. After walking backward and surveying his work, he suddenly darts at the fireplace and disappears up the chimney. This film surprises everyone, and leaves them to wonder how old Kris disappears..

Christmas Morning, 50 feet.
Scion.

This film represents Christmas morning, as its name implies, showing the delight of the children when they come down in the morning and find the Christmas tree beautifully decorated, besides their presents, which have been placed on the table for them, and they show their surprise and joy, dancing the while in their merriment. Their proud mamma stands by and enjoys to the full the romping and shouts of her children.

Driving Cows to Pasture, 50 feet.
Scissors.

Country scenes are ever charming and delightful, and this one will please your fancy. The scene is laid in a beautiful rolling country where waving trees and grass are refreshing to the view. A very pretty subject, full of motion. The farmer and his boy are seen driving the cows to pasture, and the Alderneys are going at a rapid pace through the bars which had been previously let down.

Shooting the Chutes, 50 feet.
Scoff.

A lively scene at Coney Island on the famous water chutes, where thousands of jolly excursionists enjoy a breakneck ride down the chutes.

Arrival of the Bull Fighter, 50 feet.
Scold.

This film shows the Spanish bull fighter's arrival in the arena, mounted on a spirited horse and dressed in gaudy costume. Especially interesting must this picture be to those who have never seen a bull fight, and when shown with the film of the bull fight, of which we have two, you are sure to amuse your audience.

Bull Fight, Nos. 1 and 2, 50 feet each.
Scope. Scopery.

Here are two distinct films, showing in each how the toreadors and picadors fight bulls in Spain. In order to make a hit, get the film called "Arrival of the Bull Fighter," and show the three in succession. You will surely win an encore.

24th Chasseurs Steeple Jumping, 50 feet.

Scorch.

Here is a French regular steeple jumping. This picture is very brilliant. The horses are spirited and vault over the obstacles as though they were accustomed to that kind of sport. An animated subject.

Barnum's Street Parade, Nos. 1, 2, and 3, full length 150 feet.

Scorin.

This film is produced in three parts, each part about fifty feet in length and showing the different views of the parade. This subject shows the elephants and camels as they march along, the wild animals in cages, horses, chariots, etc. No. 1 is composed of all elephants, about twenty-five, including "Bolivar," the largest elephant in captivity, the world famous white elephant, and the baby elephant. No. 2 shows a man driving a chariot, to which are attached forty horses. His masterly style in controlling the spirited animals earns lots of applause. No. 3 portrays the ponies and a varied list of wild animals, some of which, perhaps, were never seen in this part of the globe. By having these three pictures you have the entire Barnum's parade prior to his departure for Europe. Each film is fifty feet in length, and combined makes a most beautiful and interesting entertainment.

Employees Leaving Fall River Iron Works, 50 feet.

Scorner.

Here is a picture true to nature. Some of you very likely have been of a number employed in a large mill. The mechanics, begrimmed with iron filing, grease and smoke, are seen issuing from the great iron works and wending their way homeward, calmly pulling on their nose warmers or pipes.

Snowballing After School, 50 feet.

Scorpion.

This picture will please the boys who delight in this lively and healthful sport. The film is full of life and action.

Sleighing in the Park, 50 feet.

Scotch.

Another interesting snow scene, where a number of sleighs are seen, and the occupants appear to enjoy themselves. Good and lively.

Steeple Jumping, 50 feet.

Scowl.

We often read of "Steeple Jumping," but few of us have ever seen anything of this kind. Here is an opportunity to witness it in all its excitement, and it will arouse enthusiasm wherever shown.

Mrs. Nation and Her Hatchet Brigade, 140 feet.

Scrape.

Here we show "Carrie Nation" and her Hatchet Brigade demolishing a saloon. Bottles fly and beer kegs roll in all directions, and in one part of the scene the bartender is flung bodily into the street. The crusaders completely wreck the finest saloon in the Kansas town, "The Senate," after which they attempt to retire, when an officer arrests Mrs. Nation, the crowd following. An excellent piece of photography.

Farmyard Scene, 50 feet.

Scratch.

A scene in a farmyard, showing little girl feeding the chickens, ducks and geese, during which the old cow puts her nose into the feed pail and helps herself. This is one of our leading films and is very popular. A fine picture of domestic life.

Cat's Dinner, 50 feet.

Scrawl.

This picture shows Tabby enjoying a meal. This is a good subject, warranted to please.

City Hall, Philadelphia, 50 feet.

Screw.

In this view can be seen moving people, cars, horses and carriages, and it would be a novelty to those who never saw the twenty million dollar buildings, to gaze on that immense pile of marble whose statue can be seen from almost any point in Philadelphia, and in many cases several miles out in the country.

Delaware River, 50 feet.
Scum.

You can see dozens of large boats passing up and down the river, and the name on each boat can be easily discerned. Dozens of tug boats, the Camden and Gloucester ferry boats, and the usual pleasure craft plying between Philadelphia and different points, are objects of great interest to all.

Swimming School, 55 feet.
Scurvy.

Showing the interior of a swimming school, where men and women are enjoying themselves in innocent amusement to their heart's content.

Submarine Diver, 50 feet.
Seacoast.

In which a diver is seen to don his costume, enter the water, and finally return to the boat from which he started.

Cock Fight, No. 2, 65 feet.
Seat.

In which are seen two bantams fighting as only game cocks can fight. A perfect picture.

Ice Skating, 50 and 75 feet.
Secant.

This is a familiar scene the world over. Men and women are seen doing fancy skating while the little boys and girls are enjoying themselves to their hearts' content. Very good.

Fairmount Park Trolley Panorama. 150 feet.
Secede.

You have no doubt heard of Fairmount Park, Philadelphia, the largest park in the world. For scenery, both natural and artificial, this famous garden spot surpasses anything of its kind. Within the past few years a trolley has been circling the prettiest part of the park and this picture was taken while the car was going at a rapid rate, dashing through glens, up hill and down dale, passing small stations on the route, stopping to take on and discharge passengers, and finally arriving at its destination at the entrance to the great park. Beautiful natural scenery.

The Soldiers Return, 200 feet.
Soldiers.

If you are seeking a Feature Film we can recommend this to fill the bill in every particular. The picture is full of sentiment and will actually cause tears to flow before the end is reached. A Soldier of the British army after being decorated returns to the little village which he left when a boy and immediately wends his way to his old home expecting to find his old mother with whom he expected to live for the remainder of his life. To his astonishment and pain, he learns from a neighbor that his mother, too poor to pay her rent, had been sent to the County Institution. He inquires the way there and on being informed goes hither instantly and demands to see his mother. She appears and they fall into each others arms, the mother wiping away his tears.

The brave soldier tells his mother that she must leave the place at once and commands her to come with him, which she does. The picture again changes showing the old lady seated in the doorway of their old home knitting, while her son plants flowers before the house.

He rises and lighting his pipe proceeds to plant more flowers when he enters the house and returns with a cup of hot tea which the old lady apparently enjoys. Thus the picture ends. This is a complete story without words and we do not hesitate in saying that no matter where it is shown, it will appeal to old and young alike and will move any audience to tears. No expense has been spared to make this film perfect in every respect. Wonderfully beautiful.

English Barnyard Scene, 50 feet.
Soldiery.

A beautiful country scene in which a man and a beautiful maiden are seen feeding the chickens and ducks. The figures are large and clearly discerned and the entire view is picturesque and unique.

Bostock's Educated Bears, 50 feet.

Sedentary.

Here we show educated polar bears, the property of the world famous Bostock. Zoo. This will prove particularly interesting with the little folks.

Bostock's Circus Fording a Stream, 50 feet.

Solomon.

This picture shows just what its name implies, a circus fording a stream. The immense elephants and camels are seen drawing heavy circus wagons through a shallow stream. This picture is decidedly more interesting than an ordinary picture showing merely the animals, as they prove their usefulness by drawing heavy loads, not possible to be drawn by ordinary horses.

Panorama of City of Venice, 75 feet.

Savant.

Shows beautiful Venice in all its glory. This picture was taken from a gondola while riding through the canal and actually shows Venice of which so much has been written in prose and poem.

Happy Childhood, 76 feet.

Saccarene.

This is happy childhood indeed. A little girl playing with her coach and doll, spies a poor stray dog lying on a step. She lays away her dollie and taking up the tramp dog, dresses him in dolly's clothes and placing him in the coach, wheels him away. A pretty picture.

Club Swinging, 52 feet.

Sackeroy.

Club swinging as a rule is tame, but this one was specially posed for and is interesting. There is a great deal of animation in it from start to finish.

The Delhi "Durbar" in India, 150 feet.

Sachemer.

A scene of barbaric splendor: Indian Princes clothed in gold and precious jewels, on massive elephants, decked from head to foot in draperies of Oriental beauty. One of the most spectacular films ever made, the most gorgeous spectacle the world has ever known.

Wedding Procession in a Church at Rome, 100 feet.

Schamouse.

Decidedly a novel picture, we might say a rare one as very few of their kind have been taken. We see hundreds of beautiful maidens in procession in a courtyard of the church, led by their priest. It is certainly a grand spectacle and this film will appeal to all refined audiences as being out of the ordinary and very interesting.

The Stag Hunt, 100 feet.

Saccardeme.

Hunting the stag is great sport and here we see it in full—the hounds chasing a noble stag through the water and woodlands until finally exhausted, the stag is run down and finally dispatched. A rope is tied around him and he is hauled out of the water where he fell and is drawn up on the bank where he is viewed by a large number of persons gathered to see him.

SPECIAL SUBJECTS

taken for advertising purposes ; illustrating songs, etc., for exclusive use of customers. Full particulars as to prices, terms, etc., furnished on application.

Extra Charge for Coloring subjects varies from $4.00 to $8.00 per Film, according to the length of strip.

TERMS.

Our terms are strictly net and spot cash.

We do not ship goods on approval, but we allow examination in the express office if desired

Goods forwarded C. O. D. only on receipt of one-half deposit accompanying the order.

Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

IMPORTANT TO CUSTOMERS.

Every Film shipped by us is submitted to a most rigid inspection before it leaves the factory. They are put to a severe test by a practical person and we warrant them to be perfect in every detail.

To avoid errors, be careful to give full address, and to state line or express company by which shipment should be made.

Any information relating to the **Cineograph** or **Films** will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods ; therefore do not hesitate in making your wants known to us.

Send us your permanent address for Catalogues, etc.

S. LUBIN,

Inventor and Manufacturer of

LIFE MOTION PICTURE MACHINES, FILMS AND STEREOPTICON SLIDES.

21 South Eighth Street, Philadelphia, Pa., U. S. A.

Long Distance 'Phone.

ctacle
ined

d
is-
and
the
ed.
s
d
is
ns

LUBIN'S FILMS

21 S. Eighth St., Philadelphia, Pa.

Important Notice

We would call your special attention to the superior quality of our patented **FILMS.** Being made under our new and exclusive process, they are reinforced and hardened in the perforation and cannot **PEEL, SCRATCH OR BREAK.**

We are always on the alert for new subjects, having a force of men constantly on the road, prepared to photograph anything of interest, and you are thus kept in touch with up-to-date scenes and incidents.

We manufacture the world-renowned **CINEOGRAPH** with **STEREOPTICON COMBINED,** Films, Stereopticon Slides, grind the Lenses, in short everything pertaining to Life Motion Machines. Read the testimonials in our Catalogues.

Yours truly,

S. LUBIN

LUBIN'S FILMS

MYSTICAL FILMS

The Human Fly,

135 feet.

This is a decided novelty. A man dressed in Cossack uniform, enters and is immediately surrounded by a party of pretty damsels. He dances a few fancy steps and immediately walks up the wall, much to the astonishment of his audience. He returns to the floor and after dancing again, he mounts the wall and even walks on the ceiling, in fact, he imitates the fly in a most successful manner. Wonderful.

Wonderful Balancing,

80 feet.

The performer appears, clad in knee breeches and fancily embroidered coat. He apparently tears them from his person, which leaves him in full white costume. He causes a chair to appear on which he seats himself, and by the aid of the spirits, three counterparts of himself join him on the stage. One rises slowly in the air without any aid and places himself on the outstretched hand of the one who is seated. The second does likewise, while the third balances himself on the head of the original. They remain in position as above described for a few moments and finally descend to the ground, when all disappear except the original, who seizes his clothes which he had discarded, and, throwing them in the air, they descend on his person in the proper manner, when he, with a bow, disappears from view. Very mysterious.

The Enchanted Box,

150 feet.

A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass, on which he lays a box. He then takes a table cover, with his servant's help, rolls it up, and from the centre emerges a lady. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and, opening the box, he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

The Trick Magic Lantern,

308 feet.

The scene represents the interior of a toyshop. Punch makes his entry dancing a characteristic step, and his friend Pierr follows shortly after performing a step to the tune of "Au clair de la lune." The latter holds a candlestick and he shows his friend Punch that it gives no more light while quoting some words of the familiar song quite à propos. "You wish some light," says Punchinello. "I will give you some,

and at the same time I will show you something most astonishing." He asks Pierre to give him a lift. Then both bring a platform and construct section by section a huge magic lantern. Punch puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and afterwards the pictures of Pierre and Punch highly magnified. (These moving pictures dissolve one into the other upon a white background—a new feat in cinematographic work.) Punch puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six dancing girls who do a four-step. And as they finish, a charming eccentrique makes her appearance and does a very pretty turn. The magic lantern, which had been shut up by Punch, again opens and out of it emerges an entire corps de ballet, and they all execute a dance together. The "première danseuse" comes on and mingles with the dancers; Punch and Pierre become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of policemen arrive. Pierre and Punch hide in the lantern. The policemen examine it on every side. Suddenly the lantern opens, but the occupants have vanished and have been replaced by a monster, who extends himself and contracts and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion, the corps de ballet returns and dances among the remains of the lantern and around the monster who contiuues to contort himself in a peculiar fashion.

John and James,

180 feet.

A prestidigitateur dressed in eccentric costume enters with his assistant. He proposes to execute some marvelous tricks. The servant, believing that he would be comfortable in an armchair, sits down in it, but finds that it conceals a bucket of water into which he falls. The juggler brings a large, empty cask and puts it upon a table, and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water just as at first. Suddenly there comes out of the cask a pretty young girl, whom the juggler places in a chair upon a table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up, and disappears within, only to reappear again through the floor whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly comes upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

Decapitation in Turkey,

138 feet.

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is

resting from his deadly labors while eating a crust of bread. Suddenly there come running into the place a lot of Turkish men and women preceding some Turkish policemen, who drag along four prisoners in chains. The policemen shut up the four prisoners in the pillory. Their four heads stick up through the huge plank, which is provided with four openings. One of the policemen urges the executioner to decapitate the prisoners. He, according ly, seizes a mighty sabre and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body. The four executed prisoners thus reunited throw themselves upon the headsman, and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body into two pieces. The four prisoners take flight. The two legs and the lower part of the body run frantically, whilst the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight come close to the bust, it seizes them and thus the pieces of the executioner are united. Then he calls the policemen who, followed by the crowd, enter into the pursuit of the escaping men, who will probably never be found.

The Magic Hoop,

50 feet.

Two pretty maidens open this picture and are seen holding a large hoop. In the centre of the hoop appears a head of huge proportions. The head is that of a giant and his fierce grimaces almost frighten one. He laughs and cries alternately. A clown, sitting close by, is attracted by the actions of the maidens, and on coming forward, observed the giant head. He leaps into the hoop headlong and everything goes up in smoke.

The Magic Umbrella,

170 feet.

The scene is similar to that seen at Coney Island, where a number of shows are constantly going on. A Juggler enters, dressed in promenade costume, with an overcoat hanging over his arm, a silk hat on his head and carrying a cane. Laying down his coat and cane, he uses his hat for some of his juggling feats. Throwing the hat to the ground, it suddenly becomes a balloon, which he catches and balances on the end of the cane. The balloon turns into a piece of cloth, which in turn becomes an umbrella cover on the end of the cane. Concealing himself behind the umbrella for a moment, he suddenly comes forth clothed in the costume of a young Greek. He draws out of the umbrella a beautiful woman in Algerian costume. One after the other, he takes from the umbrella a Swiss, Spanish, Russian, Italian, Turkish, Holland, Swedish and Gypsy Maiden, and, as a finish, a beautiful Fairy appears, the latter dropping out of a bunch of roses as they fall from the umbrella. Thus there have been produced by one umbrella, ten beautiful maidens which our Juggler poses in a charming group. He causes each one to jump to the floor, but in their descent each one changes her costume to that of an up-to-date coquette. They all engage in a dance, and the scenery changes. The Juggler assumes his original costume. He tears the umbrella apart and the latter again becomes a cane. He misses his hat. Perceiving the balloon in the corner, he seizes it, and it again becomes a high hat, which he dons and bows himself out of the picture.

Jacky Jaggers and Dummy Dum,

160 feet.

These comical fellows are about to do their famous knock-about act. Jacky Jaggers is supposed to be drunk

and begins to sing. Dummy Dum is driven almost frantic by the noise and attacks his partner by punching him with his fist, caning him and finally attacking him with a Seltzer Siphon, but all to no purpose. Seizing a huge mallet, he gives his chum a terrific blow, which drives him partly into the floor, so that only his head and trunk protrudes. Jaggers will not be quiet and Dummy Dum hits him again until only his head appears, and he jumps on the head with both feet until there is nothing left. A Dummy is brought forth and Dummy bounces its head on the ground until it turns into a rubber ball. Throwing it high into the air, it descends on his head and is immediately transformed into a high hat, which he juggles for a while. He then throws it on the floor, when it again becomes a ball, and from that into the head of the dummy from which it originally was taken. A clown appears, and, throwing the arms, legs and trunk of the dummy to Dummy Dum, he wraps them up in a table-cloth and attempts to carry them away, but it is too heavy for him, and on looking into the cloth to see what impedes his progress, he discovers that the dummy has come to life. She performs a few lively steps and falls into Dummy Dum's arms, where she breaks to pieces. Dummy Dum profoundly bows to the audience, while Jaggers reappears through the floor and hits his partner a violent blow. Exasperated beyond endurance, Dummy Dum kicks Jaggers violently, and he is scattered into a thousand pieces all over the stage. Dummy Dum leaves, and it will make you to look in wonderment when you see Jaggers' body, which had been scattered all over the ground, collect itself, and in course of time each part joins the other and Jaggers leaps to his feet, safe and sound, but he looks at himself with surprise as he is dressed in the costume of a ballet dancer. He rushes off to revenge himself on his Dummy Dum.

In the Kingdom of Fairyland,
1040 feet.

Tableau.

1. **The Betrothal of the Prince.**
2. **The Gifts of the Fairies.**
3. **The Curse of the Jilted Damsel.**
4. **The Boudoir of the Princess.**
5. **Abduction of the Princess by the Demons**—The Chariot of Fire.
6. **The Top of the Tower—The Castle** in Alarm.
7. **Flight Through the Skies in the Chariot of Fire.**
8. **The Armory of the Castle.**
9. **The Vision in the Haunted Chamber.**
10. **The Genius Bestows Upon the Prince the Armor.**
11. **The Impenetrable Armor—The Prince Knighted.**
12. **Embarkation on the Royal Galley.**
13. **Encountering a Tempest at Sea.** (New Effects.) Thunder and Lightning and Torrents of Rain. The Horizon overcast by Angry Clouds. The Heaving Seas, Mountainous Waves and Rain produced by Real Water.
14. **The Ship Wrecked on the Rocks.**
15. **Sinking to the Ocean Bed.** (Real Fishes and Sea Monsters.)
16. **The Prince Rescued by the Mermaid Queen.**
17. **The Submarine Caves.**—Encounter with a Cuttle-Fish.
18. **Review of the Habitues of the Deep.**—Father Neptune's Car.
19. **The Palace of the Lobsters.**
20. **The Azure Grotto.**—The Flowers of the Sea.
21. **In Neptune's Empire.**—Great Submarine Spectacle.
22. **The Whale.**—The "Omnibus of the Deep."
23. **On Land Once More.**—The Entrance to the Cave.
24. **The Cavern of the Spirits.**—Encounter with Pre-historic Monsters and a Gigantic Boa.
25. **Sleep Overcomes the Luckless Voyagers.**—The Mountan Torrent and Falls. (Real Water with dissolving effects.)

26. **The Palace of Boots.**—Dance of the Boots.
27. **Escape from the Cavern.**—On the Edge of the Precipice.
28. **The Plunge of a Hundred Yards.**
29. **The Castle of the Devil.**—The Witch in League.
30. **The Castle on Fire.**—Rescue of the Princess.
(New magnificent fire effects and sensational change of scene in full view.)
31. **The Death of the Witch.**—Enclosed in a Cask and cast from the Cliffs into the Sea.
32. **The Terrors of the Gulf.**
33. **The Palace of the King.**—The Wedding Procession.
34. **The Queen of the Air in Her Domain.**
35. **Apotheosis.**—In the Kingdom of Fairyland.

The Condemnation of Faust,

490 feet.

Scenes.

1. **The Route to the Depths of Perdition (a Dazzlingly Sensational New Effect.)**
2. **The Fantastical Ride.**
3. **The Gloomy Pass.**
4. **The Stream.**
5. **The Entrance to the Lower Regions.**
6. **The Marvelous Grottoes (tableau with six dissolving Scenes.)**
7. **The Crystal Stalactites.**
8. **The Devil's Hole.**
9. **The Ice Cavern.**
10. **The Goddesses of Antiquity (a Superb Fantastical Ballet in a Snowstorm.)**
11. **The Subterranean Cascade (a New Trick with Apparition in a Waterfall.)**
12. **The Nymphs of the Underworld. —The Seven Headed Hydra—The Demons—The Struggle of Water with Fire (a big Novelty.)**
13. **The Descent to Satan's Domain (a clever trick now first shown.)**
14. **The Furnace.**
15. **The Triumph of Mephistopheles.**

The Spiritualist in Photography,

145 feet.

A photographing spiritualist resolves to photograph a person without a camera, by the aid of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Lighting a magic powder, one sees the subject gradually disappear and his likeness forms on the paper. The photographer shapes the paper in a large cone, in which is discovered the person who vanished, the paper meanwhile having become entirely blank as at first. This is the first successful attempt to photograph a moving picture with a white background and with the absence of the objectionable flicker.

Musical Maniac,

131 feet.

A singing teacher, followed by his pupils, meet in the fields some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. He carries an enormous key of G which he throws upon the wires to give the proper pitch to his pupils. He forms a measure by fixing his cane in a perpendicular position among the wires which run in a parallel direction, thus forming the lines of a staff of music. In order to lines of a staff of music. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this staff several heads corresponding in position to the first part of the tune, "God Save the King." One hears the beating of drums, the heads rearrange themselves and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the

wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away. This subject, accompanied by the proper music, produces great laughter.

Monstrosity,

182 feet.

An Egyptian prince has lost his beloved wife and he has sought a dervish who dwells at the base of the sphinx. The prince promises him a vast fortune if the dervish will only give him the opportunity of gazng once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then, turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen; a masque conceals its ghostly face. At a second invocation the skeleton begins again to move, arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats it increases gradually in size, its neck assuming enormous proportions, much to the horror of the prince, who fails to see in this grotesque character the wife whom he has lost. The dance ceases. The dervish throws a veil over the hideous creature. Then appear the real princess as she was when her husband possessed her. The prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the prince. When he removes the veil he finds only the skeleton of his former wife. The vision has disappeared, and the princess has returned to dust. The dervish withdraws, and the prince pursues him with his threats and his curses.

Lessons in Drawing,

160 feet.

In a corner of the garden we see an ornamental fountain. An old professor comes along, looking for a nice spot where he can teach his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor returns with his class and all prepare for work, when, at the sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain surmounted by a dolphin, throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a shower bath while the pupils sketch the scene. A most laughable subject.

The Mysterious Fire,

65 feet.

A juggler enters upon the scene, picks up a skull, throws it into the air, catches it in his hands, where it is transformed into a handkerchef. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward to a tablecloth. Out of the table cloth comes a servant. The servant brings a low table upon which the juggler throws some magic powder. The powder takes fire and blazes up into a large flame, in the midst of which appears a beautiful female. The flames die away, the lady descends to show that she is alive. She mounts the table again. The juggler leaves the room. The servant falls in love with the lady and proposes marriage, but she fades from view. The juggler reenters and head over heels disappears from the top of a chair. The servant rushes toward the chair, juggler reappears coming out from under the table, seizes the servant and, throwing him to the floor, reduces him to smoke. He disposes of the chair in like manner and dances off.

Revenge is Sweet,

200 feet.

Two guards bring a sorcerer into the hall of a palace of the time of the Middle Ages. The king who follows them orders the sorcerer to be chained and to be condemned to death for his practice of witchcraft. He begs the king to permit him just one hour of liberty, assuring the king that he will create, thanks to his power, a charming woman, worthy of becoming the king's consort. The king, after a moment of hesitation, agrees. The sorcerer asks the king to remove the guards. The king commands them to retire, but not to go far away so as to be within easy call. The sorcerer evokes a spirit. A demon emerges from the floor, and at the command of the sorcerer goes and finds a palanquin, which is brought in by beautiful pages. In this palanquin which the sorcerer shows, at first, to be empty, three lovely Greek goddesses slowly appear. The king is charmed, but he remarks to the sorcerer that the Greek costumes do not please him. But they are quickly transformed, under the spell of the magician, into rich court dresses. The lady in the middle becomes a haughty queen, the two others are changed to ladies in waiting. The king takes the hand of the queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the palanquin. The king asks the magician to amuse the company by some of his wonderful tricks. So the magician takes a chair which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a royal clown who performs some feats of dislocation. He ends his performance by a perilous leap and falls back to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the king and disappears turning somersaults. The king rushes down to the chair in astonishment. The chair disappears and at the same time the magician reappears upon the royal throne. The king in a rage summons the guards and orders them to arrest the magician. The later throws down the guards, transforms them to demons, whom he orders to arrest and chain the king. Then, putting on the royal crown, the sorcerer goes out dancing with the queen and her attendants, who are no other than diabolical personages, while the king, because he was too credulous, remains chained to the spot—a condition in which he wished to place the sorcerer at the beginning.

He Couldn't Sleep in That Inn,

335 feet.

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his hat, his coat and his shoes. The servant places these things upon a valise in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against his valise. Taking his clothes for an intruder, he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon his valise, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots begin to dance about the room. The poor, intoxicated fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers,

mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered an enemy, he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back, he stumbles against the valise, into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally, at the moment when the drunken fellow is on the point of being seized, he disappears through a casement window and takes refuge on the roof to the astonishment of all.

The Mystic Well,

185 feet.

A number of peasants arrive at a farm settlement and each one goes to his home. An old peasant comes along leading his ass by the bridle. An old beggar woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a sorceress, leaves, hurling maledictions upon a well placed in the middle of the scene. The old peasant draws water from the well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower, out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil who pursues the peasant. The Devil is changed into a bat and flies away.

The Magic Hat,

170 feet.

A magician appears, and, taking a handkerchief from his pocket, rolls it into a ball between his palms, and it disappears. Immediately he pulls it from his mouth, and, rolling it again in his hands, he repeats the trick, but it reappears in the shape of an egg. He asks one of the audience to loan him a hat. An ordinary derby is presented, but he declines it with thanks. He finally obtains a high hat, and in looking to see if the hat is sound, he pushes his hand through it. The owner becomes alarmed, but is assured that it will be all right. An assistant is summoned into whose mouth the magician pushes a long rod of about eighteen inches in length, but with no apparent damage. Finally, reaching into the man's mouth, a large dumpling is pulled forth and this is repeated four times. As fast as the dumplings appear the man eats them. Before delivering the dumplings a lighted candle is held under the hat so that a number of eggs which had previously been dropped therein, would cook thoroughly. The hat is returned to its owner, but the cakes had disappeared. The assistant is recalled and is made to disgorge, which he does with a bad grace. Everything is finally restored, however, to its original shape and peace is again dominant. Beautiful.

The Devil's Pot,

164 feet.

A cook and his assistant are seen preparing dinner. While cook leaves

the room he cautions his assistant to watch the pot so that it will not boil over. The assistant proceeds to pick the feathers from a chicken. Meanwhile the pot boils over and Satan appears, surrounded by a cloud of steam. He alights and creeps over to within a few feet of the bench on which the assistant is sitting. Suddenly the chicken takes life and Satan stands out in the centre of the floor. He seizes the assistant and, after wrestling with him, throws him bodily into the large pot, the chicken meanwhile hops away. Satan disappears and the cook returns. Missing his assistant, he looks into the pot and tastes the contents thereof with a large ladle. The soup not being to his taste, he digs into it with a large spit, when out comes one of the legs of his assistant. He dips in again and repeats until the entire body, in small pieces, lies on the floor before him. Fishing for the head, he finally pulls out the head of an ass. Throwing it on the floor, the pieces come slowly together, but the head of the assistant is still missing. He returns to the cauldron and finally fishes out the head, which, together with an arm that had been overlooked, he throws at his assistant, and he is again restored to his natural shape. He relates his experience to the cook, who listens with mouth wide open. In the meantime the cauldron takes the shape of a huge devil head, and in their excitement to run away the bench is overturned and the cook is precipitated to the floor with great force. Extraordinary.

Pierrot's Mystification,

115 feet.

A beautiful girl appears, followed by a clown. They plight their troth and leave together. Satan appears, and with a magic wand, proceeds to bewitch the place. The harlequin arrives and, placing himself in the path of the clown lover, annoys him by hitting him with a witch's broom, but before the clown can defend himself it rains brooms and he is almost lost in the broom storm. Finally he sees the author of his trouble, and, seizing one of the brooms, attempts to hit him, but the harlequin disappears only to appear in the rear. This is repeated several times, until he is caught in a corner aganst a huge tree. Bracing himself for a final effort, the clown swings the broom, but when it strikes, there is nothing but a skeleton, and he is scared almost to death. The harlequin finally throws a bag at the clown and he is at once enveloped therein and finds it impossible to extricate himself. He rolls on the floor, and an old man, walking along, who does not see him, is thrown violently to the ground. In the excitement occasioned by the old man's fall and the cries of the clown, the pretty maid appears, but is unable to help her lover, and thus the picture ends. Exciting.

The Revolving Table.

This smacks of spiritualism. To see the table, an ordinary one, float through the air and settle any place designated by the operator, makes one think he is attending the seance of a spiritualist. The tricks are weird and wonderful, marvelous to behold, and stamp this film as one of the mysteries of life-motion photography. We recommend this picture to every one who wants mystical subjects.

The King of Spades,

85 feet.

A prestidigitator, one of the best, is about to perform a number of illusions and brings to his aid a pack of playing cards. He selects the King of Spades, endows him with life and seats him at the table with himself, and they proceed to play a game of cards. The King of Spades shows a disposition to be ugly and is immediately squelched. This is a remarkably good pcture, interesting from start to finish.

Rival Conjurers,

We know of no better name than Rival Conjurers for this film, and the name explains in full the subject matter. Magicians are always interesting, but when we see two, one trying to outdo the other, then and then only do we witness the mysteries of the art which will never grow old. As long as the world goes round, films showing the skilled magician perform his weird tricks, with nothing apparently but his magic wand to assist him, will always find their places in all first-class shows.

COMIC FILMS

Game of Cards,

50 feet.

One of the many pleasing subjects in which facial expression forms the principal attraction.

Hubby to the Rescue,

46 feet.

A man and wife are seated in a street car talking, when the conductor asks for the fare. Hubby rises to get the change, when a hobo, who is seated nearby, slips into hubby's place, and before wifey knows what is about to take place Mr. Tramp gives her a hearty kiss. Wifey screams, "Go away, you naughty man," which cry attracts hubby, who seizes the tramp and throws him out of the window.

Lovers' Quarrel,

50 feet.

Lulu and Leander take a ride in the trolley car. Leander makes a remark to which Lulu takes exception and a quarrel ensues. Our hero pleads long and earnestly with his lady-love and she finally relents, when they, oblivious to their surroundings, caress each other. Charming.

The Pugilistic Bullfrogs,

50 feet.

The picture opens showing an immense turtle poised in the air and trained to bow and make faces at the audience. This is very clever. In the change we observe two bullfrogs sparring for points. We consider this picture a very interesting one for any exhibition.

The Greedy Child,

60 feet.

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. The little fellow is dressed only in his shift. He cries for something to eat, and his sister at his side feeds him wth some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical end to the picture.

The Midgets,

137 feet.

This is an illusion. A man of huge proportions is seated in a high-backed armchair and is turning over in his mind what he will do to amuse himself. Rising and placing himself behind the chair, he produces from a cloth held in his hand two figures, a man and a woman, each one a tiny dwarf, who proceed to do a cakewalk. He changes to another couple, after which he produces a counterpart of himself out of a white pasteboard box, shows how a cakewalk should be danced and disappears. Very good, indeed.

The Window Washer,

42 feet.

If you want to laugh until your sides ache, buy this film. A man is seen washing the windows of his shop, when the woman tenant on the second floor shakes out a table cover filled with crumbs, almost all of which fall on the man's head, some entering his eyes. He looks up to see who did the mean trick, but there is no one there. He returns to his work and the same thing happens again. Looking up quickly, he spies the woman deliberately shaking out another cloth, and, climbing the ladder standing nearby, he seizes the cloth and pulls it out of her hand, but she loses her balance and drops to the ground with a thud. She cries with pain, but the man is deaf to her cries. She rises, and, sneaking behind the ladder, she throws it down with the man underneath. One imagines he is killed, but the ladder rises of its own accord, with the man still clinging to it, and, seeing the woman laughing at him, he pours a bucket of water over her, drenching her to the skin. Ridiculously funny.

The Tramp's First Bath,

60 feet.

A lover and his sweetheart are seated in the park billing and cooing, and, as usual, they are oblivious to everything by which they are surrounded. The lover leaves his girl for a moment and a tramp who has been watching them takes his place. He imitates the lover until the girl discovers that he is not the "real thing," when she cries for help. The lover returns, while the girl flees, and the tramp is dumped into the stream close by. Very funny.

A Shocking Accident,

50 feet.

The mistress of a country home is going about inspecting the work done by her servant, when she discovers dust on the railing surrounding the porch, and, calling the servant, she orders the rail cleaned, as it should have been done originally. The servant brings a ladder and, mounting same, proceeds to clean it as she is told. A city dude approaches, and, after passing the time of day with the mistress, makes bold to ask for a kiss, and receives a slap for his pains. He is so startled that he bumps into the ladder on which the servant is working, throwing her to the ground, the ladder falling on top of her. She rises in her wrath and, seizing the bucket of water standing close by, she drenches the dude, spoiling his best Sunday clothes. Still smarting from the pain, she takes his walking stick and pounds him until he runs away. This will make you roar wth laughter.

An Episode in the Park,

50 feet.

A young lady meets a young man in the park, and they seat themselves under a sheltering tree for a chat. They converse on various subjects, gradually coming closer to each other all the time. Finally our hero makes bold to kiss the girl, and in her struggle to get away the bench on which they are sitting topples over, and there is a display of black hosiery. This picture will get a laugh wherever shown.

Now You Stop,

65 feet.

Here is a novelty. A child is seen sitting on the ground playing, when a number of chicks rush upon him. He urges them to go away without effect. He is joined later by his older sister, who tries to pacify him, all to no purpose. When the Roosters and Hens approach he is scared to such an extent that his sister chases them all away, fearing that he will go into a spasm. Very good and striking.

Discovered Through an Opera Glass,

50 feet.

This is a good one. A beautiful young lady observes a crowd in the distance and, seizing her opera glasses, scans the crowd over to see if her lover is among them. Catching his eye, she beckons for him to approach, and he quickly avails himself of the opportunity to talk to his sweetheart. Forgetting that they are watched, they bill and coo, and, becoming excited, she draws him up over the balcony on which she is resting and they both disappear from view. Ever been there?

The Effects of a Trolley Collision,

75 feet.

Every person who has ridden in a trolley car knows what it is to be jostled about by the standing crowd, but if you want to see the effects of a collision when everybody is standing, buy this film. It is a good one from start to finish.

The Goose Takes a Trolley Ride,

100 feet.

The picture opens showing the approach of a Philadelphia trolley car, known as refrigerator cars in winter. The car stops and a lady gets aboard. Just before the car starts, a farmer hops in. He carries a large goose in his hands, with its wings fluttering. The car starts and we see the interior, where a number of those horrid men are sitting reading newspapers. One of them gives a pretty girl his seat, but the homely one (as usual) is allowed to stand. She is loaded down with boxes and bundles, as though she had been shopping. She sways from side to side, but the men are apparently blind, until she steps on the foot of one of them, when he limps out of the car. She is about to sit down, when the farmer with the goose bumps into to her and she loses her grip on her bundles, which fly in all directions. Rising in her wrath, she seizes one of her bundles, which contains flour, and beats the farmer unmercifully. The car stops, the conductor pitches the fighters out and they resume their fight on the sidewalk. The goose meanwhile hops away.

Buying a Baby,

191 feet.

One of the prettiest films we have seen thus far is this: A young fellow and his sweetheart decide to go into business together. They visit the local shop where babies are on sale, but all those shown them by the attendant thus far are made of china and do not answer the purpose.

Finally they are ushered into the reserve department, and they both go into ecstacy over the litle cherubs submitted for their inspection. These are alive, and as they are shown to the prospective purchasers, they are laid side by side, plainly in view, and the attendant continues to do this until the particular baby is selected, when the man pays the price asked, though not without asking for a reduction, and they depart happy and contented. A most beautiful subject.

Monkey, Dog and Pony Circus,

150 feet.

This picture is just what its name implies and is interesting to a marked degree. It amuses one to witness the sagacious animals carrying out the orders of their master.

High Diving and Reverse,

75 feet.

Many pctures of diving from high places have been taken, but this one eclipses all we know of. After many of the boys have performed a number of difficult stunts they begin to come out of the water backwards. The fellows who jump from a height of probably sixty feet, appear suddenly and

shoot in the air as though fired out of a cannon. We know of no better picture for a headliner in a short subject than this.

The Monkey Bicyclist,

75 feet.

Here Mr. Monk is seen in an attempt to ride a wheel. His master desires him to ride around the ring and then dive under a rope stretched across the ring, but Monk refuses to do so until urged by a litle force. It is amusing to see how he mounts the wheel.

Scenes on Every Floor,

This picture is truly what its name implies. A large apartment house interior in the ground floor is seen on the opening, when the porter is seen to receive the mail for the tenants from the postman. He ascends the stairs, meanwhile dusting the walls and balustrade, and with a vain endeavor to read some of the letters through the envelopes, but while he cannot discern the exact contents of the letters, he peeps in the keyhole of every room and discovers many interesting things that appear to occupy his mind and afford him much merriment. He finally reaches the top floor, but on looking through the keyhole of the room on that floor, he discovers the tenant thereof enveloped in flames in his mad endeavor to extinguish a fire. The porter rushes down stairs to give the alarm, but meanwhile the man on fire bursts from the room and falls in a faint. By this time the firemen have arrived and they proceed to carry the hose through the house directly to the fire on the top floor. One fireman hero seizes the burning man while several others rescue women and children from the different rooms now filled with smoke and about to burst into flame. The firemen haul their apparatus right into the large hallway, where they finally extinguish the fire. Very exciting.

Baby and Doggie,

No prettier picture than this could be imagined. A little child is seen to play with a beautiful and valuable fox terrer dog, who permits the child to maul him, and yet while amusing him, protects him equally as well. The animal is a most intelligent one, having won numerous prizes at the Bench Shows, for his owner. The baby is a cute little fellow, and by his antics you are moved to laughter. Very fine.

Miraculous Water,

110 feet.

When the picture first appears, a bald-headed man is seen seated back of a table on which a number of cosmetics are lying. He has tried them all without success. He knocks on the table and a maid appears, bringing with her a box containing a number of bottles. In one of the bottles is a certain liquid, which, it is presumed, will grow hair on a bald head. A few drops applied to the head produces a bunch or tuft of hair directly on top of his head. He continues to apply the magic liquid until his head is crowned wth a luxuriant growth of black hair reaching to his shoulders. He resolves to grow whiskers at once, and, rubbing his wet hands on his face, he obtains his wish. He rings for the maid, who is astounded at the marvelous properties of the water, and he is so happy at the results obtained that he embraces the maid, who is immediately adorned with a growth of hair on one side of her face. Seizing the bottle in her rage, she throws the contents at him, and his arms and hands are covered with a thick growth, while she flees in terror, and the man grows frantic in his endeavor to rid himself from the surplus hair. Very funny.

The Living Dummy,

86 feet.

This picture will make you roar with

laughter. Two men are enjoying themselves by throwing an apparent dummy about the room. The figure is that of a woman. No one would believe that the dummy is alive, nor will they believe it until they see this film. After she is thrown about in a manner warranted to kill any living person, she suddenly comes to life and knocks down both of her persecutors. An exceedingly good and lively picture.

Parisian Mode of Robbery,

153 feet.

A traveler is lost in the streets of Paris. Finally discovering where he is, he walks hurriedly away, but is accosted by a beggar, who has lost both feet and is crawling along the ground. Annoyed, he turns away, only to be met by another beggar similarly afflicted. Every way he turns he finds some one in his path, until he is surrounded by a bunch of hungry beggars, who, when feeling safe that the gendarmes are not near, rise to their feet and proceed to strip the traveler of his clothes.

It is plain to be seen that the beggars are by no means cripples and that their deformity is only a sham to provoke pity of the passer-by. After robbing the man of all he had, one of the fellows places a bucket over his head and jams it down so tight that he cannot remove it, and one and all dance away, leaving our traveler alone. A number of female students pass by and are frightened by the man's antics. Finally he removes the bucket from his head, and at the same time the gendarmes make their appearance, but he is in such rage that he throws them to the ground, thinking they are his persecutors. They finally land him, and he is marched to the lock-up. This is comical and exciting.

Dogs and Rats,

A beautiful fox terrier is seen in this picture devouring rats by the score. As fast as he disposes of one, another is fast in his jaws. Some of the rats show fight, one in particular fastening his teeth in one of the hind legs of the dog, but he quickly takes flight and meets his death like all the rest. This picture is full of animation and interesting situatons.

Mary Jane's Mishap,

250 feet.

Mary Jane is a typical 'Hinglish girl. She is seen in her kitchen, having overslept herself, skurrrying about, trying to do a number of things at one time. She blackens the Master's boots, puts the kettle on, builds the fire, etc., etc. While engaged in shoe-blacking, she scratches her nose with the blacking brush and leaves a large black mark on her face which makes it appear that Mary Jane has a mustache. However, she goes on with her work, but the fire will not come up. Mary runs for the paraffine can, and proceeds to pour about a quart of the fluid on the apparently extinguished fire, after which she kneels on the floor to blow some life into the old kitchen range. She evidently succeeds for, suddenly an awful explosion occurs and Mary is seen traveling heavenward.

The picture changes to an exterior view. The housetops appear to view. Suddenly Mary is seen to emerge from the chimney and continue her flight toward angel land. Shortly after, she descends piecemeal and when the last piece has fallen the picture dissolves into a scene laid in a graveyard where poor Mary was interred. The inscription on the tombstone is to the effect that Mary had gone to heaven by the aid of paraffine. An old lady accompanied by three younger ones visits the grave but are frightened off by the ghost of the departed kitchen maid who is seen in ghostly form tightly hugging the paraffine can. Exceedingly fine.

The Animated Cartoon.

100 feet.

Numerous pictures have been made of lightning sketch artists and kindred pictures, but this film is entirely different from any ever attempted. An artist appears and proceeds to draw the face of a boy on the canvas. He no sooner draws the outline, than the face assumes life and makes grimaces at everybody. Our artist proceeds to draw a bottle of wine, a glass and a cigar which he takes from the canvas and makes use of in the "good old way." The face on the canvas takes exception to the treatment received at the hands of the artist and shows his displeasure by performing somersaults on the canvas; each time he turns he presents a different face. It will puzzle you to figure out how this is done and you will be free to admit that this is the best picture of its kind you ever saw. There is nothing objectionable in it; you can show it anywhere.

The Disagreeable Passengers.

125 feet.

A man is comfortably seated in a compartment coach such as is used on the railroads in Europe, when a lady appears accompanied by a dog. She proceeds to make herself comfortable, ignoring the man's presence. Finally he pulls out a large meerschaum pipe and, lighting it, lays back to enjoy it to his heart's content. The lady objects, but all to no purpose. Our hero continues to smoke. Suddenly the lady seizes the pipe and hurls it from the window, when the man seizes the dog and throws him after the pipe. Both engage in a wordy warfare when the train stops and they alight only to find the dog waiting outside with the pipe in his mouth. The lady, overjoyed to have her dog returned, presents the man with his pipe and they part apparently on good terms. Very funny.

The Magic Book,

75 feet.

When this picture opens, you see a large book mounted on an easel. An old student is seen poring over old manuscripts when he advances toward the book, and by the aid of some mysterious power he causes an old man, a clown and a pretty girl to emerge therefrom, turning the page each time and taking a different person from the page in view. Each tries to make love to the maiden, when they are immediately returned to the place from whence they came. Marvelously mystical.

Art Studies,

30 feet.

In which two old men appear, one apparently about 90 years of age, the other not quite so ancient, but both enjoying the pictures they see in a magazine on the cover of which is seen, "Art Studies." There is nothing objectionable in this picture and it is not a duplicate of the old picture, "The two old Sports," being better in facial expression and definition.

The Jersey Mosquito.

90 feet.

Simpkins and his wife are sitting in their library, each reading a newspaper. Suddenly a mosquito of the "Jersey" variety makes his appearance and tackles Simpkins on his bald pate, after which Mr. Mosquito pays his respects to the madam. The twain prepare for action. One seizes a broom and makes a swipe for the skeeter, who evades the blow, which is received with full force by the master of the house. In aiming a blow for the lively insect Mrs. Simpkins destroys a beautiful oil painting, the Cuckoo clock and various other ornaments in the room. Finally the boss of the mansion decides to reach the "skeeter" by climbing on the table, but the table breaks from under

him and he is precipitated to the ground with great force, breaking everything in his path in his descent. He captures the invader, however, on the floor, when he jumps on him and an explosion follows, wrecking the balance of the furniture, but Jersey is minus one large and juicy mosquito. Very funny.

Too Much Mixed Ale.

45 feet.

Patsy Bolivar, "de toughest guy in de world," takes his best goil into a dive for a drink. After ordering two big schooners of mixed ale, Patsy requests his companion to pay for the drinks, which she does, taking the money from her stocking. They drink to each other's health, but Mag takes exception to something Patsy says and seizing her glass, she dashes the contents in Patsy's face. There is a mix-up at once. Mag is thrown to the floor with great violence and receives a good punching, when the waiter interferes. Turning on the waiter, they both give him a drubbing, the usual reward of the peacemaker. Very lively.

Dr. Lorenz Outdone,

265 feet.

The funniest film made this season is that which sails under the above title. A man badly crippled, calls on Dr. Lorenz No. 2, and requests the doctor to diagnose his case, which he does. The doctor discovers that his patient is suffering great pain, caused by a number of articles which had mysteriously entered his body and advises that the patient undergo an operation. They prepare accordingly by laying the victim on the operating table. Dr. L. seizes a large saw and cuts off a leg at a time, then an arm at a time, leaving nothing but the trunk. The head takes exception to all that has taken place, but is unable to do other than talk, all of which is to no purpose, however, as the doctor finally cuts that off also. Making a large incision in the trunk of the body, he removes the foreign articles, endless in number, until the seat of the trouble is reached. Having restored the interior of the man's body to its normal condition, the head is replaced, after which the arms and legs follow, and the man is discharged, fully recovered, but prior to that the doctor, in his excitement, places a leg where the arm should be and is compelled to cut it off again and place it where it belongs. This picture is as mysterious as it is funny. Buy it; it will make good wherever shown.

Little Tich,

100 feet.

This funny individual will make you laugh until your sides ache. He is funny in all his actions, yet when he puts on his shoes you can imagine the noise he can make when he dances an ordinary clog. The shoes referred to are made of some elastic material which enables Little Tich to bow almost to the floor without bending his legs, the spring in the shoes carrying him down and up again. He places his hat on the floor and, leaning over on the toes of his wonderful shoes, dips his head into the hat and comes up without having to move from the spot or to bend his legs. He is a comical-looking sight at best, being made up to suit the part, and he will make you laugh whether you want to or not.

The Elixir of Life,

85 feet.

An old, grumpy-looking individual is seated behind a table, on which a black bottle and a tumbler is placed. From the expression on his face one would think he was suffering from a bad case of indigestion and he frowns on everything in sight. Suddenly he picks up the bottle, and, reading the words "Elixir of Life" on the label, he determines to sample it, thinking it may do him good. He uncorks it, and,

pouring a thick, black liquid into the tumbler from the bottle, proceeds to drain the glass, but with no apparent relish. He perseveres, however, and finally empties the bottle, when, lo, he is changed into a young and healthy man, and by his action one can readily understand that he recommends the Elixir to all who would be young and healthy.

Fun on Board a Fishing Smack,

100 feet.

The upper deck of a large fishing smack is plainly in view and on which a number of fishermen are seen to sort the fish. Suddenly one of their number turns on the hose and they engage in a fight in order to obtain the hose, after which they sport with it until all are soaked through and through. Lots of animation.

True Love Never Runs Smooth,

110 feet.

Johnson's wife finds a letter in his coat from a dame with whom he has been flirting. The letter suggests that he meet her in a nearby cafe. Mrs. Johnson doesn't do a thing to him. She confronts him with his perfidy and proceeds to throw all of his wearing apparel out of the window. Johnson is in despair, and tears his hair and raves, but all to no purpose. Finally the bell rings, and, going to the door, Mrs. J. receives a letter for hubby, which, on being opened, advises him that he has inherited a fortune. Mrs. J. finally accepts the explanation made by her hubby, and on promising to be good in the future, she causes his clothes to return as if by magic, and she catches them as they enter the window. This is good.

DeVoy the Wire Walker,

50 feet.

This picture shows the wonderful DeVoy performing on a slack wire, and the hair-breadth escapes from falling are so numerous as to keep one excited all the time he is on the stage.

Salmon Spearing in the Rivers of the

DeVoy's Revolving Ladder Act.

60 feet.

Everybody knows the famous DeVoy, but everyone has not seen his wonderful act, and here is the opportunity. It is nothing short of the marvelous, and you hold your breath while he is performing, as a misstep would mean instant death to him.

MYSTICAL FILMS.

MISCELLANEOUS FILMS

The Chicago Fire,

150 feet.

This film created a demand for itself unknown in the moving picture business. We were the only firm who made a reproduction thereof, and the supply was by no means equal to the demand for the first two weeks after the catastrophe occurred. It is a remarkable picture, full of excitement from start to finish. Of course, the picture opens with a spirited fire run, followed by one of the most thrilling life rescues ever witnessed, after which the fire laddies are seen on the roofs of adjoining buildings throwing streams of water on the burning structure, and ends with the street scene black with smoke. A very effective picture.

The Great Baltimore Fire,

Showing a true picture of that great conflagration where the entire business portion of the City of Baltimore was

totally destroyed, but fortunately no lives were lost. This was the first moving picture taken of the ruins, and shows them heavily coated with ice, the fire having broken out in mid-winter on a Sunday afternoon, and continued to burn for about ten days. The National Guard of Maryland are seen patrolling the streets to keep strangers from falling into danger.

Ten Nights in a Bar Room,

600 feet.

It is unnecessary to describe this picture, as the story is well-known to both old and young. We tell the story just as it was written, and temperance lecturers will do well to buy one for the moral it teaches.

The Poachers,

215 feet.

Taken amid beautiful natural scenery, this film is of a highly exciting and sensational order, and may be briefly described and epitomized as follows:

The snare—a low net is set across some bushes, and several hares and other game are struggling in it. The poachers arrive to secure their prey, and are surprised by gamekeepers; hurriedly hiding until the keepers, accompanied by police, enter the bushes in search, they make a dash directly the latter are out of sight. Keepers and police give chase—over the gate, through the bracken, across the fields. The poachers turn and fire upon their pursuers, who return the fire, and one poacher is wounded in the arm. They are off again, but hard pressed, and turning in a narrow country lane, the poachers succeed this time with two hasty shots in dropping a couple of their pursuers. Another short run, and poachers, police, and keepers are mixed up in a desperate hand-to-hand struggle, in which the butt ends of their guns are freely used. They break away and make another run for it, but are headed off into a broad but shallow stream, into which one leaps in his efforts to escape. A policeman follows, and the struggle is resumed in the water. The policeman gets the worst of it, and once again the poacher gets away. His mate also gets flung into the water during a struggle on the bank. They are driven back into the water again from one side, and captured in an effort to escape from the other. Being brought close past the camera, their desperate and exhausted condition are plainly discernible.

The Busy Bee,

248 feet.

One of the most distinct novelties in life motion pictures is that of the busy bee at work. Here we show the industry of the little fellows from the time they gather the honey from the flowers until it is ready for the market. It is a picture to interest young and old, and makes a good feature film for any show.

The Automobile Race,

96 feet.

A most novel picture is this. One wonders how it was taken, as the machines are so rapid that before one could take a snapshot they are gone. One after the other they speed past like the wind, and it is safe to predict that were anything to break the occupants would be dashed to pieces before the machine could be brought to a halt. Lots of action.

A Ferry in the Far East,

85 feet.

Here is an opportunity to witness how the people of the East are ferried across a body of water. Unlike the ferries of our country, where huge boats are in use, the strange people

have hung an immense raft on cables across the stream and the raft is pulled across. There is no possible danger, as should the cables part he raft would float, being made of heavy wood, held together with iron stays. This improvised ferry is loaded down with passengers, and several traders are accompanied by pack-mules laden with merchandise. Very interesting.

Fording a Stream,

74 feet.

A very prety picture is this. A number of Arabs are seated on their thoroughbred Arabian horses and in single file are fording a stream. This is not alone a pretty picture, as far as scenery is concerned, but presents a very pleasing water effect.

An Intelligent Elephant,

150 feet.

Elephants are, as a rule, intelligent animals, but this one is particularly so. He picks up huge logs of wood, many of them weighing several tons each, and carries them to a certain spot, where he deposits them at the dictation of his master, seated on hs back. Exceedingly good.

Hurdle Jumping,

75 feet.

A popular sport among soldiery is hurdle jumping, and this is one of the prettiest ones we have ever seen. Some of the spirited horses clear the hurdles at on bound, while others miss, and are compelled to go back and try again. A very fine picture.

The Falling Palace,

50 feet.

This is a novel picture. The workmen tear away the foundation and allow the wall of the palace to fall, but by some mysterious power it rises again of its own accord and presents itself to view precisely as it was before. This is exceedingly good.

A Visit to the Zoo,

365 feet.

Animals are always interesting to look upon, especially those which are not seen daily. Here we show the American Eagle, the long-necked Giraffe, the Zebra, and a number of others, including the Ostrich, all moving about, making an animated picture throughout. You will interest the little ones with this film. Short lengths will be made if desired.

Election of Pope Pius X,

122 feet.

A rare picture is this, and one that will interest those of all denominations. The conclave of Cardinals is seen in the opening, and after the final vote is taken they disappear, and the newly elected Pope is seated on a platform and carried about on the shoulders of his guard. The picture is good in every particular and the photography is excellent.

The Alligator Farm,

75 feet.

During the summer of 1903 at Atlantic City, N. J., the famous summer resort, there was an Alligator Farm, on which thousands of these huge monsters were bred. We succeeded in obtaining the only moving picture ever taken of a large number in captivity, and it is full of animation. The figures are large. Very interesting.

The International Yacht Race,

95 feet.

This is a true picture of the last international yacht race, when the Reliance, the American boat, bested the Shamrock III, owned by Sir Thomas Lipton, the Irish merchant. The picture is full of life, and gives a most pleasing impression. A refreshing picture to look upon.

The Philadelphia Speedway,

140 feet.

This is the first moving picture taken of the great Speedway in Philadelphia, considered the best in the country. Hundreds of fine teams are seen going at a lively gait and the scene is full of animation.

Surgical Operation,

150 feet.

Here is the only picture of its kind ever attempted. It actually occurred at one of our city hospitals and was performed by the foremost professor of Philadelphia, but for good and sufficient reasons the names of the professor and patient are withheld. The operation is performed on a female of advanced years for tumor and portrays every action of the doctor and his assistants, showing the removal of the tumor and everything incident thereto.

The Sleep-walker's Dream,

180 feet.

The scene is laid in the boudoir of a pretty maiden, who is seen in her bed fast asleep. She is a somnambulist. Rising, she lights a candle and leaves her room. We follow her through the corridor out on the roof, where she walks as though in a trance. We follow her for a full block across the roofs of the houses until she arrives at the corner, when she turns and walks on the outer edge for a few feet and, missing her footing, she is violently thrown to the ground, fifty feet below. The picture changes, and the body is seen to fall through space and land on the ground, but by that time she is lifeless. An officer picks her up, but life is extinct. A man passing at the time assists the officer in carrying her to the hospital. Again the picture changes, and we see the maiden fast asleep in her room. Suddenly she rolls out on the floor, when she awakens and finds it but a dream, a hideous nightmare. Falling on her knees at her bedside, she prays fervently. Magnificent.

Marie Antoinette,

Length, 525 feet.

Here is depicted in life motion, the life and subsequent death of Marie Antoinette, Queen of France. The picture is divided into nine parts, as follows: No. 1. Festival in Trianon. No. 2. The Minuet. No. 3. Lunching on the grass. No. 4. Blindman's buff. No. 5. Love. Rendezvous. No. 6. The Revolution—Taking the Bastile. No. 7. The Temple Prison. No. 8. Before the Court. No. 9. The Scaffold. The fact that the first part of this picture was made on the very spot where the events took place, adds to its attractiveness. See the King, Louis XVI, and his Queen, Marie Antoinette, and their attendants lunching on the grass, playing blindman's buff, the love-rendezvous and the taking of the Bastile, the Queen in prison, her trial and condemnation, and finally the execution so realistic that one imagines he sees the real tragedy instead of a life-motion reproduction thereof. From a photographic standpoint, this film cannot be excelled, it is superb.

William Tell,

450 feet.

An historical legend in five scenes. Who has not read of William Tell shooting the apple off the head of his little son while the tyrant Gessler looks on. Every school child has read and re-read the beautiful story, and many are the tales told of the skill with which Tell handled the bow and arrow. Scene No. 1. Shows Tell's heroism. No. 2. The Plot. No. 3. The incident of the apple. No. 4. Death of the tyrant Gessler. No. 5. William Tell cheered and acknowledged by his countrymen as their liberator. We recommend this as a headliner for any show.

The Life of a London Bobby (Policeman),

200 feet.

This is a mixture of fun and pathos. When the picture first bursts into view, the exterior of an English Police Station is seen, from which the squad emerges. A change and then one of the "finest" is seen posing before a great building as though proud of his uniform. Again a change and we see a table on which was placed a dark lantern. Bobby's hand reaches forth and grasps the lantern and we follow him through the famous "White Chapel" district of which we have heard so much. All that is seen are the rays of light from the lantern and the object at which they are pointed. We see a high board fence on which a number of advertisements appear and the rays move along until "Bobby's" best girl is seen on the top of the steps leading into the basement of the house where she is employed. In her hand she holds dainty viands, which she knows Bobby delights in, and she beckons to him to follow. In this case you can draw your own conclusions. We follow the light through all the dark passages of the district until it enters a bank building and surprises a burglar at work on a safe. Suddenly Bobby appears behind the lantern, a scuffle ensues and the burglar is captured. This is undoubtedly one of the most novel moving pictures ever made.

The Devonshire Fair,

200 feet.

This is rather a complete Midway of some great exposition, and is the only film we know of that shows so many different varieties of merry-go-rounds and scenic railways, besides the thousands of persons who have congregated there to witness and take part in the sights. It is a film that will please the masses, decidedly interesting from start to finish.

Washing Sheep,

75 feet.

A decided novelty is this. A number of men are seen washing sheep in a large pool of water fenced in so that the sheep cannot escape. The men pick the sheep up bodily and plunge them into the water, and by the aid of long poles with peculiar crooks at the ends, they keep the sheep constantly submerged until they are thoroughly clean. Very good.

Deer Hunting in England,

110 feet.

This is one of Old England's popular sports indulged in by the nobility. It is most exciting and full of animation. The hurdle jumping is particularly fine and the picture ends by one of the spirited horses throwing one of its riders over his head.

Pushball Game,

100 feet.

Another game familiar to many is that of pushball, and is faithfully portrayed in this splendid film.

Beauty Bathing,

135 feet.

The title of this picture will convey to your minds the subject illustrated. The photography is perfect.

Barnum & Bailey's Circus Street Parade,

115 feet.

One of the oldest yet most popular of the many old subjects is that of a Circus Street Parade. To those who have never entered a circus arena, it is doubly interesting, showing the men who tame wild beasts and also the animals as well as the funny clowns, chariots to which are harnessed twelve horses in tandem and curiosities only seen in the greatest circus aggregation in the world.

Gulliver's Travels,

260 feet.

Of all the beautiful stories ever told none are more interesting than Gulliver's Travels. How Gulliver set out on a journey and was shipwrecked on an island, where he found strange people, so small that a hundred of them full size could safely repose in the hollow of his hand. How he fell asleep, was discovered by the inhabitants of the island and securely bound with thousands of feet of cord and made to promise to do everything he was told under pain of instant death. He became a favorite with the people, who finally trusted him, but his roving nature would not permit him to settle there permanently. A most interesting part of this film is in which the King and Queen arrive to look on the giant from a strange land, and as the Queen, who is carried in a palanquin, arrives and is set down, Gulliver immediately lifts her, palanquin and all, upon the table, on which he had prepared his food, and the Queen and he hold intercourse, after which he again places her and the receptacle in which she is carried, to the ground. Immediately a fire breaks out, and while the people try to attract their fire apparatus, Gulliver seizes a seltzer bottle and extinguishes the blaze with its contents. He leaves the island at last, and after wandering about for some months he is again shipwrecked, but this time he is thrown among the giants, who look on him, a natural-sized man, as a novelty. They pick him up like a top, and one amuses himself by blowing a cloud of smoke in Gulliver's face, the while smoking a huge clay pipe. The Princess of the giants, learning of the new arrival, dismisses her followers and interviews the little man, who being too far away, climbs a ladder in order to reach the Princess, but she admonishes him for his presumption and in his confusion he falls to the ground. Here is a subject that will enthuse your audiences, not alone the children, but the grown folks as well. It is a story complete in itself and takes one back to ancient times when such doings were looked upon as natural. It is a wonderful picture, wonderfully produced.

Pan. of Fifth Ave., Pittsburg, Pa., From a Trolley Car,

125 feet.

A very interesting picture is this, clear, sharp and distinct in every detail. It will be sold in fifty feet lengths if desired.

The American Flag, Floating,

55 feet.

America's emblem, always beautiful and always welcome, no matter where exhibited. The flag is large, and, being shown on a black background, causes it to stand out as though one could grasp it. It will enthuse any audience.

Pittsburg, Pa., Fire Department.

62 feet.

This picture was taken on a bright, sunshiny day, and is beautifully sharp. It shows six of the fire apparatus used in Pittsburg, Pa., including those that are drawn by three horses abreast, they are about to dash off the screen into the midst of the people. Very fine.

Pan. of St. Railway Building, Pittsburg, Pa.,

46 feet.

This is quite a novel picture, showing the men at work building a street railway line. Being a panoramic scene, one can see considerable of the work performed. Good.

Logging in the Far West,

368 feet.

We have all heard of how the huge trees in the far West are cut down and shipped to the mills, but we have never seen how the work is done. Here is the opportunity. The picture opens in a forest where two men are seen sawing an immense trunk, while another is driving a wedge after the saw in order to hold open the part which was cut through. Suddenly, the tree trembles and finally falls with a crash, and the men proceed to cut down others in view. A change occurs and we see where the logs are hauled into an open space, up a hill, and by their own momentum are shot down a hill and into the stream, where they are lashed together and finally towed down to the mill. In another part of the picture we see logs hauled on to a railroad siding, loaded on the cars and thus transported. It is most interesting to see a complete train made up of these huge logs, only one on a car, each weighing thousands of pounds, although handled as though they were mere toys. In our opinion, this is the greatest picture of its kind ever taken. No wilder, yet prettier, scenery could have been found. Exceptionally fine.

Great Northwest,

166 feet.

This picture created more enthusiasm than any other miscellaneous subject made during the past six months. It is entirely out of the ordinary, hence its popularity. Several men wade into the shallow water, and with large spears, catch the lively salmon as they swim down with the tide, and, thrusting the spears into the fish, they are flung toward the shore, where they are gathered together and shipped to the market. This is a refreshing picture to exhibit, showing a large body of water rushing by as though it was driven by some great force. The scenery is beautiful.

Horse-Shoe Curve,

150 feet.

Everybody has heard of the famous Horse-Shoe Curve near Altoona, Pennsylvania. This is considered one of the most beautiful of wild sceneries in the State. It is a panoramic view and shows the curve in all its beauty and grandeur. We consider this the best panorama of railroad scenery ever made in Life-Motion Pictures.

Surgical Operation by Dr. Hurst,

U. of Pa., 250 feet.

This is a marvelous film, showing the famous Surgeon operating on a patient in the hospital connected with the University of Pennsylvania. The operation is that of Cancer, and the picture shows the skill with which the Doctor removes same without any apparent effort.

How Old is Ann?

A large figure of a man seated behind a table reading a paper is first seen. On the side of the paper toward the audience, one can plainly read the words, "How old is Ann?" Turning the paper over this meets his eyes; he lays the paper down with a sarcastic smile and begins to figure with pencil and pad. After several attempts, he becomes excited and tears his hair. Scene 2 shows him in a padded cell. A large blackboard is hanging on the wall at the top of which are the words, "How old is Ann?" The inmate of the cell looks up and observes the words, and springing to his feet, and seizing a piece of chalk, he attempts to do the problem again, but fails and he tries to dash his brains out against the wall.

RUSSIAN WAR FILMS

Bombardment of Port Arthur,

A realistic representation of the bombardment of Port Arthur by the Japanese. The great iron clad monsters of the deep are seen to glide in and out firing at the Russians, who are inland. The water effect is grand, and the mines are seen to explode, throwing thousands of tons of water high in the air; ships are seen to burst into flame and sink from sight, leaving the crew to fight their way to shore, some of them being shot by the Russians from the fort. A most exciting picture and of timely interest.

The Fight on the Bridge for Supremacy,

The Russians and Japanese, while scouting, meet on a bridge in the shade of a beautiful grove. The bridge spans a small body of water, at the end of which is seen a dwelling, where lives a peasant and his family. The combatants engage in a fierce fight for the right of way, and in plain view, some are seen to be raised bodily and thrown into the water, while others, who have been shot and killed, are pushed off by the soldiers of the Czar with their bayonets.

Difficulties of the Russian Advance in Korea,

The Russians found it a most difficult problem to make any headway in Korea, and the men met with great hardships. Here we see them towing huge cannon on sleds and arriving at a hut, where they take shelter for the night. All the horrors of war are depicted in this marvelous life-motion picture. Everything, as far as the eye can see, is covered with heavy snow, and the men march with difficulty.

FIGHT FILMS

The Reproduction of Corbett-McGovern Fight,

1,200 feet.

The last fight between these little giants was fought at San Francisco, March 31, 1903. Interest was centred in this fight because of the reputation of McGovern, who was popularly known as "Terrible Teddy," and who was only defeated by Corbett once before. They met again in order to settle beyond a doubt which was the master. Corbett proved again that he was the champion. The pictures are true to life, and figures being large, the fighters are easily discerned, and they fight from the time the gong sounds until the finish, when McGovern is counted out. We have endeavored to make these fight films as accurate as possible and have even introduced into the pictures the dispute which arose between the fighters and their seconds prior to the fight. We will sell six of the principal rounds, containing about seven hundred feet if desired, and in the set of six we include the first and last, or knockout rounds, the four others being the most interesting. Code word for six best rounds is "Saccervene."

TITLE	NO. OF SLIDES
When the Fields are white with Daisies,	16
Way Down Yonder in the Cornfield,	16
When Jane and I Were Wed,	16
Won't You Write a Letter, Papa,	16
Where the Sunset Turns the Ocean Blue to Gold,	16
When You Were Sweet Sixteen,	16
Why Don't You Go, Go, Go,	16
When the Frost is On the Pumpkin,	16
Why Did They Sell Killarney,	16
When the Fields Are White With Cotton,	16
Where the Southern Roses Grow,	16
When Kate and I Were Comin' Thro' the Rye,	16
When the Bluebirds Build Their Nests Again, Sweetheart	16
Where the Mississippi Flows	16
What Right Have You To Judge Her	15
While the Band Is Playing Dixie, etc.	16
Where the Silvery Colorado Winds Its Way	16
Where the Old Potomac Flows	16
While the Leaves Come Drifting Down	16
When the Lilies of the Valley Bloom Again	16
When the Gold Is Turning Gray	16
When the Harvest Days Are Over	16
When the Blue Sky Turns To Gold	16
When I Walked Home From School With You	16
When the Robin Redbreast Sings His Home, Sweet Home	16
We Were Sweethearts, Nell and I	16
You'll Always Be the Same Sweet Girl to Me,	16
You're Welcome as the Flowers of May,	16
You Can Mend A Broken Promise But Not A Broken Heart	16
You're the flower of my heart, sweet Adaline,	16

Illustrated Song Slides

1905

S. Lubin

21 SOUTH EIGHTH STREET

Philadelphia, Pa.

SPECIAL NOTICE

We are constantly adding new songs to our already large lists, and all are equal to the best on the market. Our aim is to give you pictures that will tell the story, and not mere photographs that have no bearing on the subject.

Title page portraits and introductory Slides, artistically and promptly made. Our facilities as slide makers are not surpassed by any. We own and operate the largest plant of its kind in the world

Send for our Lists; if you don't see the recitation or song you want therein, write to us, we can supply it Estimates cheerfully given. Write for terms for illustrating your favorite song

Positively No Plain Slides Sold.

Price per Slide, 50c.

No Charge for Title.

☞ A Deposit Must Accompany all Orders.

TITLE	NO. OF SLIDES
A Miner's Home, Sweet Home,	**16**
A little boy called Taps,	16
Alone,	16
All is well, Jennie Dear,	**16**
All's Fair in Love and War,	16
Always in the Way,	16
As the Days Go By,	16
Among the Hills of Maryland	16
A Lad Cannot Forget His Mother's Love	14
A Harp With Broken Strings	16
Absence Makes the Heart Grow Fonder	14
An Old-Time Wedding Ring	16
An Engineer's Love	16
After All	16
Blue Bell,	**16**
Birds Will Come Again,	16
Back Among the Clover and the Bees,	16
Ben Bolt,	16
Banquet in Misery Hall,	16
Because You Were an Old Sweetheart of Mine,	16
Boys Are Coming Home To-day (The),	16
Bring Back a Stripe For Your Bravery	18
By the Dreamy Susquehanna	16
Can't I Play With You?	16
Convict's Letter From Home (The)	**16**
Cast Aside,	16
Duel of Hearts and Eyes,	**16**
Don't say Farewell,	16
Down Where the Cotton Blossoms Grow,	16
Down in the vale of Shenandoah,	16
Don't Let Her Lose Her Way,	16
Down Where the Suwanee River Flows,	16
Down Alabama Way,	16
Dear Old Stars and Stripes, Good-bye,	16
Down on the Farm,	16
Dear Old Girl,	**16**
Day By Day	14
Don't cry, Katie dear,	16

TITLE	NO. OF SLIDES
Every day is sunshine when the heart beats true,	16
Forgotten,	12
Farewell Soldier Boy,	16
For sale, a baby,	16
For You,	16
For Old Times' Sake,	16
Flower She Loved Best (The),	16
Fare Thee Well, Mollie Darling,	16
For the Blue Juaniata I Am Longing	16
Girl I Loved in the Golden West (The),	16
Good-bye, sis,	16
Good Night, Beloved,	16
Go Way Back and Sit Down,	16
Good-bye, Little Girl, Good-bye,	16
Good Bye, Dolly Gray	16
Her Boy in Blue,	16
Hello, Central !	16
Hearts Win You Lose,	16
He Laid Away a Suit of Gray	16
He Carved His Mother's Name Upon A Tree	16
He's Sleeping By the Silvery Rio Grande,	16
In the Shade of the Old Appletree	16
In the Valley of Kentucky,	16
In the City of Sighs and Tears,	16
In the Valley When the Blue Birds Sings,	16
I'll Wed You in the Golden Summer Time,	16
In the Hills of Old Carolina,	16
In the Golden Fields of Grain,	16
I'm Wearing My Heart Away for You,	16
In Dear Old Fairyland,	16
If I Could Only Bring Back the Past,	16
In Dear Old Illinois,	16
In My Home in Old New England,	16
I'll Be There, Mary, Dear,	16
I never thought I'd miss you as I do,	16
Isn't it nice to have someone to love you,	16

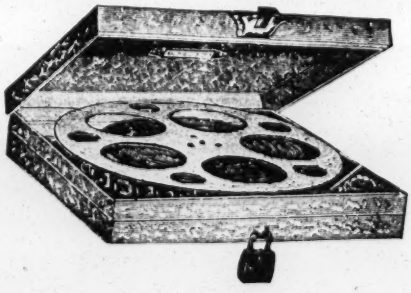
TITLE	NO. OF SLIDES
In Our Home, Sweet Home,	16
I Dreamed My Dear Old Mother Was a Queen,	16
I am longing for my Old Kentucky Home,	16
If Money Talks,	16
I Wish I Was Back in Old Killarney,	16
In Old Ireland, Meet Me There,	16
It makes me think of Home, Sweet Home,	16
It don't seem like home to me,	16
I'm trying so hard to forget you,	16
I want to be a Soldier	16
In the Gloaming	12
I'd Still Believe You True	16
I'll Be With You When the Roses Bloom Again	16
I've A Longing In My Heart For You, Louise	16
I Love But You	16
I Wonder If She's Waiting	16
I Wonder If It's Spring Time Where I Long To Be	16
I'm longing for you, sweetheart, day by day,	16
Just for the Sake of Society,	16
Just Say There is No Answer,	16
Just Set a Light,	16
Just Next Door,	16
Just Remember I Love You,	16
Jennie Lee,	16
Just At the Turn of the Tide	16
Just Tell Her That I Love Her Too	16
Just A Little Attic, But It's Home	16
Just In the Same Old Way	18
Just For Auld Lang Syne	16
Kentucky Jane,	16
Little Rustic Cottage by the Stream,	16
Like this flower my love is fading	16
Little Boy in Blue,	16
Little Dolly Driftwood,	16
Like a Star That Falls from Heaven,	16
Lost Home (The),	16
Love Me, Phoebe, Love Me	16
Meet me where the Lilacs bloom,	16

TITLE	NO. OF SLIDES
Man in the Overalls,	**16**
Mamma's Boy,	16
Mr. Volunteer,	16
My Pennsylvania Home,	16
Marching With Sherman to the Sea	**16**
My Mother Was a Northern Girl,	16
My Dear Old Jersey Home,	16
My Old New Hampshire Home	16
Mr. Volunteer	16
My Dear Old Southern Home	16
'Neath the Pines of Vermont,	**16**
Near My Home in Tennessee,	16
Near My Mountain Home Way Down Among the Pines,	16
Only a Baby's Face,	16
Only a Soldier Boy,	16
Only a Dream of the Golden Past,	16
On a Sunday Morning When the Church Bells Chime,	16
On Their Wedding Morn	16
Please Come and Play in My Yard,	**16**
Picture No Artist Can Paint,	16
Roll on Silver Moon	16
Somebody's Waiting 'Neath Southern Skies,	**16**
Some day our path will cross again,	16
She Lives in Old Vermont,	16
Sweet Dora Dell,	**16**
Stay in Your Own Back Yard,	16
Singer and Song,	16
Sweet Clover,	16
Sunnie Sue,	16
Somebody's Waiting for Me,	16
She's a Soldier, But She Wears no Uniform,	16
She's Sleeping By the James	16
She Was Bred In Old Kentucky	16
She Rests By the Suwanee River	16
Sweet Anna Lize	16
The Sweetest Girl in Dixie,	**16**
The little town that isn't on the map,	**16**

TITLE	NO. OF SLIDES
The man with the ladder and the hose,	16
Tell me will my dream come true,	16
Tell me that beautiful story,	16
The Robin's Sweet Song Reminds Me of You,	16
The Best Love of My Life is Yours, Sweetheart,	**16**
There are Strangers in the Old Home Now,	**16**
Take Me Back to Old Virginia Shore,	16
Take Her Back, Dad,	16
These Grounds Are Private	**16**
The old church bell,	16
The Girl that was left behind,	**16**
The Blue and the Gray	14
Tom and Jack	16
The Girl I Loved In Sunny Tennessee	16
The Sentinel Asleep	16
The Old Log Cabin Home	16
This house for rent,	**16**
The Homestead On the Hill	16
The Village Far Away	16
The Little Room Where Baby Used To Sleep	16
Take Me Back To My Home, Sweet Home	16
Tell Me, Where Is Heaven?	16
There's A Charm About the Old Love Still	16
The Child They Turned Away	16
Voice of the Hudson (The),	**16**
Village By the Sea (The),	16
When we listened to the Murmur of the Pines,	**16**
When the Harvest Moon is Shining on the River,	**16**
When You and I Were Young, Maggie,	16
When the Bees are in the hive,	**16**
Won't you wait, Nellie dear,	**16**
Without your love, O let me die,	16
When we were boys,	16

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

Lubin's Fire Proof Film Box



Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key

Box No. 1 holds one ten inch reel . .	**$1.00 each**
Box No. 2 holds two ten inch reels . .	**$1.50 each**

EACH REEL HOLDS ABOUT 1000 FEET OF FILM

Made Only and for Sale by S. Lubin, 21 S. 8th St., Philadelphia, Pa.

The illustrations below show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

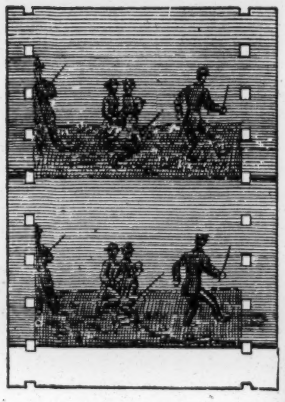


Fig 1.

BLANK FILMS

For connecting two or more pictures or as starters

7 CENTS PER FOOT

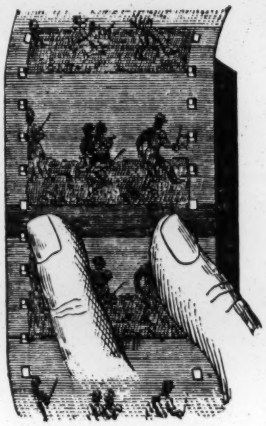


Fig. 3.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

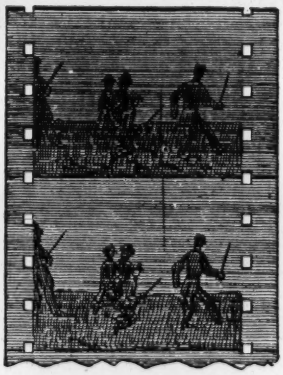


Fig. 2.

Film Repairer, made of solid brass, nickeled.
Price, One Dollar.

Film Cement.
Price, 15c per Bottle.
By Mail, 20c.

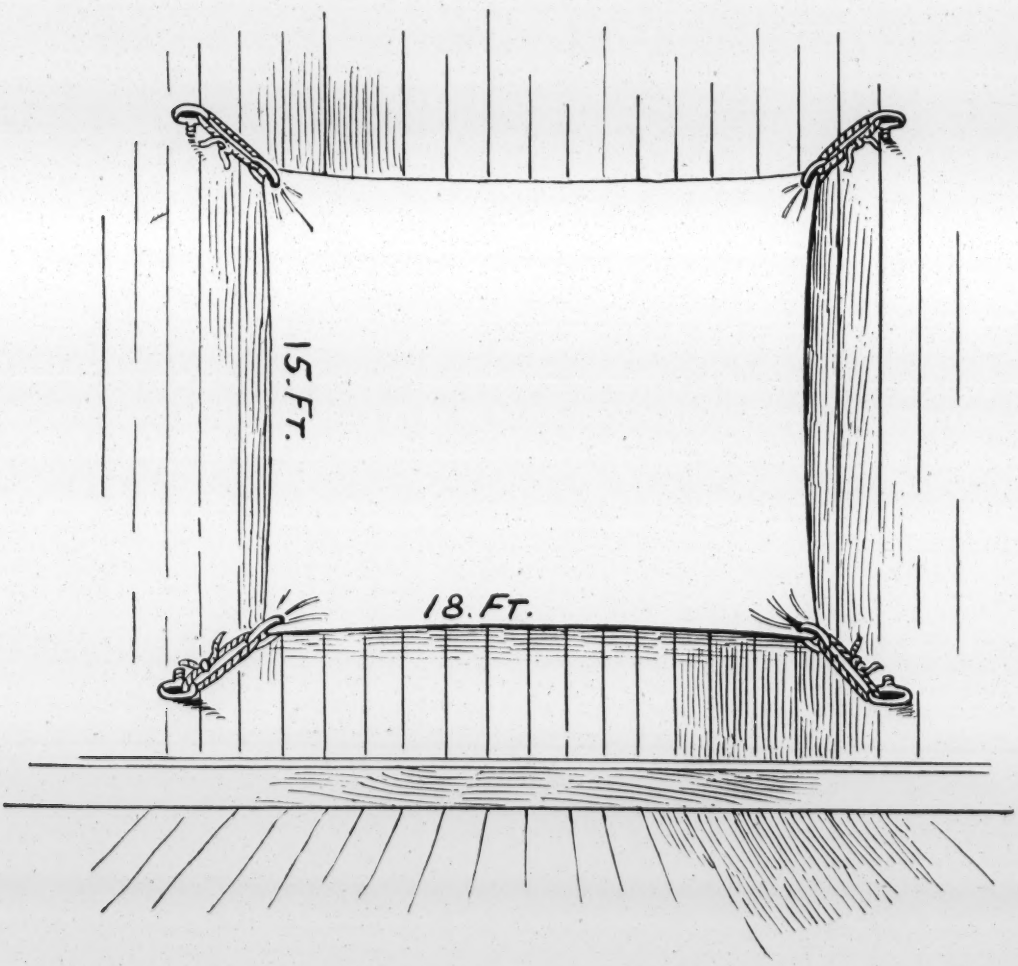
DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see fig. 1. Cut the other end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the Emulsion to the line of the adjoining picture, with a pocket knife, see fig. 1. The white space on fig. 1, which should be about ¼ inch long and is part of another picture, shows where the Emulsion has been scraped off. This is where the Cement should be placed. Be sure to spread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion side.) Lay fig. 1 on half of the Film Mender, fig. 3, and apply the Cement. Then lay fig. 2 on the opposite side of the Mender, and press the finger tightly through the centre directly over the joint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint will be equally as strong as before the Film was cut.

Lubin's Special Screen

ON WHICH TO PROJECT

Life-Motion Pictures and Stereopticon Slides



The above illustration shows a screen specially prepared for projecting Life Motion Pictures and Stereopticon thereon and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 x 18 feet.

PRICE, $6.50

Made Only and For Sale by S. Lubin, 21 S. 8th St., Philadelphia, Pa.

CONDENSERS

IMPORTED, FIRST QUALITY, BEST MADE

4½ Inch Diameter

90 Cents Each

LIMES

For Calcium Light, Oxygen-Hydrogen Gas,
Oxylithe Outfit, Etc., Etc.

85 Cents per Box

EACH BOX CONTAINS ONE DOZEN LIME PENCILS

"Electra" Carbons

Best Imported German Made Carbons

SOFT CORDED AND SOLID

One Kind or Mixed	40 cents dozen
One Kind or Mixed	$3.00 per 100

Oxylithe

Best Imported Chemicals for Exclusive Use With

THE OXYLITHE OUTFIT

24 CAKES IN A BOX — PRICE, $1.35 PER BOX

The Cineograph with Stereoticon Combined.

NEW MODEL.

1905

LUBIN'S FILMS

COPYRIGHT 1905

IMPORTANT NOTICE

MANY of our Films are copied by other manufacturers. Those copies are called "Dupes." A copy is never as good as the original. In most cases it is very poor. A "Dupe" has lost all the delicate photographic tone of the original. The finest shades are missing, the whites and blacks are intensified, producing a blotchy effect.

In accordance with our general policy

WE SELL

HIGH GRADE GOODS
EXCLUSIVELY

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES & STEREOPTICONS

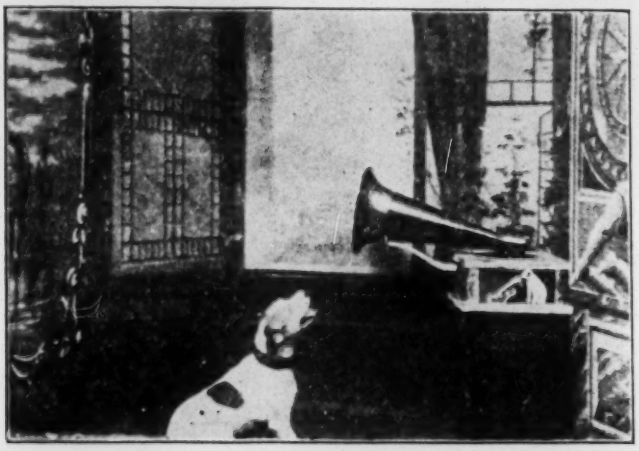
21 S. 8th Street, Philadelphia, Pa., U. S. A.

CONTENTS

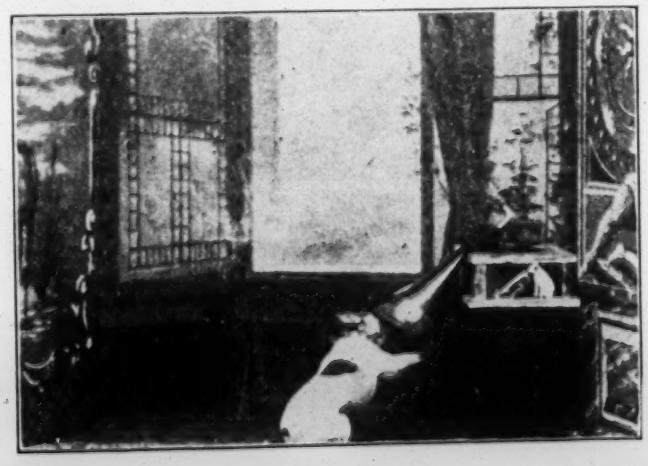
	Page
His Master's Voice	3
His Master's Breath	4
An Affair of Honor	5
The Kidnapped Child	6
Bull Fight	10
Comics	11
Dances	18
Miscellaneous	19
Russian-Japanese War	23
The Strike	24
Marie Antoinette	25
The Wages of Sin is Death	26
Samson and Delila	28
Indians and Cowboys	28
Joseph Sold By His Brothers	29
The Prodigal Son	29
Solomon's Judgment	30
Gamblers Life and End	31
The Sign of the Cross	32
The Sleeping Beauty	34
William Tell	37
Alibaba and the Forty Thieves	38
The Fairy of the Spring	38
Tom Thumb	39
Puss in Boots	41
Christopher Columbus	43
Napoleon Bonaparte	44

HIS MASTER'S VOICE

LENGTH, 80 FEET **PRICE, $8.80**



It is hardly necessary to describe this Film as the subject is known all over the world. Our picture shows a Talking Machine through which the Master's voice calls a little dog. We see the dog puzzled, jumping up to the Machine and running around the room until he gets angry, takes hold of the horn and breaks up the whole machine. An exceedingly funny Film which will certainly please.

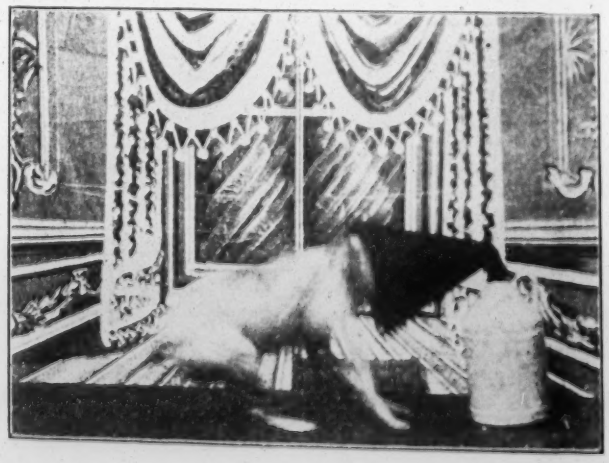


We have made a counterpart of this Film entitled "His Master's Breath." Both Films shown together will create continuous laughter. (See page 4.)

HIS MASTER'S BREATH

LENGTH 80 FEET PRICE $8.80

This Film is the counterpart of the Film "His Master's Voice" We first see the master indulging in a few glasses of whiskey. He is so delighted with his drinks that he puts a funnel upon the bottle to inhale the perfume of this beautiful drink. He then leaves the room while the dog enters. The dog jumping upon the table smells his master's breath out of the whiskey bottle. He tries to jump in the bottle to be nearer to his master's breath. The breath, however, is too strong and we see the dog laying dead upon the table.



An exceedingly funny Film which in connection with the Film "His Master's Voice" will make a big hit wherever exhibited. (See page 3.)

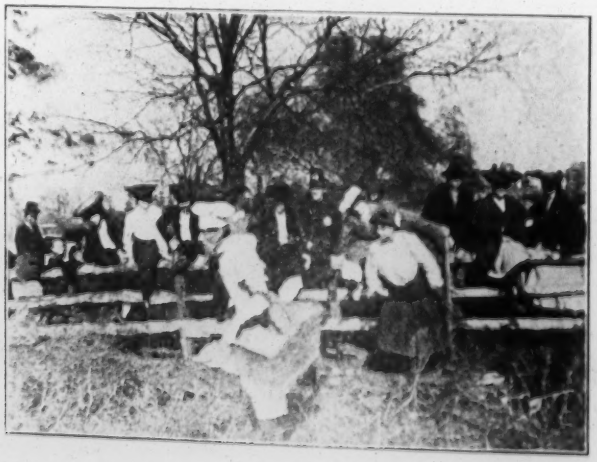
Scene III—A short while after the mother comes out of the house and looks for the child. It is nowhere to be seen, but on the lawn is a man putting something into a large basket. The mother, thinking him a kidnapper, rushes after him.

Scene IV—The mother chases the fleeing man and is joined in the hue and cry by some more women.

Scene V—Whoever sees the chase joins in the pursuit.

Scene VI—As the chase progresses it goes up hill and down hill, to the greatest laughter and merriment of the audience.

Scene VII—The supposed kidnapper escapes temporarily by hiding behind a tree. He is, however, soon discovered and the chase begins anew.



Scene VIII—A fence is no obstacle for the fleeing man nor for the hastily pursuing women.

Scene IX—The villain is finally caught, and although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring crowd.

Scene X—The last scene brings us back to the lawn, where the little boy is found playing before the dog kennel.

After this most exciting chase and pursuit and most ludicrous series of mix-ups, all ends well.

COPYRIGHT LUBIN'S HITS ARE MONEY MAKERS COPYRIGHT

BOLD BANK ROBBERY
Most Sensational Film Ever Made.
LENGTH, 600 FEET PRICE, $66.

LIFE OF AN AMERIC N SOLDIER
Patriotic Hit, Greatest Money Maker
LENGTH, 600 FEET PRICE, $66.

UNCLE TOM'S CABIN
The Most Beautiful Production in 24 Life Motion Tableaux
LENGTH, 700 FEET PRICE, $77.

THE KIDNAPPED CHILD
The Wildest, Fastest and Funniest Chase
LENGTH, 300 FEET PRICE, $33.

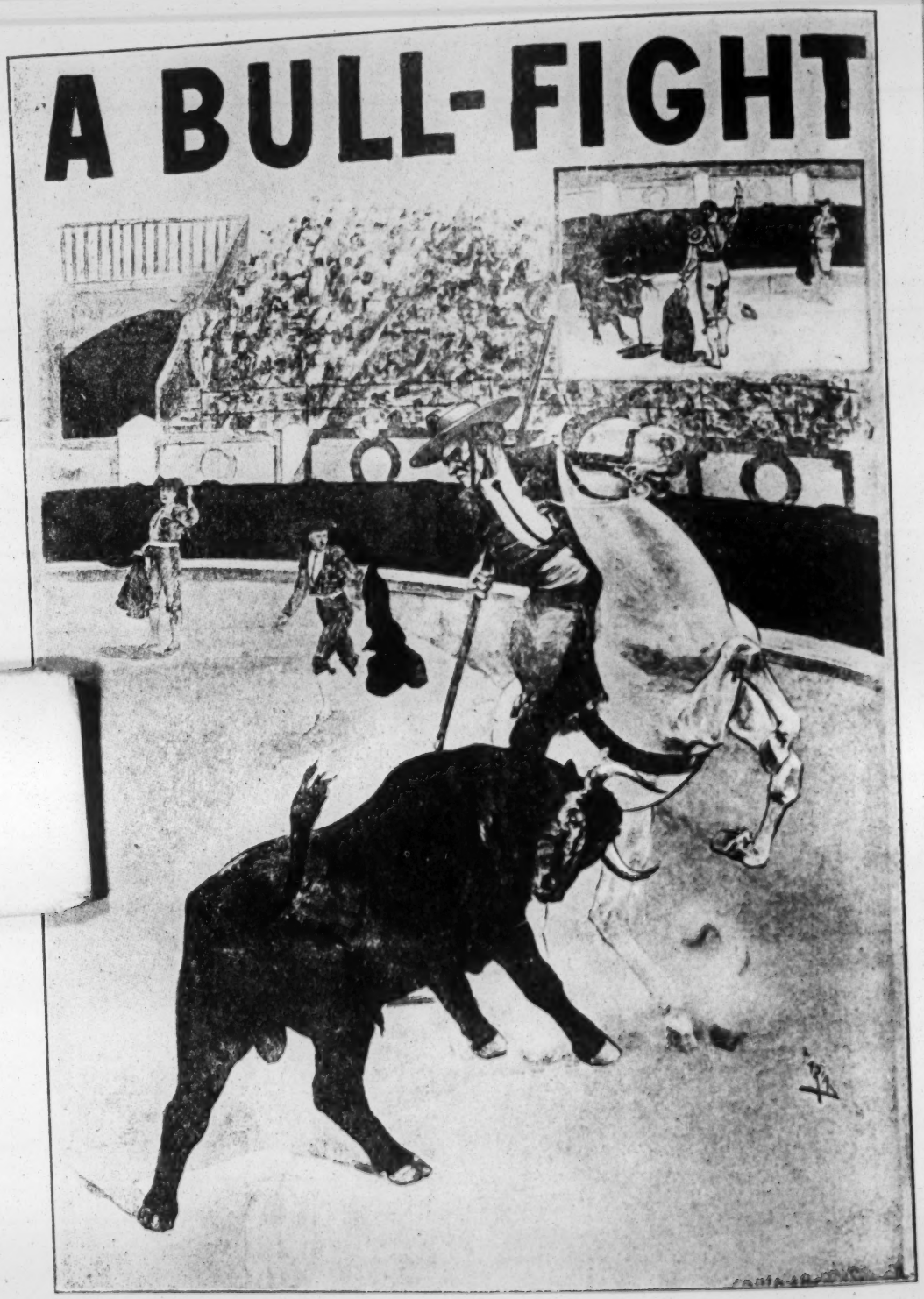
"MEET ME AT THE FOUNTAIN"
Full of Uproarious Merriment
LENGTH, 475 FEET PRICE, $52.25

THE COUNTERFEITERS
A Grim Stern Chase, which brings down the House
LENGTH, 700 FEET PRICE, $77.

GREAT TRAIN ROBBERY
Most Popular Picture Ever Shown
LENGTH, 600 FEET PRICE, $66.

SAVED FROM A WATERY GRAVE
A Powerful Production, Sensational Situations
LENGTH, 600 FEET PRICE, $66.

ILLUSTRATED CATALOGUES FREE



Bull-Fight with the Matadores Senor Don Luis Mazzantini and Bombita.

380 feet. $41.80.

This Bull-Fight is absolutely the finest ever taken. It shows all the exciting features and incidents of the fight and is a marvellous picture of realism and thrilling interest. The real thing.

COMIC SCENES

The False Cripple.

100 feet. $11.00

Soap Bubbles.

65 feet. $7.15.

Ice Cream Eater.

80 feet. $8.80.

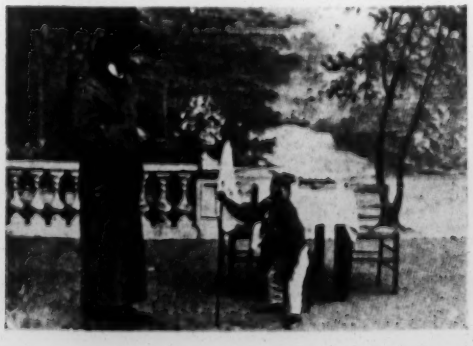
He is so fond of ice cream, he even eats the glass.

The Clever Baker.

65 feet. $7.15.

A most comical picture, sure to make a hit.

"August," the Monkey.



245 feet. $26.95.

Very clever and funny.

Mistaken Door.

115 feet. $12.65.

The funniest pictures ever seen.

A Cheeky Traveler.

245 feet. $26.95.

A gentleman enjoying the solitude in a railroad car is interrupted by a young man who tries to make himself as comfortable as possible.

After taking off his clothes he insists in extinguishing the light, but sees himslf strongly opposed by our first friend.

At the end of the fight we see the "cheeky traveler" outside the car picking up his belongings, while the gentleman being alone in his booth, can read his paper without further disturbance.

A very comic and realistic subject.

The Bad Remedy.

80 feet. $8.80.

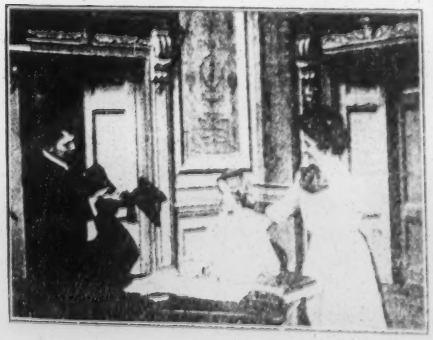
An old man is seated at a table endeavoring to eat something. He is evidently afflicted with stomach trouble, and it is with great difficulty that he manages to swallow his food. He examines his tongue by looking at it in a hand mirror, and here the scene changes to show what was

seen in the looking glass. After satisfying himself that he is in pretty bad condition, he takes some medicine from a bottle, drinks it, and then the fun commences. The facial contortions are extremely laughable.

The Top Hat.

80 feet. $8.80.

A little tot sees what father does with the opera hat and she thinks



she can do the same with the high hat. The result is that the high hat is out of business. Very funny.

A Good Story.

80 feet. $8.80.

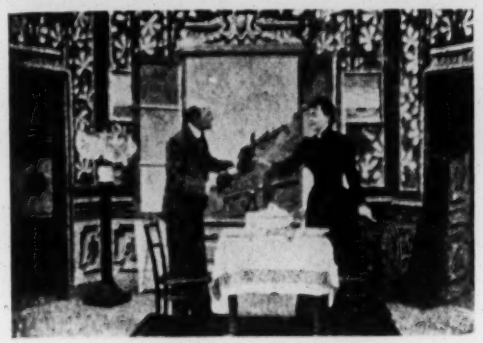
After a good dinner, a venerable old canon reads to his guest, a young

vicar, some stories which make them open their mouths wide with laughter.

A Hurried Moving In.

110 feet. $12.10.

A gentleman who is looking out for an apartment, finds one that suits him. He wants to take possession



of it at once, and immediately all his furniture arrives quite by itself, and everything is at once in its place.

He gets the table ready for dinner, in the same way, and when his wife comes to see how he is getting on, she finds everything nice and comfortable. He offers her a bunch of flowers, and they sit down to have their dinner.

The Magic Hat.

180 feet. $19.80.

A conjurer takes a hat and makes cakes inside with eggs, which he takes out of his butler's mouth. As

he takes the cakes out of the hat, the latter eats them, but when the conjurer sees the trick, he forces his butler to restitute them, and a most funny situation arises.

Smiles and Tears.

80 feet. $8.80.

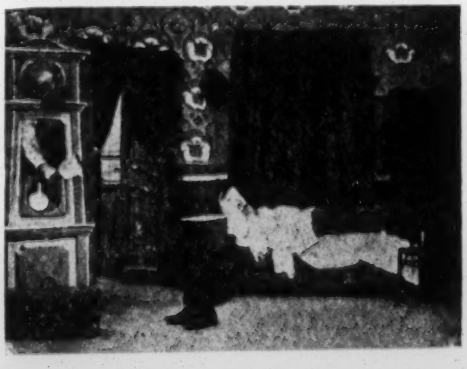
A comical looking man facing the audience and reading a letter, evidently from his wife, who is on a

visit to her mother. Judging from his smiling countenance, she has started the letter with some very nice story. Suddenly the expression on the man's face changes. His mother-in-law is going to pay him a visit. Here he is seen almost crying. He braces up, however, and the picture brings his face closer and closer, until it is of an enormous size.

Too Late.

80 feet. $8.80.

A gentleman gets up in the morning and sees with terror that he is late. Fortunately, all his clothes come quite by themselves, his bag,



his stick and everything else follow.

He runs and sees his train just leaving. Wanting to catch it he jumps on, but misses and falls down.

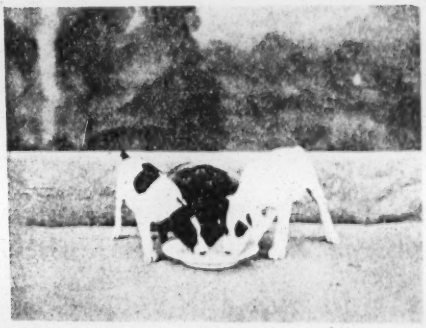
Smoker Too Small.

65 feet. $7.15.

Love-Sick.

50 feet. $5.50.

Dogs and Cats.



65 feet. $7.15.

Charley's Aunt.

65 feet. $7.15.

The Young Farmer Girl.

65 feet. $7.15.

The Little Greedy Beggar.

65 feet. $7.15.

Miraculous Shampooing.

130 feet. $14.30.

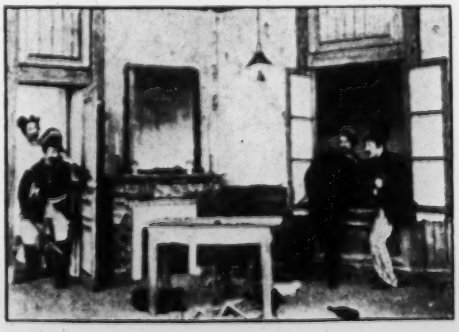
A poor man is desperate at being absolutely bald. His servant brings him a shampoo, which is said to be marvelous. He tries it at once, and he has no sooner rubbed his head than the hair begins to grow. Encouraged by this first success, he

continues, and soon finds himself covered with the most glorious hair and superb beard. His servant, who comes in, is taken aback. He is so glad he wants to kiss her, but wherever he touched her she has hair.

Burglars at Work.

245 feet. $26.95.

This is a very amusing film, in which two burglars, entering through the roof into the room of a man, frighten him so as to cause him to run for help. The thieves see him, through the window, riding on



his wheel, hurrying back accompanied by a policeman. While the cop is looking for the burglars they escape through the window, and finding the wheel in front of the house, mount it, and leave their followers far behind.

Mind! Madame is Coming.

65 feet. $7.15.

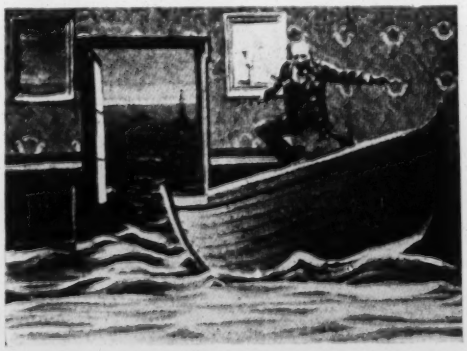
Edith, the cook, is visited by her beau just as she is preparing hot water for wash day. Tony, the porter, who is jealous of the cook, suddenly announces the arrival of the madame in the house. The beau quickly goes into the big water kettle

while the madame enters. Tony, to get his revenge, pours hot water in the kettle, whereupon the beau steps out of the kettle, to the great amusement of madame. A very funny picture, full of laughter.

A Bewildered Traveler.

95 feet. $10.45.

A traveler is about to go to bed, when he finds himself on the top of a sideboard, which is changed into a boat. He gets frightened and falls head first into the water; he endeav-

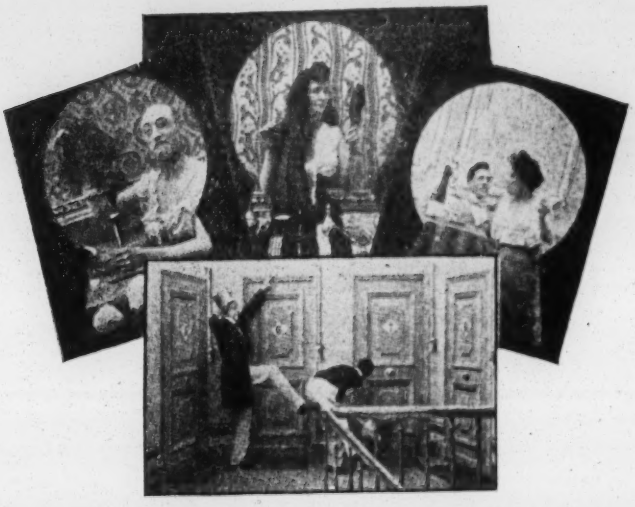


ors to save himself by swimming, but instead of being in the water, he is simply on the floor. It was but a dream. He again attempts to get into bed, but finds himself on the mantelpiece, from which he is suddenly thrown down.

Peeping Tom.

115 feet. $12.65.

An hotel porter tries in his spare time to find out the secrets of the



guests in looking through the keyholes of the different rooms. He must see very funny things, judging from his facial expressions.

A Scandal in a Staircase.

130 feet. $14.30.

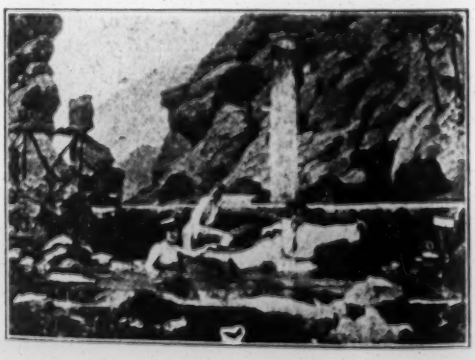
An old "beau" calling on a lady friend is closely followed by his own wife. The latter bursts into the room, where, after discovering the culprit

hidden under a table cloth, she chases the two out and pursues them into the staircase, hitting them with her umbrella.

Out Boating.

80 feet. $8.80.

As a result of a wrong movement, three persons upset their boat and fall into the water; to their great surprise, they find themselves again



in the boat, but quite naked. They call out to their clothes which are in the water, which come to take their place.

Behind the Lens.

115 feet. $12.65.

A midget comes to a photographer's to have his picture taken. While the photographer is behind

the lens many comic scenes happen before the lens, so that the photographer is unable to take the picture. The scene is very amusing, is full of fun and must be seen to be appreciated.

King of Spades.

100 feet. $11.00.

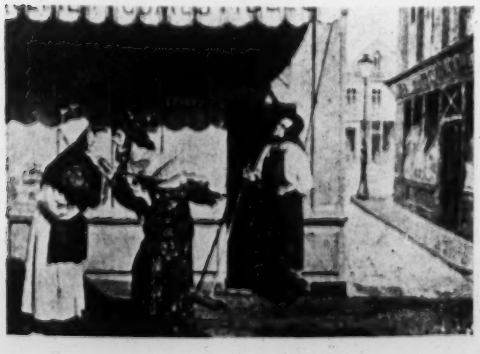
A conjurer causes the king of spades to grow and play with him. A discussion rises about the game,

the conjurer restores him to his former shape and puts him into the pack again. Then he throws the pack of cards upon the table and there rises out of it a castle of cards immediately constructed.

The Shower Bath.

50 feet. $5.50.

The sun is shining again after a heavy rain. A grocer comes out of his shop in order to sweep his footway. Two old gossips meet each

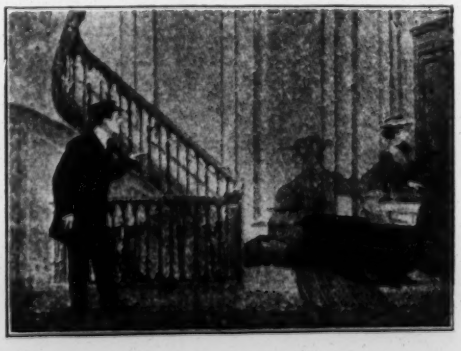


other and start at once chatting. The grocer, seeing this, lifts his sunshade with the handle of his broom, pours the water, which had accumulated there, over their heads.

Love at Each Floor.

280 feet. $30.80.

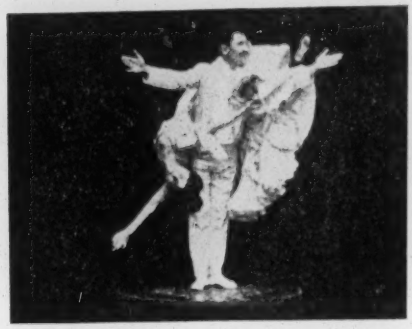
A college boy spends his time in looking through key-holes into every lodging of a four-story house. He seems extremely interested. How-



ever, when he gets to the fourth floor he has such a scene before his eyes that, scared to death, he rushes down stairs with such a speed, showing the extent of his fright.

DANCES

Plastic Dances.



130 feet. $14.30.

Barrisson Sisters.

80 feet. $8.80.

Ruffian's Dance.

130 feet. $14.30.

Cake Walk, Up-to-Date.

130 feet. $14.30.

The Swing.

65 feet. $7.15.

Rustic entertainment under the reign of Louis XIV.

. . . Miscellaneous . . .

Baby and Dog.

80 feet. $8.80.

A child is seated on the floor with its playthings and a pet dog. The child is feeding the dog with her

bread and milk, which the dog evidently enjoys. A good picture to amuse children.

Boar's Hunt.

330 feet. $36.50

Arrival at the Rendezvous. The Attack. Tally-Ho. The Quarry. The Honor of the Foot. Return Through the Woods.

Barnum's Trunk.

410 feet. $45.10.

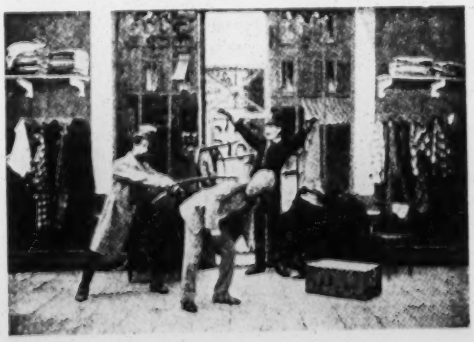
Scene of quite a new and original character that is sure to have a big success. We strongly recommend

same to our customers as one of the funniest pictures and a big drawing card.

The Clothes Dealer.

130 feet. $14.30.

While a prospective buyer is trying on a suit of clothes, they disappear by



magic and leave the astonished man in his underclothes. Before he can protest another suit flies on to him, and so it keeps on until a policeman interferes.

Drama in the Air.

175 feet. $19.25.

At the opening of the picture we see the filling of the balloon with gas. The aeronaut enters with a friend, the balloon ascends and is seen drifting away. We see the most beautiful sceneries which the balloon passes—the harbor filled with warships, the great city and wild waves precipitating over the rocks. Suddenly a storm arises. A heavy rain falls; lightning and thundering. We see the balloon helplessly driven by the

fierce storm. Suddenly lightning strikes the balloon, which catches fire, and is seen descending rapidly into the deep sea. A fisherman, just passing this spot in his boat, rescues the two brave balloonists. This is a most sensational film, and at the same time one whose sceneries are most delightful. It is an entire novelty in animated photography, and we guarantee it to be a big hit with every audience.

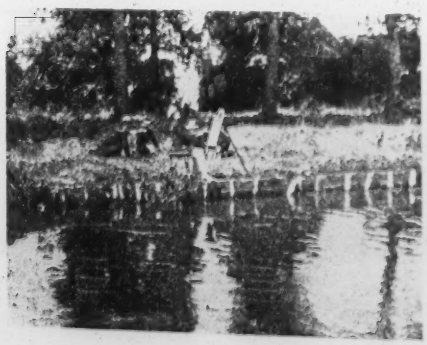
Disagreeable Five O'Clock.

100 feet. $11.00.

An old swell enters into a pastrycook's shop. Seduced by the charms of the pastrycook's wife, he indulges in familiarities which the latter accepts only because she does not wish to displease a customer. But the husband turns up beating up cream, and seeing the old satyr's ways, requests him to get off. The latter is so much disturbed that he takes the wrong door and goes out through the kitchen, thinking he goes out of

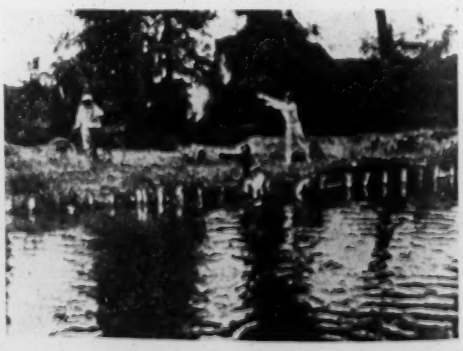
the shop. The pastrycook avails himself of it to pour the cream into the customer's hat which remained upon a table. The old swell enters into the shop again, takes his hat, and when he puts it on receives the whole of its contents upon his head and trousers. Blinded and completely astounded, he throws a table down as he runs away and comes back again to recriminate for having been so badly treated.

Painter's Misfortune.



50 feet. $5.50.

Startling Pursuit.



65 feet. $7.15.

Christmas Night.

145 feet. $15.95.

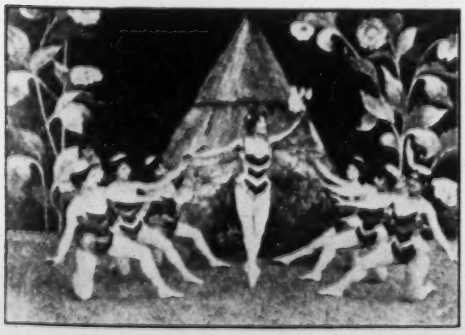
This film shows the roofs of a town, it snows heavily, and the angels are busy putting toys in the

chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls become alive and execute a little pantomime. (Very Pretty.)

Wonderful Bee-Hive.

245 feet. $26.95.

We see the busy bees flying around the hive. Suddenly a pretty dancer appears on the scene, and we



enjoy a very pretty dance, executed by six pretty dancers.

The Queen gets tired, and while resting a large spider tries to catch her, but her friends release her in time.

The Nest Robbers.

165 feet. $18.15.

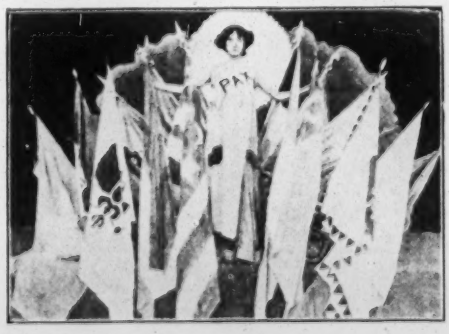
This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they

are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

Saluting the Flags.

110 feet. $12.10.

A very pretty film, showing a magician producing flags of all nations from paper cuts.



The apotheosis brings the goddess of peace holding all flags together.

Very successful subject.

A Doorporter's Horrible End.

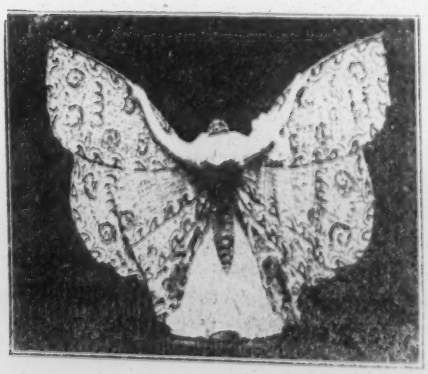
95 feet. $10.45.

Whilst two furniture removers are hard at work a young cook's apprentice amuses himself by watering them as they pass with a little pump which had been left in the vestibule by the doorporter, who had fallen

asleep behind the door. The youngster having recommenced his game, the workmen wonder where the ill-timed and disagreeable shower baths are coming from. They did not perceive the boy at first, who had hidden himself behind some flower pots, but they catch sight of the doorporter, whom they believe to be the guilty person. Then with a formidable effort they push the door, crushing the poor man, who falls down as flat as a pancake.

A Butterfly's Metamorphosis.

115 feet. $12.65.



The latest effect in Life-Motion Pictures. Excellent subject for color effect.

Scenes at Every Door.

395 feet. $43.45.

A doorkeeper has just received the mail for the whole house, and he goes up for the distribution, not without casting a discreet glance in every apartment through the key-hole. At the fourth floor a strong smell of

burn draws his attention, and he hurriedly looks inside. He suddenly withdraws horror-stricken; a man is burning, and while the doorkeeper rushes down stairs without thinking to bring assistance, the door opens and the burning man falls down suffocated. The precipitated flight of the inhabitants from floor to floor, the arrival of firemen and the working of the fire engines makes it very realistic, and therefore a successful picture.

The Marvelous Hen.

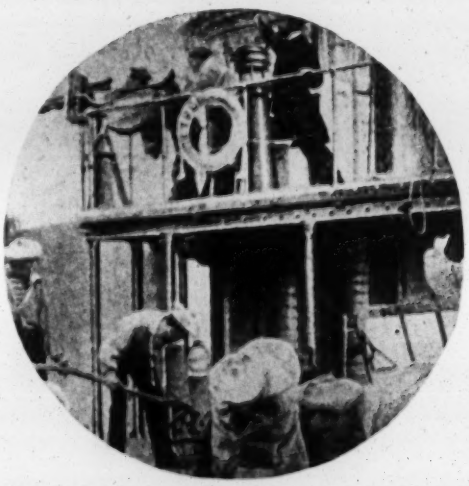
135 feet. $14.85.

One of the most comical films ever taken. Bound to please any audience.

Russian-Japanese War

Ambush.

130 feet. $14.30.



OUTLOOK AT PORT ARTHUR.
(The Petropawlosk's Catastrophe).
130 feet. $14.30.

An excellent picture from the Russian-Japanese War, full of excitement.

A Fight on the Yalou.

115 feet. $12.65.

Attack on a Train.

115 feet. $12.65.

Around Port Arthur (No. 1).
250 feet. $27.50.

a. Japanese messenger of truce.
b. Attack on a pit.
c. Russian soldiers caring for Japanese wounded.

Around Port Arthur (No. 2).
250 feet. $27.50.

a. Attack on a hill.

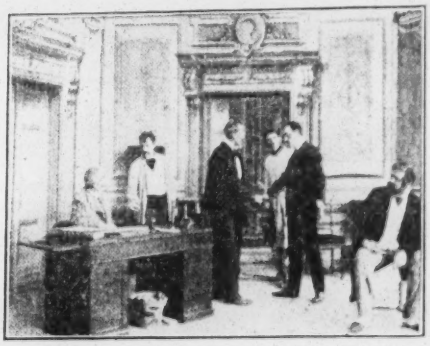
b. Red Cross in the field.

THE STRIKE

A MOST REALISTIC PICTURE

LENGTH, 450 FEET **PRICE, $49.50**

The scene takes place in the Director's office. The workmen's delegates submit to him the complaints of their fellow workmen. Although



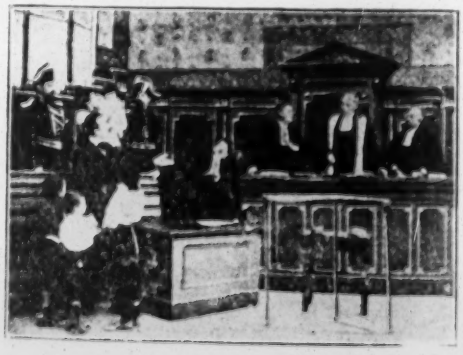
the director's son sides with the workmen, he refuses to listen to them. The works are guarded by soldiers. The strikers await in the street the return of their delegates. They come out, give the result of their interview with the manager and his refusal to listen to their just claims.

In their anger, the workmen are on the point of storming the place, although the policemen are trying to keep them back. Finally the officer at the head of the troops orders his men to fire, and several men and children are killed or wounded. The manager comes out and endeavors to pacify the workmen, but a woman who has just seen her husband killed before her eyes by a bullet throws a

brick at his head and kills him.

In a garret on the bed lies the killed workman. His wife, surrounded by her children, is weeping, when suddenly the policemen break in to arrest her. She is taken away, notwithstanding the children crying and clinging to their mother.

The next scene brings us in the



court room. The woman begs her judges not to leave her children helpless in the world. The manager's son, although in great sorrow, knowing that his father was wrong, pleads in favor of the woman, asking her freedom.

In an Apotheosis labor and capital unite their strength to give happiness to all and fortune in the future. The Justice appears and presides over this loyal alliance.

MARIE ANTOINETTE

575 FEET **$63.75**

Festival in Trianon. Menuet. Lunch on the Grass. Blindman's Buff. Love Rendezvous. The Revolution. Taking the Bastile. The Temple Prison. Before the Court. The Scaffold.

The Wages of Sin is Death

COPYRIGHT 1904

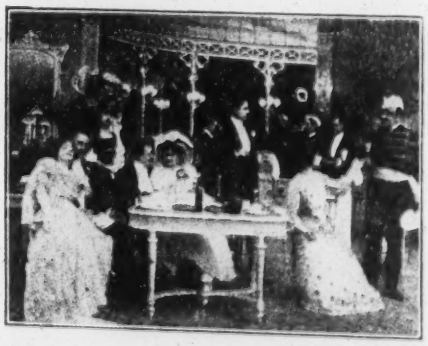
ANNIE'S LOVE STORY

LENGTH, 750 FEET **PRICE, $82.50**

A wealthy young man in his motor car is impatiently waiting for the working girls to come out of a dressmaking establishment.

At last the working girls appear. The young man addresses one of them, offering her some flowers and leads her to the automobile, which quickly takes them away.

The next scene shows the lovers at home in their cottage. The young man gradually tires of his relations with the young woman and tries to get rid of her. The visit of his old companions affords him a good excuse to leave her. The young woman

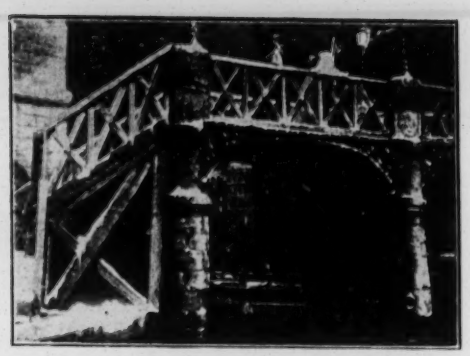


The next scene brings us to a restaurant of ill repute. We see the young man enter with his new acquaintance, dressed in the height of fashion. He introduces her to his companions. Champagne is served. First reticent, the young girl under the influence of rippling champagne becomes more and more the willing prey of her enticer.

understands that this is the beginning of the end and the closing chapter of her dreams of happiness.

Deserted, she sinks lower and lower, until, almost frenzied by hunger, she comes to a suburban place of ill repute. Misery has taught her to beg. Exhausted with sufferings and dying of hunger, she falls.

The next scene brings us to the parents' home. While waiting the father's return, the mother is sewing. The postman brings a letter. The mother, recognizing her daughter's handwriting, lays her head weeping upon her arms. The father returns from work. He asks the cause of his wife's tears. At last she gives him the letter just received.



Stormy winter night. Annie's companion tries to force her to a shameful occupation, which she emphatically refuses to obey. The enraged brute draws a dagger, runs after the fleeing woman, catches her upon a high bridge and stabs her in the breast. He then throws her over the railing down in the deep, cold water. The outcry of the poor woman attracts two policemen, who rescue her.

This scene shows Annie in the hospital in a dying condition. She prays to see her parents and receive their forgiveness. The parents appear, and Annie dies in the arms of her beloved ones.

LUBIN'S LATEST HITS

BOLD BANK ROBBERY

Most sensational Film ever made

LENGTH, 600 FEET PRICE, $66.

"MEET ME AT THE FOUNTAIN"

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

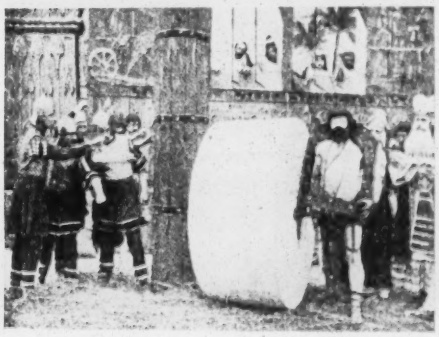
WRITE FOR OUR SPECIAL ILLUSTRATED CATALOGUES

SAMSON and DELILA

Biblical Parable in Eight Pictures

LENGTH, 460 FEET **PRICE, $50.60**

This picture describes the well-known biblical story of Samson and Delila. The picture commences with Samson's visit to Gaza, a city of the Philistines. While there they closed the gates upon him and set watchmen to defend them, intending to put him to death on the following day. Samson slept until midnight, and then arose. Upon reaching the gates, he slew the watchman, pulled down the gates and carried them to the top of an adjoining hill, where he left them, to the confusion and disappointment of the Philistines.

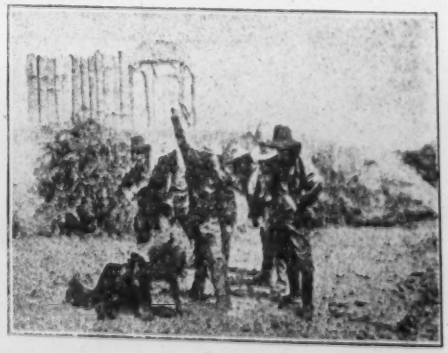


After many feats of this kind, Samson permitted himself to become infatuated with a treacherous woman among the Philistines, named Delila. He revealed to her that the secret of his strength lay in the fact that, being a Nazarite, he never had cut his hair. After hearing this, she waited until Samson was asleep, and then having cut off his seven locks, called out that the Philistines were coming. Samson, on awakening, found his strength gone, and Delila, having called in the Philistines, they came in and put out his eyes. They then threw him into prison.

Indians and Cowboys

590 FEET **$64.90**

Punishment of a Highwayman. Departure of the Stage-Coach. Revenge of the Indians. The Capture. The Messenger Dog. In Pursuit of the Robbers. The Captives Rescued.



Joseph Sold by His Brothers

620 FEET **$68.20**

This most beautiful film depicts the well-known Biblical scenes when Joseph is sold by his brothers and taken to Egypt, where he finally landed in jail. There he explains to his fellow-prisoners their dreams. The one will gain his liberty while the other will hang. His predictions come true. It was at that time that the King has some dreams which he wanted to have explained. Learning that Joseph could do this, he had him brought before him. Joseph explained his dreams and was made Governor. We also see how Joseph is tempted by Pharaoh's wife, and how he is crowned Governor.

This picture makes an exceedingly fine show for church fairs as well as for any other show.

THE PRODIGAL SON

A BIBLICAL STORY

LENGTH, 475 FEET **PRICE, $52 25**

The father of the two sons is first shown, presenting a large quantity of jewels and money to each of his two sons. The one who is the "black sheep" of the family accepts his share very greedily and seems to be anxious to take it away and squander it. The other son carefully turns his share over to his servants and instructs them what he wishes done with it. Immediately the wealth is distributed the first son hurries away with his treasure and the second re-enters his father's house.

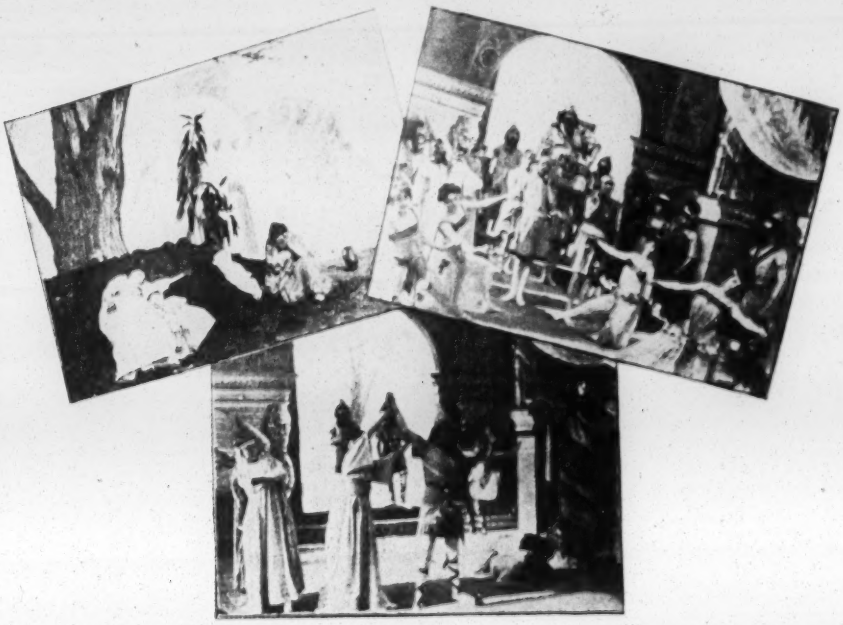
Here the scene changes, and shows the spendthrift at his pleasure in a wine garden. Next he is seen, after his share has been spent, wending his way back home. Outside the house he sees the pigs and, being very hungry, pushes them away from their troughs and eats their food. He is discovered by his father's servants and driven off. He returns to the stable after the servants have disappeared and, sitting down on a nearby stone, falls asleep. In his dreams he sees his anxious mother awaiting his return and his father endeavoring to comfort her. Upon waking he decides to go to the house. As he approaches the door he is stopped by one of his father's slaves and, not being recognized, is refused admission. He induces the slave to send for his mother, and immediately she appears. She recognizes her son and they embrace each other. The glad news is sent to the father, and when he sees him there is great rejoicing. The fatted calf is killed and great is the joy of the entire household at the return of the lost one.

SOLOMON'S JUDGMENT

LENGTH, 195 FEET **PRICE, $21.45**

Everybody knows the story of Solomon's Judgment.

The film shows us at the beginning, the two mothers resting with their children. The one who, through her carelessness, killed her son, exchanges the dead child for the living one. Awakening, the betrayed mother fights for her child, but the king's soldiers drag both women before Solomon, who



is well known for his wisdom. He orders the child to be cut in two parts, but the real mother, rather than see her son killed, begs to give him to the other woman.

Solomon recognizes the true mother, restores the child and condemns the bad woman.

This film is of the best photographic work and highly recommended for clerical performances.

LUBIN'S FEATURE FILMS

LIFE OF AN AMERICAN SOLDIER

Thrilling from start to finish. A patriotic hit.

Length, 600 Feet **Price, $66.**

THE GREAT TRAIN ROBBERY

THE BEST MONEY MAKER YET

Length, 600 Feet **Price, $66**

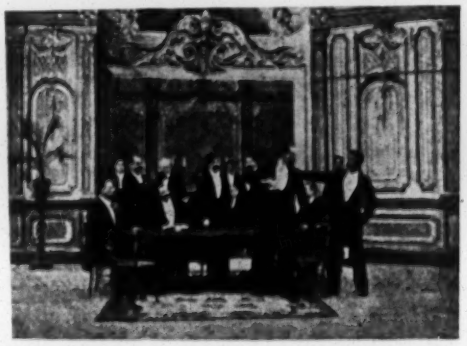
ILLUSTRATED CATALOGUES FREE

The Gambler's Life and End

COPYRIGHT 1904

LENGTH, 540 FEET **PRICE, $59.40**

The interior of a saloon is first shown. A man enters and, after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. As the victim seems to be a "good thing" in the game mentioned above, the gamblers lay in wait for him. He comes, is induced to go to the gambling house, submits, and is next seen entering the card room. He sits at one of the tables and



plays a few hands. He loses all he has. The money lender appears and lends him money on his note. He still loses. After getting rid of all, he jumps madly from the table, and, tossing the cards in the air, leaves the place. Scene now changes to the money lender's office. The gambler enters. The money lender demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this the money lender goes to his desk to get the note and show it. The gambler, now seeing his chance to rid himself of the old money lender, picks up a knife from the table and, stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails, and, before leaving, stabs the old fellow again. Next scene shows the murderer at home with his wife and child. Judging from the expression on their faces, his wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police arrive and arrest the murderer. A very pathetic scene is here shown as the gambler parts with his little girl. Next

the court room is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them, but is held back, and they are induced to leave the room. The case proceeds, the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. Next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gasps and falls exhausted to the floor. Next is shown the death chamber. The rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended. This film depicts a very strong moral.

The Sign of the Cross

COPYRIGHT 1904

A Soul-Stirring Drama in Life-Motion Pictures

LENGTH, 500 FEET **PRICE, $55.00**

THE PERSECUTED CHRISTIANS.

Marcus Protects Mercia.

The picture opens with a scene in Rome at the time of Nero. A small party of worshippers belonging to a new sect which had sprung up in Rome—namely, the Nazarenes or

Christians—are roughly handled by the reckless mob. Stephanus and Mercia, both faithful worshippers of Christus, are arrested and the boy carried off to a dungeon, there to await the most agonizing torture.

Mercia would have suffered the same fate had not her sweet face attracted the attention of Marcus Superbus, who hastened to her assistance.

THE TORTURE CHAMBER.

Stephanus on the Rack.

Scene 2 shows the rack, on which Stephanus is placed by the order of the Emperor Nero, who has said that "all Christians shall perish."

Marcus Superbus suddenly enters. Mercia has told him of the boy's ar-

rest. He offers to save the boy "for her sake," which he now does by knocking down one after the other of Stephanus's persecutors.

ting the cords which hold the lad to the rack with his sword, he lifts him in his arms, and cuts his way through a host of gaolers who attempt to stop his progress from the cell.

THE CHRISTIAN PRAYER MEETING.

Assassinated by the Roman Guards.

A secluded spot, wherein we see the Christians at prayer. In rush the relentless soldiers and slay them as they kneel. Just as a sword is raised to kill Mercia its owner is sprawling on the ground from a blow delivered by Marcus Superbus, the all-powerful Prefect of Rome.

THE FEAST OF MARCUS.

The Sign of the Cross.

The interior of the house of Marcus Superbus.

A slave is ordered to bring Mercia. A feeling of love for Mercia which has strangely overpowered Marcus bursts forth into flame.

Approaching Mercia, he tenderly embraces her. She shrinks from him in terror. He tries to repeat the embrace, but Mercia holds aloft a crucifix, and Marcus sinks upon his knees, overawed and subdued.

MARCUS APPEALS TO NERO.

Mercia Must Die.

Nero has proclaimed that all the Christians shall die, and that they shall be put to death by lions at the amphitheatre.

Marcus Superbus is announced to the Emperor and he straightway astonishes him by asking his pardon for the Christians. The Emperor refuses, and Mercia must die.

THE CHRISTIAN BETRAYER.

Arrest of the Spy.

We see the people, who started the persecution of the Christians, in heavy chains. The people accused these informers of being themselves Christians, and therefore they must die also.

THE CHRISTIAN PRISONERS.

The Light hath come—Marcus, too, is a Christian.

The last scene is the interior of the cell under the seats of the amphitheatre. On a roughly-hewn slab lies standing by his side is Mercia.

By and by all the older prisoners have gone to meet their doom, and the only occupants of the cell are Mercia and Stephanus.

The door of the cell opens, a guard enters, and orders Stephanus to prepare for death. He clings closer to Mercia, but is dragged away by the guard. Suddenly the door at the other end of the cell is flung open, and Marcus Superbus enters in a final effort to save the girl he loves so dearly.

Loking him full in the face, her eyes full of tender compassion, she says:

"If you love me, come with me!"

Did he hear aright? Go with her! Go with her to death! Yes; he would go.

Another moment and the pair of lovers, both Christians, have entered the arena.

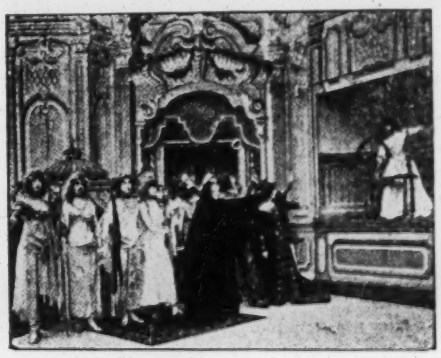
The Sleeping Beauty

COPYRIGHTED 1903

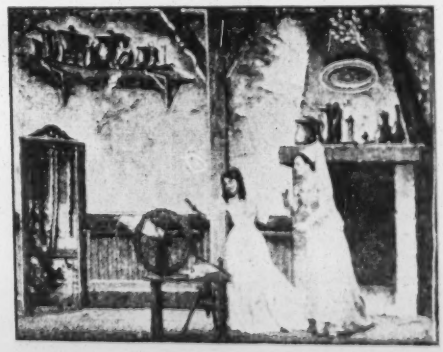
LENGTH, 1000 FEET **PRICE, $110.00**

The Baptism of the Princess.

There once lived a powerful king in Germany who was very much loved by his subjects, and who, to complete his happiness, longed to have a child. His wish was finally satisfied, for a princess was born to him. That day the king gave a great



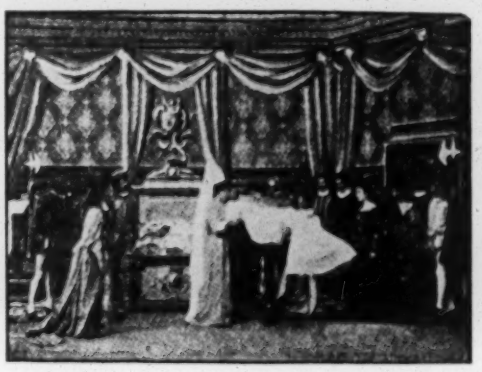
feast to which all the great dignitaries of his kingdom were invited, as well as the fairies. But unfortunately the king forgot one, which was the most wicked of them all. She appeared, however, uninvited, and approaching the cradle, she pre-



dicted that when she was fifteen years of age, the young girl would prick her finger at the spinning-wheel and would fall in a trance for a hundred years.

Fifteen years after—The fatal Spinning-Wheel.

In order to prevent the accomplishment of the bad prophecy made by the fairy, the king sent out a proclamation forbidding the use of the spinning-wheel throughout his kingdom. But the proclamation was not to reach an old peasant who in-



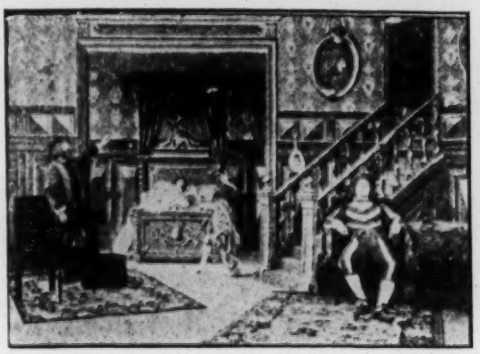
habited an isolated farmhouse.

So it happened that the princess was walking one day to the farmhouse to get a glass of milk. Seeing the wheel, she could not resist the wish to make it work. She had no sooner touched it than the point of

the spindle went into her finger. Soon after this the king, queen, the princess and the princesses stretch themselves, gape, and fall gently to the ground in a sleep.

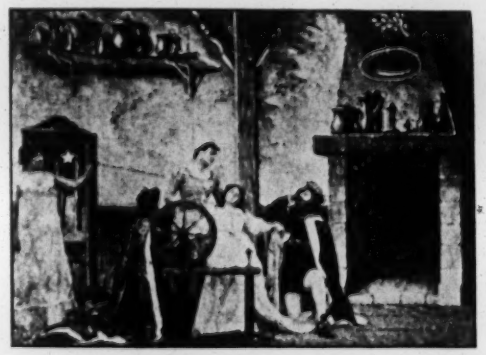
The Prince is smitten with the Princess.

The lords and princesses are awaiting the arrival of the prince.



The prince comes out of his apartments accompanied by his jester, and looking annoyed.

Suddenly at the end of the room

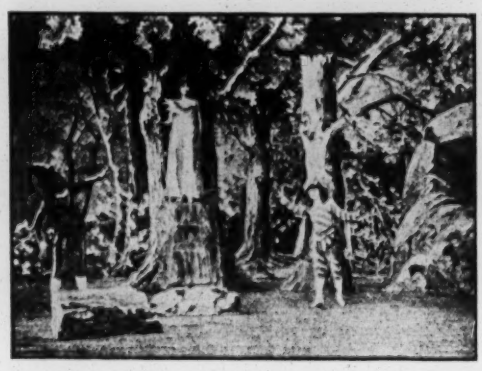


the young enchanted princess can be seen asleep. The prince is delighted and runs towards her, but the vision has disappeared.

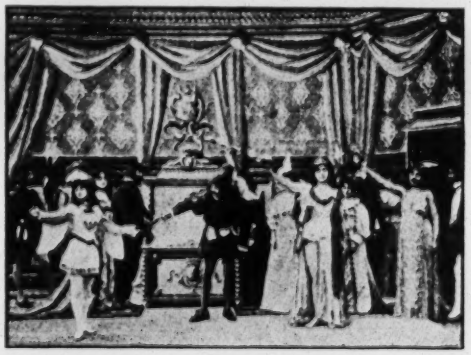
The prince is simply delighted and calls together the Court to tell them of his voyage to find the sleeping princess.

The Three Cross-roads.

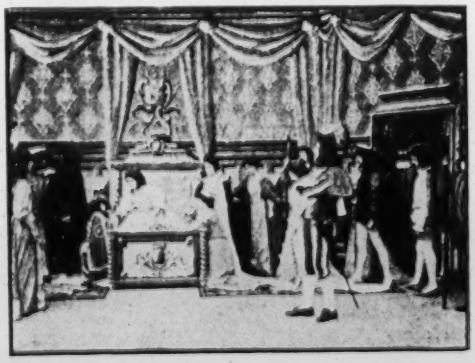
The prince and Bettinet have gone. The bad fairy, as is natural, is going to exercise her wicked gen-



ius to lay all the snares it is possible in their way to prevent them from reaching the end of their journey.



She tries to frighten them by ground, which the prince fights and utterly annihilates. The prince then



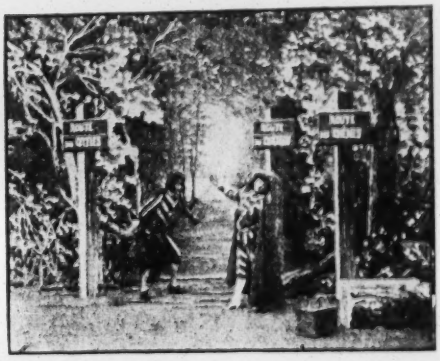
uses his talisman, and calls the good fairy.

The Haunted Inn.

The two travelers, tired out with

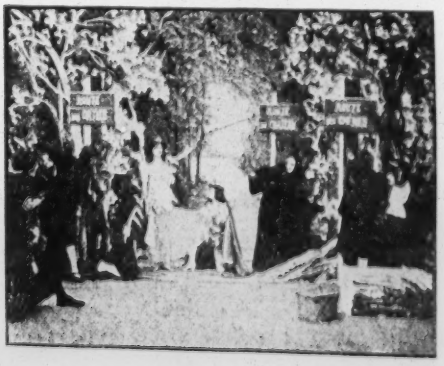
walking, reach the inn and ask for something to eat whilst they are preparing two rooms for them. The inn-keeper and his waiters, who are

none other than the emissaries of the bad fairy, cause them to undergo all sorts of misadventures.



Fairy Palace.

Our two heroes are descending the grand staircase of a splendid marble palace with a magnificent hall sur-



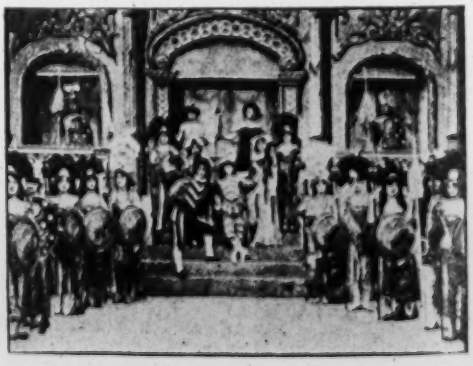
rounded with galleries and terraces. The fairies then come in, while the prince and Bettinet watch a lascivious dance by a pleiad of young fairies.

The Mysterious Oak.

The prince and Bettinet find them-

selves lost again in the forest. The prince sits down at the trunk of a tree, tired out, and Bettinet lies

down at the foot of an old oak-tree, when both of them soon fall asleep. benefactor. She causes a flowery sword to appear, which she hands to



the prince, telling him, that with this weapon, he will vanquish the greatest enemies.

The Fairy Grotto.

Guided by his new talisman, the prince reaches the grotto which protects the entrance to the castle.

Proceeding, they find themselves in the presence of two enormous winged dragons, which spit fire. The prince attacks them courageously with his enchanted sword, and immediately they vanish in smoke. The cave opens and they go in.

The Princess Awakes.

We find the castle and those who inhabit it asleep, just as we left them at the third scene. They have all kept the same positions and have been asleep for one hundred years.

Our two heroes arrive. The prince goes to kneel beside the young princess, who raises herself, and all the Court get up at the same time, as if they had only waited for this signal to awake out of their sleep.

Fairyland—End.

The queen of the fairies comes in and blesses the union of the young

lovers, whom she has never ceased to protect.

WILLIAM TELL

Length,
475 feet.

William Tell's
Heroism.
The Plot.
The Apple.

Price,
$52.25.

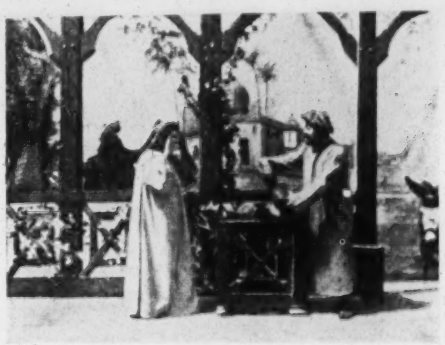
Death of Gessler.
The Swiss Cheer
Their Liberator.

Alibaba and the Forty Thieves

A Fairy story from the Arabian Nights in twelve scenes.

LENGTH, 625 FEET PRICE, $68.75

The Treasure Grotto.
Sesame, come open.
At the residence of Alibaba.
The robbers' treasure.
Ballet.
Cassim's end.

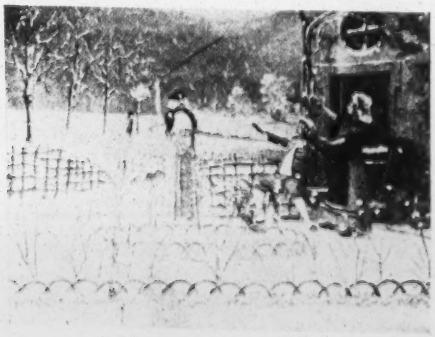


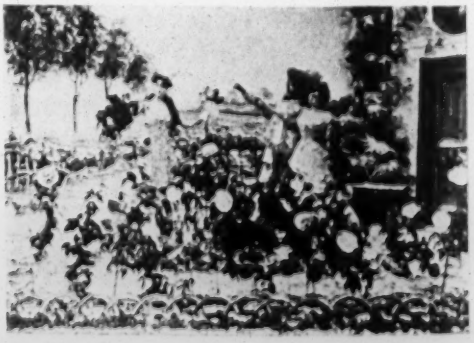
The false oil merchants.
The slave's devotion.
A festival at Alibaba's residence.
Dance.
Death of the chief of the thieves.
Alibaba's triumph.

The Fairy of the Spring

180 FEET $19.80

This picture shows us the country in the winter time. It snows heavily and everything looks sad. A poor peasant waits anxiously for her husband, who has gone to fetch some wood. He comes back and they deplore their fate. If they had only a child. The good fairy "Spring," who has heard their prayers, appears and changes everything to sunshine and flowers. The two people themselves are richly dressed, and the fairy causes the flowers to gather in their hands. The flowers then are changed into a pretty baby, which she gives to the couple.





LITTLE TOM THUMB

COPYRIGHT 1903

LENGTH, 835 FEET **PRICE, $91.85**

The Poor Woodsman.

The seven children of the poor woodsman form a dejected group around their hearthstone. The young-

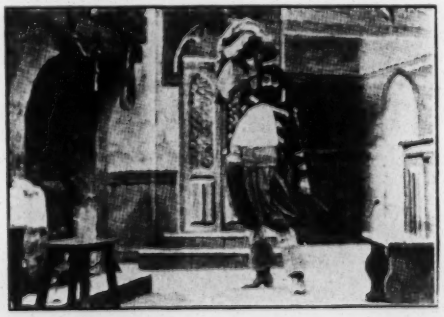
est, the hero of our story, raises two empty wooden bowls from the table and thus demonstrates that the cupboard is bare. The father and mother come in and after the children are sent to bed, discuss some means of providing for them; they cannot bear the sight of the little ones starv-

ing before their eyes, so decide to lose them in the dark forest. Tom Thumb in the meantime has hidden himself under the table and overhears what is to befall him and his brothers.

Lost in the Forest.

Early the next morning the woodsman and his wife conduct their family to the gloomy woods. Tom Thumb dropping crumbs along the way, hoping by this means to retrace his step. While the children are gathering faggots the parents steal away unobserved. As soon as the

brothers discover that they are left alone, our hero climbs a tree in order to command a wider view, but can see nothing of them. The breadcrumbs do not serve their purpose, for the birds have devoured them, so the children wander in vain through the dense woods.



The Ogre's House.

As night falls Tom Thumb perceives a light, and on following it they come to a large house, which is the home of a dreadful Ogre. His kind-hearted wife hides the seven boys in a large chest, just before her husband's return. But soon the Ogre smells the fresh meat and discovering their hiding place, pulls Tom

Thumb from his retreat; then thrusts him back to reserve the feast for the next day.

Tom Thumb's Ruse.

The Ogre's seven daughters, each wearing her crown, are seen safely to bed by their mother. After they fall asleep the woodsman's children troop in and occupy the other large bed. Tom Thumb has the brilliant

idea of changing his cap and those of his companions in misfortune for the crowns of the Ogre's daughters. As soon as this is accomplished the drunken Ogre staggers in and, spying the heads with the caps, cuts them off with a single blow. When the Ogre disappears the children escape from the house.

Taking Away the Boots.

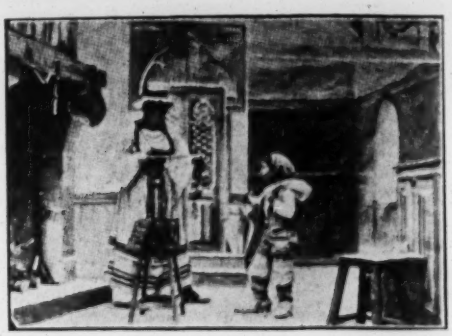
The Ogre dons his seven-league boots and pursues the fugitives. At last becoming fatigued, he falls asleep near the entrance of a cave where the children are hiding.

With much difficulty Tom Thumb draws the boots from the Ogre's feet, and sending the other children home, returns to the Ogre's house.

The Ogre awakens, but is helpless without his boots, as the stones cut his bare feet.

Tom Thumb Rewarded.

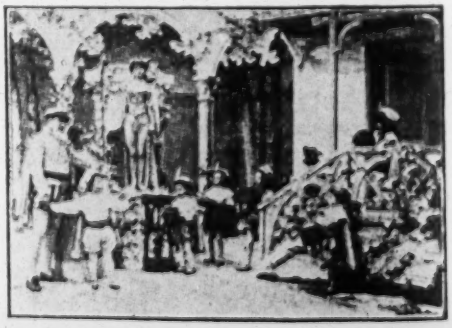
Tom Thumb, aided by the Ogre's magic bots, reaches his destination.



The wife is in tears over the fate of her daughters, but when Tom Thumb represents that her husband is captured by brigands, she gives him a bag of money and jewels for the Ogre's ransom, and a talisman which shall invoke a fairy at his command.

Tom Thumb's Return.

Tom Thumb returns to his parents



shortly after his brothers' arrival, and after a joyful family reunion presents his gifts to his mother.

By means of the talisman he summons the good fairy, who transforms the hut into a palace and bestows boundless wealth and happiness upon the humble family.

PUSS IN BOOTS

COPYRIGHT 1903

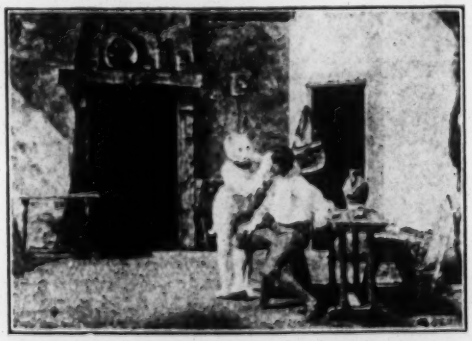
LENGTH, 590 FEET **PRICE, $64.90**

An old miller, feeling that his end is near, assembles his three sons to divide his property among them.

He leaves his mill to the oldest, his land and property to the second, and when his youngest son enters he has nothing to give him any more but the old, purring cat. After this the old man dies.

Having left her master, the cat goes in the forest, where a lot of young rabbits are frolicking. She suddenly appears in the midst of them, provided with a bag, and seizes one, which she puts in the bag and carries it away.

The cat then runs to the King's palace, where she offers the rabbit to the King as a present of his master,



The youngest son, despaired for having been so badly served, mourns over his sad lot, when the cat, getting suddenly taller, caresses and comforts him, telling him that she is in a position to procure him a fortune and honors.. She asks him to dress her, and begs him to give her a pair of boots, hat and a wallet.

Marquis of Carabas. She asks her master to go to the bank of the river, take his clothes off and throw himself in the river, pretending to be drowning, at the very moment when the King's coach is passing by, wherein the King with the Princess is taking a ride. The miller's son jumps into the water. The coach

stops, the King alights, followed by the Princess, and orders the servants to help the young man. The Princess, seeing the charming young man, falls in love with him. The King invites him to get into the coach, and the three ride towards the palace.

The cat, in the meantime, went to the corn fields, where country men and women are harvesting. She asks the reapers to tell the King when his coach passes by that all these fields

are the property of the Marquis of Carabas. If they do not tell so they will be minced in pie-meat.

The King's coach appears; he asks whose fields these are. They belong to the Marquis of Carabas, answer the countrymen.

While the King is reviewing the Marquis of Carabas' estate, the cat goes to the Ogre's Castle, asking him if it is true that he can assume any form he likes. The Ogre, to show his cleverness, changes himself immediately into a roaring lion. The cat admires this, but says she does not believe that he can ma .e himself into one of the smallest animals, and asks him to transform himself into a rat, which the Ogre does. The cat immediately catches the rat and eats her up.

The cat then goes to the dining room, where the servants are preparing a great dinner for the Ogre and tells them that they are released, and that the castle and everything in it belongs now to the Marquis of Carabas. Soon after this the King and Princess enter, followed by their court. The young miller's son, who has been informed by the cat of the situation, does the honor of his house to his royal guests.

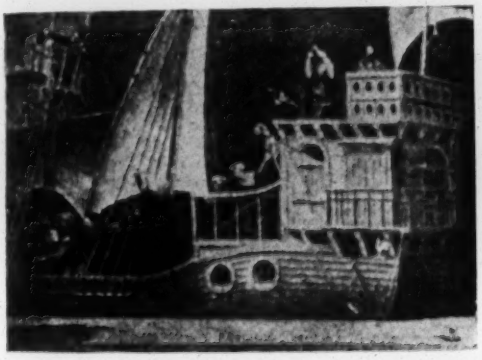
Christopher Columbus

Discovered America, October 12th, 1492.

LENGTH, 920 FEET **PRICE, $101.20**

Mutiny on Sea.

The ships have left the Spanish coasts long ago. The crew is striking. Christopher Columbus is bravely standing on the second platform facing the crew menacing him; a dagger in hand he forces the pilot to stay at the helm.



The admiral, unable to maintain the fury of his mutined crew, is nearly overpowered, when the lookout, frantically waves his bonnet, and cries out "LAND."

Landing in America.

Some Indians are standing on the shore, wondering at the ship coming towards them. On landing Christopher Columbus goes ashore with a few sailors and hoists the King's banner.

Triumphal Entry Into Barcelona.

Barcelona is all in joy. Triumphal arches everywhere. The crowd has invaded the street to see the return of Columbus. When Columbus, riding a beautiful horse, appears, the people welcome the triumpher.

Reception at the Spanish Court.

Ferdinand VII and Isabella the Catholic, surrounded by all the Lords, are impatiently awaiting the arrival of the great admiral.

He comes in and kneels before the King. But the King makes him sit down next to him.

Disgrace of Christopher Columbus.

The Monks and the Inquisition,

then most powerful in Spain, are jealous of Christopher Columbus' popularity, which they have decided to ruin. They give advice to the King as to his conduct, and this religious monarch, who does not dare to go against the Church's will, abandons Columbus to his enemies.

Christopher Columbus in Prison.

The Inquisition has taken Columbus and thrown him in prison. The jailers open the gates and the King, surrounded by monks, come to see his prisoner. Columbus begs his grace, but the monks are wide awake and the King withdraws furtively.

Apotheosis.

In honor of the fourth centenary of Columbus, all nations united to celebrate the glory of the great navigator, salute with their flags the statue of the hero.

NAPOLEON BONAPARTE

Historical Scene in Two Acts

LENGTH, 1400 FEET **PRICE, $154**

First Act—Consulate.

At school in Brienne.
On the bridge of Arcole.
The campaign in Egypt.
Passage of the St. Bernard Pass.
Garden party in Malmaison.

Second Act—Empire.

The Coronation.
The battle of Austerlitz.
Soldier sleeping during watch.
The burning of Moscow.
Waterloo.
The Emperor's death.

THE GREATEST HIT

THE COUNTERFEITERS

Caught by the U. S. Secret Service Officers

Absolutely the Most Exciting and Sensational Film ever shown. A Grim Stern Chase which brings down the House.

LENGTH, 700 FEET - - PRICE, $77

UNCLE TOM'S CABIN

COPYRIGHTED

IN LIFE MOTION PICTURES

ABRAHAM LINCOLN

S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE MACHINES, FILMS, SLIDES AND STEREOPTICONS

21 South 8th Street, Philadelphia, Pa., U. S. A.

III. 2-'06. IV. 8-'06.

LIFE of an AMERICAN SOLDIER

Thrilling from Start to Finish. A Patriotic Hit.

LENGTH, 600 FEET PRICE, $66.00

A DOG LOST, STRAYED or STOLEN

One continuous loud scream. More than 100 dogs in the chase

LENGTH, 225 FEET PRICE, $24.75

THE COUNTERFEITERS

Absolutely the Most Exciting and Sensational Film

LENGTH, 700 FEET PRICE, $77.00

"Meet Me at the Fountain"

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

Bold Bank Robbery

The Most Sensational Film Ever Made

LENGTH, 600 FEET PRICE, $66.00

Great Train Robbery

The Best Money Maker Yet

LENGTH, 600 FEET PRICE, $66.00

The Kidnapped Child

The Wildest, Fastest and Funniest Chase

LENGTH, 300 FEET PRICE, $33.00

HIGHWAY ROBBERY

Most Sensational Production in 36 Life Motion Tableaux

LENGTH, 750 FEET PRICE, $82.50

ALL FILMS ARE COPYRIGHTED

UNCLE TOM'S CABIN

HARRIET BEECHER STOWE'S
FAMOUS STORY

in Life Motion Pictures

COPYRIGHTED BY S. LUBIN

Length, 700 feet. **Price, $77.**

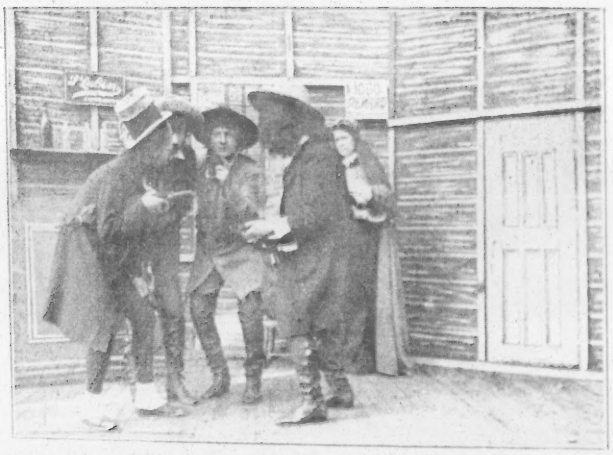
One of the prettiest stories ever written is that of UNCLE TOM'S CABIN, by Harriet Beecher Stowe, which has been read and re-read by thousands with keen delight. No story ever appealed to the masses as this one, and it is safe to predict that it will never grow old. Numerous Companies are continually on the road dramatizing this story of slavery days, and they meet with enthusiasm everywhere. The book containing the complete story is one that will be found in every library in and out of the public schools, which proves that public sentiment has decided that it is one of the popular and instructive novels, especially in the hands of the younger element.

SYNOPSIS.

The Picture starts with a scene on a plantation in Kentucky, about ten miles from the Ohio River. George Shelby, owner of the plantation and a large number of slaves, owing to business difficulties, is forced to sell some of his slaves to a slave trader named Haley. Among Shelby's slaves is a faithful old negro called "Uncle Tom," whom Haley took a fancy to. After a great deal of persuasion, Haley induced Shelby to part with him. While the deal is on, a little octoroon boy runs by; Haley makes an offer for him, which Shelby accepts. Eliza Harris, the mother of the child, whose husband had run away a few months before, overheard the conversation between Haley and Shelby and at once determines to save her child at any cost.

UNCLE TOM'S CABIN AND ELIZA'S PLEA WITH UNCLE TOM TO RUN AWAY.

Uncle Tom's home. Eliza Harris hastily appears with her little boy and taps on the cabin window. Aunt Cloe appears at the window with a large white night-cap and inquires what is the matter. The door opens and Aunt Cloe comes out, followed by Uncle Tom in his shirt sleeves holding a tallow candle. Eliza informs him of the sale of himself and her boy to the slave traders, and tells him that she has decided to run away. She tries to induce Tom to accompany her, but he decides to stay and take the consequences. Eliza kneels, asking Tom to offer up a prayer. Then taking her child, she departs.

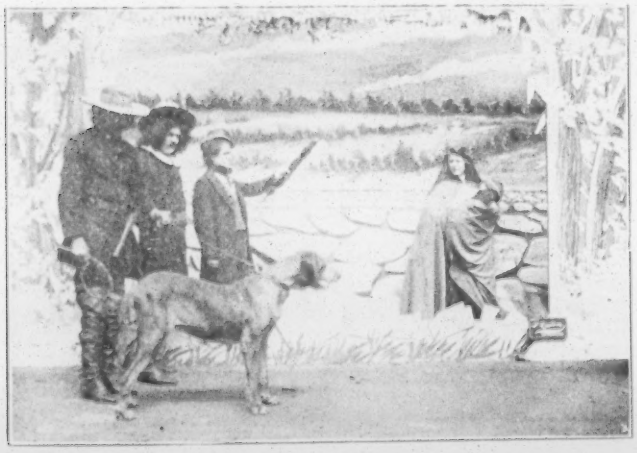


PHINEAS OUTWITS THE SLAVE TRADERS.

A large room in a tavern by the river side. Phineas Fletcher, a plantation owner, enters, and looking out of the window, discovers that the river is full of floating ice. He laments that he cannot cross to see a Quaker maiden on the Ohio side, whom he is in love with and who refused to marry him unless he becomes a Quaker. At this moment Eliza and her child enter almost exhausted. Eliza inquires of Phineas if there are any ferries running across the river that night. Phineas informs her that they have stopped running. Eliza says her child is very sick and that she is anxious to get on the other side of the river. Phineas answers that a man down the river is going to try to cross that night. He asks her to step into a side room and sit down and wait, telling her to order what she wants, and he will stand the damage. Marks enters. Phineas slaps him on the back and asks him who he is. Marks says: "I am a lawyer and my name is Marks."

ELIZA'S ESCAPE.

While they are drinking, Haley and Loker enter, and shaking hands with Marks, say that he is the very man they want to see. Haley tells Marks that he just bought a little boy from Shelby, that his mother, who had gotten wind of it had run away and that he had traced her to this very place. Haley asks Phineas if he had seen anything of them. Phineas instead answering the question tells them a story, at the same time taking the trio to one side of the room with their backs to the window. While they are in this position, Eliza peeps out of the door and Phineas motions her to escape out of the window. Just as she gets outside she makes a noise which attracts the attention of the slave traders. They try to follow her, but Phineas, pulling two large revolvers, holds them at bay.



ACROSS THE RIVER ON THE FLOATING ICE.

The river is full of floating ice. Eliza appears with her child almost exhausted. The slave traders with their dogs are in hot pursuit. She realizes that there is only one means of escape and that is to cross the river on the floating ice. This she determines to do. After offering up a prayer she hastily arises, seizes the child and, running to the bank, jumps on a cake of floating ice, just in time to escape the bloodhounds. While Marks and Haley attempt to follow her, Marks falls in the river and is pulled out with great difficulty by Haley and Loker, just as Eliza floats from view.

REUNION OF ELIZA AND GEORGE HARRIS.

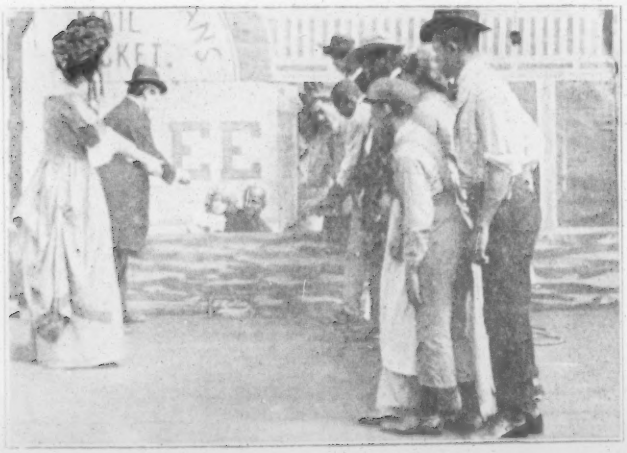
The home of Ruth the Quaker girl at the foot of the Rocky Pass. Ruth comes out, followed by Eliza and her child, who were conducted to Ruth's home by Phineas after their miraculous escape across the river. Ruth sent Phineas in search of George Harris, the husband of Eliza, telling him that she would never marry him until he found Harris. While Ruth is working at her spinning wheel and Eliza is playing with her child, Phineas enters with George Harris. The child runs to his father and there is joy all around. Phineas looking down the road, discovers that they have been followed by the slave traders. He quickly conducts Eliza, Harris and the child to a place of safety behind some huge rocks

THE QUAKER ASSISTS THE HARRISES TO ESCAPE.

Haley, Loker and Marks enter and inquire of Ruth if she has seen anything of the runaways. They search the place while Phineas appears from behind the large rock inquiring of them what they want. Marks informs him that he is an officer of the law and that he is looking for some runaway negroes. George Harris, who overheard the conversation, steps out of the house, telling them that he would not be taken alive. Haley and Loker determine to capture him, and while attempting to do so, a fight ensues in which Haley is shot and Harris, his wife and child escape.

THE ARRIVAL OF THE STEAMBOAT "ROBERT E. LEE."

A large number of negroes are seen dancing and shouting a welcome at "Robert E. Lee's" arrival. The deck hands are seen to throw a line ashore and when she is moored alongside the dock, the gang-plank is put ashore and the passengers are seen to disembark.



THE RESCUE OF EVA.

Eva, who has become greatly attached to Uncle Tom, whom she met on the boat while he was being taken to New Orleans to be sold, while bidding him good bye is pushed overboard by a crowd of passengers. Uncle Tom dives quickly to her rescue. A line is thrown from the dock and Tom and Eva are pulled to safety.

ST. CLAIR BUYS UNCLE TOM.

St. Clair, Eva's father, inquires for the owner of Uncle Tom. He makes him an offer to buy Uncle Tom. After some deliberation the sale is perfected. Eva, delighted, holds the hand of her rescuer and great attachment springs up from this moment between the child and Uncle Tom.

WELCOME HOME TO ST. CLAIR, EVA AND UNCLE TOM.

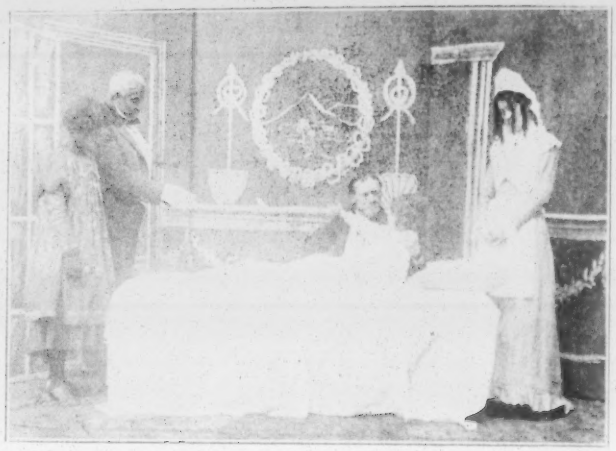
A beautiful garden, the home of St. Clair in the background. A large number of negroes are dancing joyously at the arrival of St. Clair, Eva and Uncle Tom, also Ophelia, an aunt of St. Clair's, who has come from the North to pay him a visit. St. Clair is greeted by his wife. He tells her of the rescue of Eva by Uncle Tom. Eva takes Tom by the hand and leads him to show him their beautiful home.

THE JUBILEE OF ST. CLAIR'S SLAVES.

Topsy appears and goes through a very funny dance, frightening Aunt Ophelia by her funny actions, greatly to the amusement of St. Clair. While going into the house, Topsy steals a ribbon from Aunt Ophelia's dress. The loss is soon discovered, as Topsy is found playing with the ribbon. Aunt Ophelia ends the scene by chastising Topsy.

EVA AND UNCLE TOM IN THE GARDEN.

Moonlight. Tom and Eva enter and sit on the rustic bench under a tree. Eva is reading a Bible and Tom explains to her the meanings. Eva becomes ill. Her father and Aunt Ophelia appear and Tom informs them of the fact. Kissing her good-night, St. Clair tells Tom to take Eva into the house. Aunt Ophelia reproves St. Clair for allowing Eva out in the night air.



EVA'S VISION.

Eva lies sick upon a couch with St. Clair and Aunt Opehlia by her side. Mrs. St. Clair enters and St. Clair tells her that Eva is dying. Eva points towards the sky, telling her father that she is going there.

DEATH OF EVA.

the cot, kneel in prayer. An angel appears, takes the spirit of Eva and flies heavenwards.

Eva falls back, dead. Uncle Tom and Topsy, who are standing at the foot of

ST. CLAIR DEFENDS UNCLE TOM.

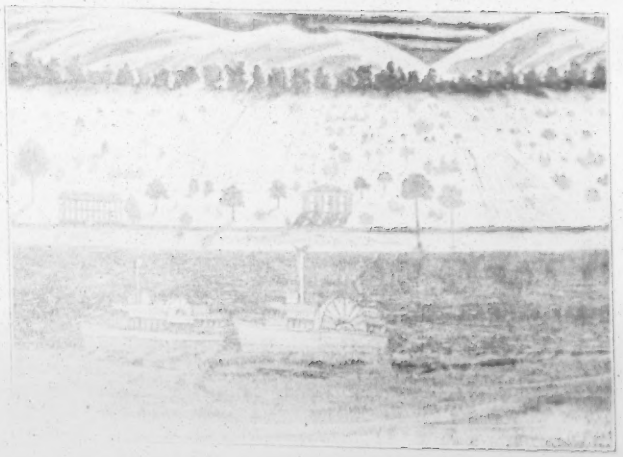
A bar room. Marks enters with a friend and sits at a table. St. Clair, who has been drinking heavily since the death of Eva, enters, followed by Uncle Tom, who entreats him not to drink any more. St. Clair orders a drink. Simon Legree, the owner of a large plantation up Snake River, enters and invites those present to have a drink. Marks and his friend quickly join him at the bar. Legree asks St. Clair to have a drink with him, but St. Clair answers, he does not drink with strangers. Legree becomes furious and joins Marks at the bar. He then offers a drink to Uncle Tom, who refuses. This increases Legree's anger and he throws the contents of the glass in Uncle Tom's face. St. Clair jumps up and quickly knocks Legree down.

DEATH OF ST. CLAIR.

Legree arises, draws a large knife from his belt and plunges it into St. Clair's heart. Marks and friend make a hasty exit, while Tom kneels beside St. Clair.

THE AUCTION OF ST. CLAIR'S SLAVES.

St. Clair's slaves singing, dancing, shooting crap, and otherwise enjoying themselves. The auctioneer appears, breaking up their merrymaking, and proceeds to open the sale. The first slave to be placed on the block is Adolph, the valet of the late St. Clair. Simon Legree, who is one of the bidders, steps up to Adolph, examines him and spits upon his shoes because they are blackened. The bidding is very lively. Adolph is finally knocked down to Marks, who offers seventy-five. The auctioneer informs Marks that the terms are cash. Marks hands him a dollar bill and asks for twenty-five cents change. The auctioneer is astonished, asking him if he expects to buy a slave for seventy-five cents. He cuts Marks with his whip, who then makes a hasty exit. The next slave to take the block is Emaline, a beautiful mulatto girl, who is knocked down to Legree. Uncle Tom is next put on the block. Legree steps to the front and informs the bidders that he is determined to buy Tom at any price. He offers $1200, which is finally accepted. Legree takes Tom and Emaline by the wrists, exclaiming, "Now you two belong to me." The two, kneeling, exclaim: "Then Heaven help us."



RACE BETWEEN THE ROBERT E. LEE AND NATCHEZ.

The [illegible] down the Mississippi River at a very high speed with black [illegible] their funnels. The "Lee" is gradually seen to be drawing [illegible] to the center of the scene, a terrific explosion take[illegible] the ship is seen sinking.

FLOGGING OF UNCLE TOM.

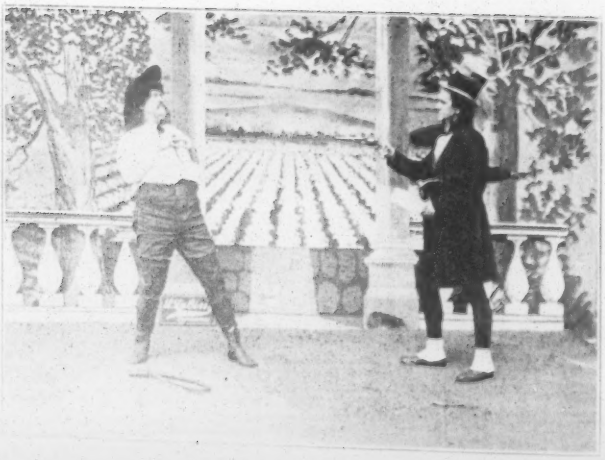
Simon Legree's plantation on Snake River. A large cotton field. Negroes picking cotton in the foreground. Uncle Tom is seen trying to keep up with the younger slaves, but is unable to do so. Cassy, a former mistress of Legree, is seen to help Uncle Tom every now and then, while the overseer's back is turned. Legree enters and discovers Cassy helping Uncle Tom. He warns her not to do so. He calls Emaline and asks her if she ever wore earrings. She answers "no." He then tells her that he has decided to take her out of the fields and make a lady of her. He also tells her to go to the house. She declines to do so, saying that she would rather work in the fields with the rest of the slaves. This enrages Legree, and he calls Tom, telling him that he has decided to promote him to be an overseer and to take his whip and flog Emaline, saying that he had seen enough of it to know how it was done. Tom takes the whip and as he raises it to strike Emaline, she kneels at his feet. Tom stops and throws the whip on the ground, refusing to whip her. Legree's anger increases. He calls two negroes, Sambo and Quimbo, telling them to tie Tom to the whipping post.

CASSY DEFENDS UNCLE TOM AND EMALINE.

The overseer is seen to whip Tom until he is interfered with by Cassy, who pulls the whip out of his hand. Legree interferes and Cassy draws back the whip as if to strike him.

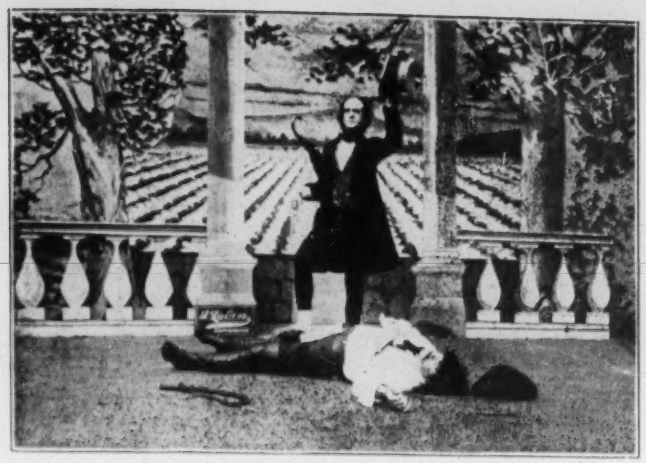
LEGREE MURDERS UNCLE TOM.

Legree's home. Legree is seen to be walking nervously up and down the veranda. He calls to Sambo to bring him a drink. After drinking heavily, he tells Sambo and Quimbo to bring Tom to him. He asks Tom if he knew the hiding place of Emaline and Cassy, who ran away the night before. Tom says he did but that he would not reveal it. Legree becomes furious and strikes Tom over the head with the butt of his whip, trying to kill him. Tom drops to the floor. He raises on his elbow and tells Legree that he forgives him. Legree strikes him again and calling Sambo and Quimbo, tells them to take Tom and throw him in the wood shed.



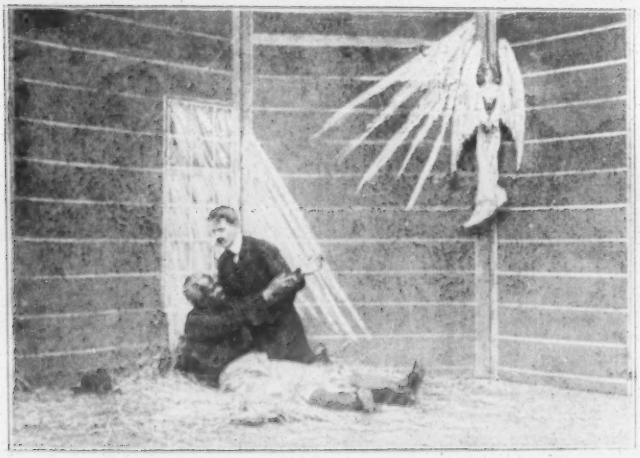
MARKS AVENGES THE DEATH OF ST. CLAIR AND UNCLE TOM.

George Shelby, Jr., a son of the former owner of Tom, inquires of Legree if he owns an old negro boy by the name of "Uncle Tom." Legree answers that he did and that he lay dying in the wood shed. Shelby tells him that if any harm has come to Tom he will force Legree to answer for it. Then he goes in search of Tom.



DEATH OF LEGREE.

Marks enters and informs Legree that he has a warrant for his arrest for the murder of St. Clair. Legree strikes with his whip at Marks. Marks dodges under Legree's arm, pulls a revolver and kills him. The death of St. Clair and Uncle Tom is avenged !



THE DEATH OF UNCLE TOM.

An old wood shed. Uncle Tom is lying on the floor. Cassy is seen to steal in, raise Uncle Tom's head, give him a drink of water and steal away again. George Shelby enters. Going over to Uncle Tom, he raises his head from the floor and asks him if he did not remember him, also saying that he had come to take Tom back home. Tom answers him that it is too late; he is dying, and pointing to the sky, says that he can see his heavenly home. A vision of Eva in Heaven appears on the wall of the shed and as it disappears Tom drops back dead. Shelby kneels by his side. A vision of *Abraham Lincoln* ends this most beautiful and impressing scene.

Length, 700 ft. **Price, $77.**

We would call your special attention

to the superior quality of our patented **FILMS.** Being made under our new and exclusive process, they are reinforced and hardened in the perforation and **cannot Peel, Scratch or Break.**

Every Film shipped by us is submitted to a most rigid inspection before it leaves the factory. They are put to a severe test by a practical person and we warrant them to be perfect in every detail.

We are always on the alert

for new subjects, having a force of men constantly on the road, prepared to photograph anything of interest, and you are thus kept in touch with up-to-date scenes and incidents.

We Manufacture

the world-renowned **Cineograph** with **Stereopticon Combined,** Films, Stereopticon Slides, grind the Lenses, in short, manufacture everything pertaining to Life Motion Machines.

To Avoid Errors

be careful to give full address, and to state line or Express Company by which shipment should be made.

Our Terms

are strictly **net** and **spot cash.**

If desired, we allow examination in the express office.

Goods forwarded C. O. D. only on receipt of one-half deposit accompanying the order.

Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

Any Information

relating to the **Cineograph** or **Films** will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods; therefore do not hesitate in making your wants known to us.

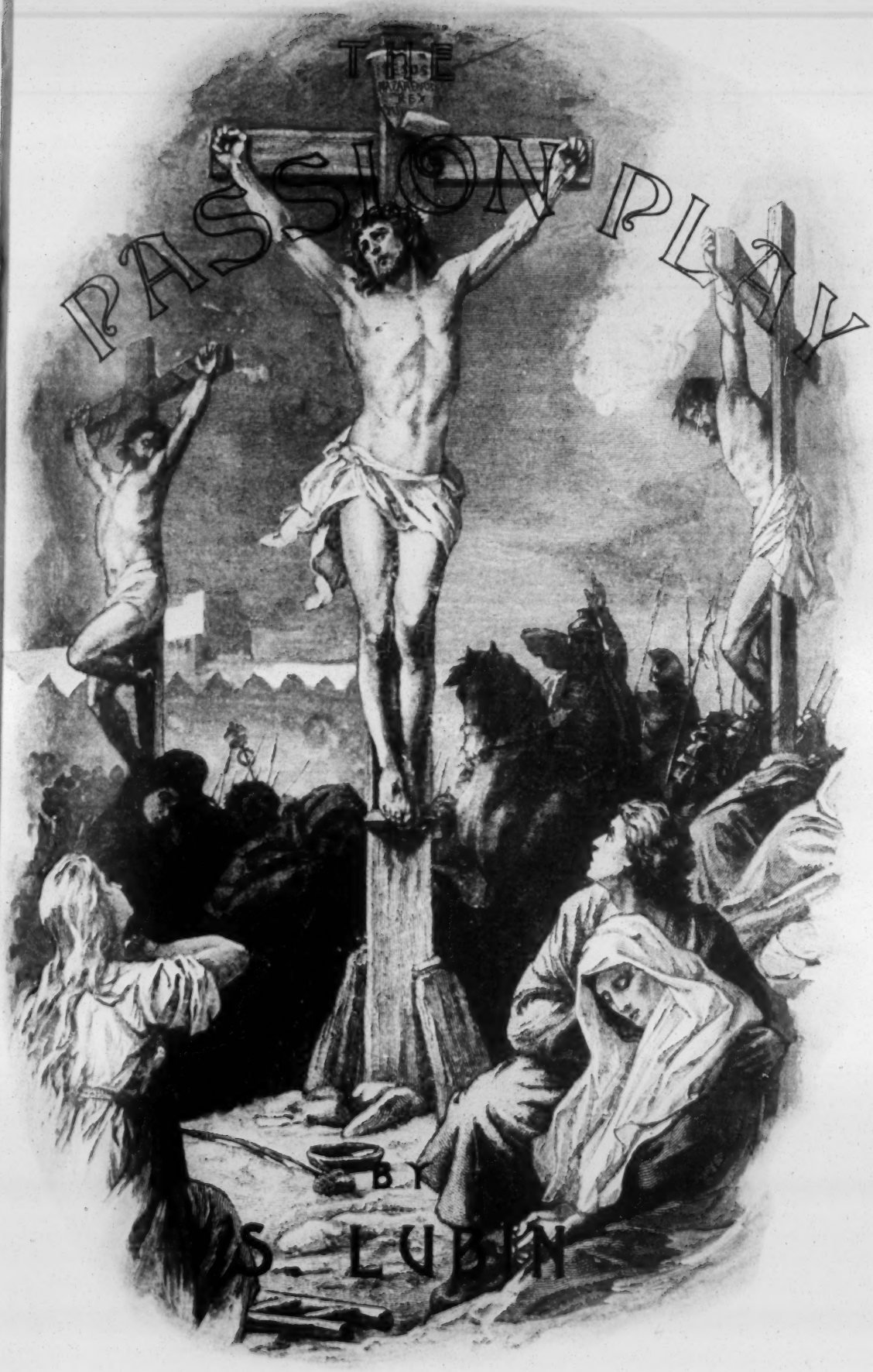
Send us your **permanent address** for Catalogues, etc.

S. LUBIN

Inventor and Manufacturer of

Life Motion Picture Machines, Films and Stereopticon Slides

21 South Eighth Street, Philadelphia, Pa., U. S. A.


THE
PASSION PLAY
BY
S. LUBIN

Made Exclusively By S. LUBIN, PHILADELPHIA, PA.

THE PASSION PLAY

(COPYRIGHTED)

Scenes and Incidents in the Life of Our Lord, JESUS CHRIST, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

WE would call your particular attention to the fact that **we have the only complete set of Passion Play Films.** There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. **Among our films are some that were heretofore considered impossible to produce. Each Film is a masterpiece.**

These films are most excellent subjects, and represent the highest point in the art of photography. They are suitable for either Church or Theatre entertainment, and, aside from their artistic qualities, interest and instruct all who see them, regardless of denomination.

The Passion Play Films have been produced at an expense of several thousand dollars, but in order to place them within the reach of all, we have decided to offer them at the extremely low price of **Eleven Cents per foot.**

The services of Prof. Alexis, of Oberammergau, were secured at an enormous outlay, to superintend and prepare the scenes enacted in the Passion Play, and the costumes worn by the different characters were expressly imported by us from different parts of the world in order to make the pictures as true to the Bible description as possible.

The Passion Play Films can be had in lengths of 50 feet and upwards to suit the purchaser. Anyone not prepared to purchase the complete set of Passion Play Films can give an excellent performance with eight or ten, and add a few from time to time until he is in possession of all.

We are prepared to sell Lectures of the Passion Play in quantity, and Exhibitors are thus enabled to offer them for sale to their audiences, who will preserve them as souvenirs. The Lecture was composed by Prof. S. Lubin.

We have about 100 Stereopticon slides of the Passion Play, sold at the rate of 25 cents each, plain, and 50 cents each colored.

By exhibiting these Films you will be in a position to make a small fortune, there being but a few on the road at the present time, any one of whom realizes as much as $100 per night.

S. LUBIN

21 SOUTH EIGHTH STREET

PHILADELPHIA, PA., U. S. A.

Made Exclusively By S. LUBIN, PHILADELPHIA, PA.

THE PASSION PLAY

COPYRIGHT BY S. LUBIN

Scenes and Incidents in the Life of Our Lord, Jesus Christ, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

1. **The Annunciation.**

Length, 80 feet. $8.80.

In this Film Mary is seen seated at a rough table in deep meditation. The angel appears at her side, coming slowly over with outstretched arms and announcing that she had "found favor with God" and that she should give birth to a son whom she should call "Jesus." After blessing Mary, the angel, with outstretched wings, slowly departs and Mary disappears within her humble abode.

2. **Shepherds Watching their Flocks by Night.**

Length, 105 feet. $11.55.

This scene represents the plains near the city and opens with the shepherds guarding their flocks, as the youthful David did a thousand years before. Suddenly the angel appears by their sides. Alarmed, they stand silent. The angel bids them dismiss their fears, telling them that the Messiah is born, and of the sign by which they shall recognize him. Suddenly a throng of celestial beings is grouped near by. Slowly the group withdraws and the Shepherds, guided by a star in the East, start for Bethlehem.

3. **The Birth of Christ.**

Length, 50 feet. $5.50.

Joseph and Mary are here seen at the rude manger within the stable. By their side stands the faithful ass. Mary is shown seated with the new-born babe, wrapped in swaddling clothes, in her arms. The three wise men from the East appear, worshipping the infant Jesus and offering gifts.

4. **Flight into Egypt.**

Length, 100 feet. $11.

Here we observe Joseph hurrying from the dominions of Herod while Jesus was still a babe, seeking refuge in Egypt, where fully a million of Jews then found a home. It will be noticed that as Mary, carrying the child Jesus, seats herself upon a rock on the road side, a vision of peaceful surroundings is manifest. As the vision disappears, Joseph is seen leading the way, pointing forward as they renew their journey.

5. **Massacre of the Innocents.**

Length, 90 feet. $9.90.

Herod's terrible vengeance is here shown. This particular scene shows a large number of people who had gathered together, outside of Bethlehem, hoping to flee from the wrath of the wicked king. In the foreground are seen mothers with their babes as the soldiers enter with drawn swords. One poor woman, whose infant is

slaughtered before her face, stands bewildered. As the cruel soldiers advance, they are seen hurriedly trying to escape from the spot.

6. Christ in the Carpenter Shop.

Length, 140 feet. $15.40.

Joseph is here seen at work, when Mary slowly comes down the side path leading to the exterior workshop. As she sits, unnoticed by Joseph, the child Jesus, then twelve years old, lightly follows after her, carrying a small cross, which He drops, and kneels at her feet. As she caresses Him, Joseph turns and takes the Child up and affectionately kisses Him. Mary and Jesus depart, and shortly after Joseph lays aside his implements and follows them.

7. Baptism of Jesus.

Length, 100 feet. $11.

In this scene John the Baptist, a strong, stern man, rugged in character and rude in dress, stands within the river Jordan, surrounded by numerous people. Christ appears in the distance and walks solemnly to John. John does not recognize Jesus at first. They walk together in the water, Jesus is sprinkled in baptism. Then there appears a recognition of Jesus. John falls upon his face before Him, and the throng does likewise. Jesus then comes up out of the water, and as all bow before Him, He prays fervently as the scene closes.

Herodias Pleads for John the Baptist's Head.

8. Salome's Dance Before Herod.

Death of John the Baptist.

Length, 85 feet. $9.35.

Salome, the beautiful daughter of Herodias, is here seen dancing before King Herod. At the right stands Herodias, who has sworn to achieve the death of John the Baptist for his rebuke of her incestuous marriage with Herod Antipas. The drunken monarch offers her whatsoever she may request. Her mother is seen instructing her to ask for the head of John the Baptist. The slave is seen bringing in the ghastly head of John, which Salome passes to her mother, who seizes it with delight and hideously laughs over the gory trophy.

9. Christ Tempted by the Devil.

Length, 105 feet. $11.55.

Jesus is shown here on the mount where, having gone to fast and pray, he appears at the beginning of the scene in prayer. Satan appears and with a diabolical look asks Jesus to fall down and worship him. Christ points upward, then turns to Satan and motions him to get hence. An animated dialogue ensues and Jesus triumphs over Satan, who turns and skulks away.

10. Jesus and the Woman of Samaria.

Length, 75 feet. $8.25.

The Woman of Samaria is here seen coming to the well to draw water. Seating herself on the edge of the well she looks around and beholds Jesus, who, after gazing on her for a moment, seats Himself

on the ground at her feet and converses with her, after which He departs.

11. **Christ in the Synagogue.**

Length, 125 feet. $13.75.

This picture shows the interior of the Synagogue and the congregation entering and taking their respective places. Jesus enters and discourses the word of God with them, behooving them to be righteous and to serve their Master. He leaves them awe-struck with his wonderful sermon.

12. **Christ and Disciples Plucking Corn.**

Length, 50 feet. $5.50.

This picture shows the disciples in the midst of a large field of corn, each of whom is plucking and eating. The animation is perfect, and the movement of each of the disciples is shown in true representation. Jesus is seen to enter the field. He crosses in front of the disciples and raises both arms to Heaven.

13. **Christ Calling Zaccheus from the Tree.**

Length, 125 feet. $13.75.

In this scene the multitude is watching Christ, who appears, with His Disciples, on the road to Jericho. Zaccheus, a very small man, tries to look over the heads of the people and finding it impossible, climbs into the branches of a tree. Christ sees him and asks him to come down. Zaccheus does so, and crosses to Jesus. After the animated dialogue between Jesus and Zaccheus, Jesus takes his arm, and, followed by the disciples, they pass on.

14. **Christ Feeding the Multitude.**

Length, 180 feet. $19.80.

In this scene a great throng of people—men, women and children—is discovered sitting upon a plain. Christ comes from the far end of the scene, passing through the multitude as all reverentially rise. The disciples bring out five loaves and two fishes. Christ motions all to be seated. Then, blessing the food, He sends the disciples among the multitude, and all eat. The scene closes with the disciples gathering up the remains in large baskets.

15. **Suffer Little Children to Come Unto Me.**

Length, 140 feet. $15.40.

A large multitude is here shown as Jesus and His disciples pass by. In the foreground of the scene are numerous women and children, and, as Christ passes them, He halts and takes the little ones up and blesses them. As Jesus passes from the scene the multitude is following Him with animated reverence.

16. **Christ Healing the Sick.**

Length, 125 feet. $13.75.

As Christ comes upon this scene He is surrounded by a large multitude of people. There appears before Him a man hobbling upon a

crutch. He appeals to Jesus, who at once blesses him, and the man throws away his crutch. Immediately there comes to Jesus a blind man. Christ reaches down, takes a bit of earth, spits upon it and places it upon the man's eyes. Animated dialogue ensues and the man, seeing, walks away.

17. **Raising of Lazarus.**

Length, 125 feet. $13.75.

The tomb of Lazarus is seen here, with Martha and Mary, surrounded by relatives and friends, who are mourning the death of Lazarus. The group is apart from the sepulchre as Jesus and His disciples are seen passing by. Mary and Martha beseech Jesus to restore Lazarus to life. Christ is seen crossing to the tomb, and by a motion to two of His disciples the sepulchre is opened and Jesus bids Lazarus to "come forth." Lazarus is seen to rise up from the tomb and come forth in his winding sheet.

18. **The Transfiguration.**

Length, 125 feet. $13.75.

This picture is wonderfully life-like. Christ is seen coming upon the mount, with James, Peter and John, who lie down as Christ engages in prayer. The vision of Moses and Elijah is seen as the disciples awake. They fall upon their faces as the vision disappears. Christ lays His hands upon them and they go off, followed by the other disciples, who are apart from Jesus and likewise resting upon the earth.

19. **The Messiah's Entry Into Jerusalem.**

Length, 110 feet. $12.10.

Christ is here seen entering into Jerusalem. As He rides between the files of soldiers guarding the city entrance He is followed by His disciples and a multitude of people of all ages who are waving palms and crying "Hosanna." Passing under one of the great archways leading to the city, where a Messianic demonstration was about to be made, a large number of people have joined the procession now seen passing on toward the scene of action.

20. **The Last Supper.**

Length, 280 feet. $30.80.

Christ is here seen at the table, with the disciples seated right and left. Before continuing with the supper, Christ washes the feet of His disciples. Rising from feet-washing, He resumes His place at the table and the supper proceeds. The animation throughout this picture is symbolical and the effect is particularly sublime.

21. **Agony in the Garden.**

Length, 75 feet. $8.25.

Jesus appears, and kneeling at the foot of a large rock, He prays for the sins of the world. An angel suddenly appears in the background and attracted by the holy light He turns and beholds it. After gazing on each other the angel disappears, Jesus resumes His prayer and finally goes on His way.

22. **Judas' Betrayal and the Messiah's Arrest.**

Length, 60 feet. $6.60.

Christ is here seen in the foreground with His disciples apart from Him, excepting three who lie upon the ground near Him as He prays. Judas is seen to look about among the trees and then stride forward and kiss Jesus. Malchus, at the head of a guard of soldiers, orders two of them to advance. Jesus is seized. He surrenders and is dragged away, followed by His disciples.

23. **Christ Before the Two High Priests.**

Length, 115 feet. $12.65.

Caiaphas, the high priest then in office, and a fellow priest are here seen in animated dialogue as Jesus is led before them for condemnation. The rabble beseech the high priests to condemn Jesus, who stands meek and lowly. The priests are seen to order Jesus taken before Pilate, whereupon Christ is dragged off.

24. **Christ Before King Herod.**

Length, 150 feet. $16.50.

In this picture you see a servant of Herod approach his throne, and after some conversation Herod orders Christ to be brought before him. His accusers give evidence, and on the strength of this Christ is ordered to appear before Pilate.

25. **Christ Before Pilate and the Condemnation.**

Length, 140 feet. $15.40.

Pilate is seen here, as the picture opens, seated upon his throne. Christ, still in the hands of the infuriated mob, is dragged before this hater of the Jewish leaders, who would, if possible, release Him. The action here shows that Pilate unwillingly sentences Jesus. He washes his hands, saying: "I am innocent of the blood of this righteous man; see ye to it." The populace then revile Jesus, crown Him with thorns and array Him in "gorgeous apparel." He is dragged off for the crucifixion.

26. **Carrying the Cross.**

Length, 85 feet. $9.35.

This scene exhibits the infuriated cortege on the way to the place of crucifixion. Simon of Cyrene, who has assisted Jesus in bearing the cross, is compelled to leave the entire burden to Christ. Jesus, weary and suffering from loss of blood, staggers and falls under the burden.

27. **The Crucifixion.**

Length, 200 feet. $22.

Jesus is rudely reviled by the excited Romans, and is seized and laid upon the cross, where He is nailed, hands and feet, to the rough timber, ready to raise it in Crucifixion. The cross is then raised, and Christ is seen between the other crosses, upon which are hanging the two thieves who were placed there before the Saviour had arrived. Jesus is seen writhing in agony as the cruel soldiers pierce His side with spears, and place the sponge filled with hyssop to His mouth. In the end the revilers are startled by the cry: "My God, my God!

why hast Thou forsaken me?" Then, with a look of forgiveness, He said: "It is finished," and the end came.

28. Taken Down From the Cross.

Length, 130 feet. $14.30.

This is a very effective scene. The opening shows Jesus as He hangs on the cross in death. Mary, the mother of Jesus, and Mary Magdalene, are discovered weeping at the foot of the cross. Joseph of Arimathea and Nicodemus, who have obtained permission to inter the remains, are seen to enter and take down the body of Jesus and carefully wrap it in a white sheet for burial. The rough crown of thorns is taken from the head and the two women kneel and weep, as the cortege prepares to depart.

29. Placing Jesus in the Tomb.

Length, 100 feet. $11.

At the opening of this scene the tomb is discovered, and immediately there enters Nicodemus, followed by Joseph and the mourning women. The men are carefully carrying the body of our Saviour and as they enter the tomb, Mary, the mother of Jesus, faints and falls into the arms of Mary Magdalene. Joseph and Nicodemus, having placed Him inside the tomb, are seen coming out, and immediately the great stone is rolled before the sepulchre, and, weeping, they depart, leaving Him therein.

30. The Resurrection.

Length, 150 feet. $16.50.

The tomb is here seen with the great stone rolled away. Outside are two soldiers who have been guarding the body of Jesus. Near the door stand two angels with outstretched wings, invisible to the guards. Mary Magdalene is seen approaching the tomb. She discovers that the body of Jesus has been carried away and beckons to Peter and John, who come to the tomb, and stand looking therein. The angels disappear and Mary sees Jesus standing by and mistakes Him for the gardener. Christ is recognized and they all fall upon their faces and worship Him.

31. The Ascension.

Length, 140 feet. $15.40.

Jesus is here seen leading His disciples out to Mount Olivet, over against Bethany. There He stops. The disciples gather about Him. Every ear is listening, every eye is on Him. Stretching forth His hands, He blesses those whom He has loved until the end, and while He is blessing them He suddenly disappears from the earth, and a cloud receives Him out of their sight. As He disappears there stand beside them two men clothed in white and a loud voice cries: "Amen. Come, Lord Jesus." The entrance into Heaven, as shown in this subject, is remarkably interesting.

THE PASSION PLAY COMPLETE

LENGTH, 3,660 FEET **PRICE, $402.60**

LECTURE

OF

The Passion Play

Composed by S. LUBIN.....
Inventor and Manufacturer of

Lubin's New Improved Cineograph
and Stereopticon Combined

Passion Play Films

FILMS OF THE SPANISH-AMERICAN WAR
ON SEA AND LAND

STEREOPTICON SLIDES
Of Illustrated Songs and Lectures

...Send for...
Illustrated Catalogues

S. LUBIN

Manufacturing
...Optician

21 South Eighth Street

PHILADELPHIA, PA., U. S. A.

PASSION PLAY FILMS

(COPYRIGHTED)

BY exhibiting these Films you will be in a position to make a small fortune, there being but three or four on the road at the present time, any one of whom realize as much as $400 per night.

We would call the particular attention of the public in general to the fact that we have the only complete set of Passion Play Films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life Motion Pictures, so complete in detail. Among those of our set are some that were heretofore considered impossible to produce. Each Film is a masterpiece.

These Films are most excellent subjects and represent the highest point in the art of photography. They are suitable for either Church or Theatre entertainment, and, aside from their artistic qualities, amuse and instruct all who see them.

The Passion Play Films have been produced at an expense of several thousand dollars, but in order to place them within the reach of all, we have decided to offer them at the extremely low price of Eleven dollars for 50 feet; Twenty dollars for 100 feet, etc.

The services of Prof. Alexis, of Oberammergau, were secured at an enormous outlay, to superintend and prepare the scenes enacted in the Passion Play, and the costumes worn by the different characters were expressly imported by us from all parts of the world in order to make the pictures as true to the Bible description as possible.

The Passion Play Films can be had in lengths of 50 feet and upwards to suit the purchaser.

Lectures are furnished with the Passion Play, and if you purchase the entire set of Films you can give a performance in any Church or Theatre to last at least two hours.

We are prepared to sell Lectures of the Passion Play in quantity, and Exhibitors are thus enabled to offer them for sale to their audiences, who will preserve them as souvenirs. The Lecture was composed by Mr. Lubin.

Anyone not prepared to purchase the complete set of Passion Play Films can give an excellent performance with ten or fifteen, and add a few from time to time until they are in possession of all.

...Introduction...

A BRIEF, clear and vivid narrative of the birth, life, sufferings and death of our Lord Jesus Christ is here presented under the title of THE PASSION PLAY, which has not alone proven beneficial to the young in Bible classes, but has served to impress on the minds of all who are interested a better and clearer knowledge of Holy Scripture.

On the map of the world Palestine occupies but a very small space, from Dan to Beersheba being scarcely more than 130 to 140 miles, and only about 20 miles from Dan to Tyre; it is less than 30 miles from the Sea of Galilee to the Bay of Accho, and only about 50 miles from the mouth of the Jordan to the Mediterranean Sea—yet this narrow strip of country surpasses in interest any other portion of the earth.

It is here that Christ was born, where he lived, suffered and died, finally triumphing over the flesh, the world and the devil. In the time of Jesus the Jews were scattered over all the known parts of the world, the number outside of Palestine far exceeding that within it. At this time the Temple of Jerusalem was the centre of their religious life, and they flocked from all quarters annually to take part in the festivities then in vogue.

Herod the Great died shortly after the birth of Christ, and a division of the kingdom took place, Judea falling to the lot of Archelaus, and Galilee to Herod Antipas, a base and incestuous ruler. Pontius Pilate, by whom Jesus was sentenced to death, was the fifth ruler of Judea, who, as representative of the emperor, had unlimited authority over his subjects. Urged by Herodias, the infamous wife of Herod, Herod usurped the title of King of Rome, and about nine years after the crucifixion of Christ, he was banished and finally died in exile.

It had been prophesied by Micah that the Messiah should be born in Bethlehem, and through a pagan monarch this prophecy was fulfilled. Mary, the mother of Jesus, resided in Nazareth, and the birth of the child was near at hand.

The Emperor Cæsar Augustus had ordered a census to be taken throughout his dominions for the purpose of future taxation. As descendants of the family of David, Joseph and Mary were compelled to journey to Bethlehem, the ancient seat of David's family. They found the city overcrowded, and after the tiresome journey of about threescore miles over a rocky road, with Mary seated on the sturdy little ass, and Joseph faithfully leading it, they finally arrived at their destination.

Being unable to find quarters in any of the inns or houses, they were obliged to take up their abode in a common stable, where, during the lonely hours of the night, without female assistance, Mary gave birth to Jesus, the Greater Son of the great David's royal line, and with her own hands wrapped the child in swaddling clothes and laid it beside her in the manger, and the three—Mary, Jesus and Joseph—thus passed the night among cattle and beasts of burden. As had been ordered by the angel to Mary, the child was named Jesus—being the Greek form of the Hebrew "Joshua," meaning Saviour. This was done eight days after birth, a custom at that time among the Jews. About a month later the child was presented at the Temple, and Joseph and Mary returned with Jesus to Bethlehem, where, had not an event occurred to threaten the life of Jesus, it is highly probable that Joseph would have settled there instead of returning to Nazareth.

In order that the beautiful story of the life of Jesus be better understood, and surroundings located, a brief description of Palestine in the time of our Lord will be given and map shown and described.

The lecturer will now show map of Palestine with Stereopticon slide, pointing out principal cities and points of interest, before showing the first Life Motion Picture, The Annunciation.

The Annunciation

One day there appeared to Mary an angel who announced that she had "found favor with God," and that she should give birth to a son, who should be called Jesus.

The angel found Mary seated at a rough table in her home at Nazareth, and said: "He will be great and will be called the Son of the Most High." Mary slowly raised her head as the angel continued: "*The Lord will give unto him the throne of his father David.*" Thus speaking, the angel vanished, and Mary believed the words that had been spoken to her.

Some months later a similar announcement was made to Joseph concerning Mary; and the spiritual character of the Messiah's mission was thus stated: "*And she shall bring forth a son, and thou shalt call his name Jesus, for it is he that shall save his people from their sins.*"

Six months prior to this time, the Angel Gabriel had carried a similar message to Zacharias concerning his wife Elizabeth, who bore a son, afterward called John the Baptist.

Shepherds Watching Their Flocks

Near Bethlehem, in Judea, were many shepherds, whose occupation of guarding sheep was an honored one at this time. Here was the birthplace of the youth David, a thousand years before, where he had watched his flocks. It was at this place also where Benjamin was born and where Rachel died. It was here that Ruth gleaned and won the admiration of the wealthy Boaz, her future husband, and where Naomi lived.

The present name by which Bethlehem is known is *Beit-Lahm*, with a probable population of three thousand souls.

On the eventful night, at the hour of the birth of Jesus, as the shepherds watched their flocks, an angel suddenly appeared at their sides, and all around them there shone a strange and glorious light.

Trembling with fear, they received the sign by which they should recognize the babe and the place where he lay. Hastily they left their flocks and went in quest of the Lamb of God. They visited neither mansion nor inn, but remembering the words of the angel: "*Ye shall find a babe wrapped in swaddling clothes, and lying in a manger,*" they sought only in the stables of Bethlehem.

The Birth of Jesus

A few months before the birth of Jesus, Mary having learned from the angel that her kinswoman Elizabeth was soon to become a mother, journeyed from Galilee to Judea and spent three months amid the hills south of Jerusalem. Her beautiful hymn found in the first chapter of Luke was composed there during this period.

When she found her way back to Nazareth, it was shortly thereafter necessary to return to the same locality from whence she had come, where, alone, and away from the noise of the world, she gave birth to the divine descendent of David the Mighty and Solomon the Magnificent.

Flight into Egypt

Hastening as rapidly as she could from the dominions of Herod, with his wife and the child, Joseph reached the land where Abraham fled from Canaan, and where Joseph of old was carried captive because of the jealously of his brothers, and also where the Israelites were in bondage, until led forth by Moses, which land became now the asylum of the infant Saviour. The land of bondage had now become the land of refuge. There were more than a million Jews then in Egypt, and warm hearts welcomed this family from Judea, until called out by God to take the Saviour of Israel back to Canaan, saying: "Arise and take the young child and his mother, and go into the land of Israel, for they are dead that sought the young child's life." But for this divine command, it is possible that Joseph might have remained permanently in Egypt.

Massacre of the Innocents

Herod the Great was an old and a wicked king. He was as jealous as he was cruel, and having heard that Jesus was born King of the Jews, he immediately adopted means to accomplish the child's death.

The eastern portion of Palestine in the time of our Lord was the home of the purest paganism then known. The birth of such a Jewish potentate would naturally affect Herod, and he sent wise men to Bethlehem that they might seek out the child and bring it to him—apparently for a good purpose, but practically to murder it. The eastern star guided them to the house of Joseph, "and they came unto the house and saw the young child with Mary, his mother, and they fell down and worshiped him."

God then warned them in a dream that they should not return to Herod. Joseph, learning of the intention of Herod, fled into Egypt with Mary and her child, and Herod, balked by his hirelings and not knowing of the flight, ordered that every male child under two years of age within the village of Bethlehem should be slaughtered. While other mothers were wailing over the dead bodies of their children Mary was far away on her journey into Egypt, with the child Jesus in her arms.

Christ in the Carpenter Shop

Jesus was twelve years of age at this time. One day, Joseph was engaged in his workshop at his trade, that of a carpenter. Mary slowly entered and seated herself in deep meditation, unnoticed by him.

Shortly after, Jesus followed with quick boyish steps, dragging a cross. He laid it at her feet, and kneeling by her side received the tender caresses of his mother, and Joseph turning from his work, raised the child tenderly and kissed him. With a light heart, Mary left the shop, followed by Jesus.

Joseph, with a look toward heaven, ceased his work and shortly after followed the mother and son.

Baptism of Jesus

On the west of the Dead Sea was then known as the wilderness of Judea.

About the year 26 A.D., a rugged, austere and roughly dressed man appeared in that section as a preacher whose argument was, *"Repent ye, for the kingdom of heaven is at hand."* This was John, the son of Elizabeth and Zacharias, whose birth, thirty years before, had been announced by the Angel Gabriel, and was known as John the Baptist. This message of John had reached the ear of Jesus in his Galilean home and he hastened to the Jordan to seek baptism. In his sinless nature, there could be no response to the call, *"Repent ye,"* but nevertheless he sought baptism at John's hand. We are led to believe that John did not know who Jesus was when he applied to him for baptism. Though kindred through their mothers, we have no authority that they had ever met before, except as little children before the death of Elizabeth.

When at the baptism, John recognized Christ, the Holy Spirit came down in dove-like form and a voice out of the heavens said: *"This is my beloved Son, in whom I am well pleased."*

Death of John the Baptist

While Jesus and the twelve were hastening the work of the kingdom, John the Baptist was imprisoned in the fortress of Machaerus, the victim of the fear of Herod and the spite of Herodias, consequent of the rebuke of John for her incestuous marriage with Herod Antipas. She waited an opportunity to accomplish his death. Herod was one day surrounded by a number of his friends, and at the feast Salome, the beautiful daughter of his wife, danced before him, while he, in a state of intoxication, watched her. In his tipsy generosity, he promised that she should have whatever she should demand. Her mother immediately ordered her to ask for the head of John the Baptist, which savage demand was granted; and if tradition is correct, Herodias seized the bloody trophy and spat upon it, mutilating the tongue and wildly, laughingly exulting at the success of her demand.

Christ Tempted by the Devil

Three times was Christ tempted by the devil, and each time did he triumph over his adversary. The first was the Bread Temptation, when Satan sneeringly said: "If thou art the Son of God, command that these stones become bread." Jesus answered: *"It is written, man shall not live by bread alone, but by every word that proceedeth out of the mouth of God."*

The second temptation was in the Temple, where Satan, in that subtle insinuation, addressed Christ: "If thou art the Son of God, cast thyself down, for it is written, he shall give his angels charge of thee." Jesus with a firm glance at his enemy said: *"Again it is written, Thou shalt not tempt the Lord thy God."* A second time the daring temper was foiled by the Son of Man.

The third and last time the demon tempted our Saviour was in the

wilderness. It is known as the World Kingdom Temptation, where Satan no longer attempts to create a doubt in the mind of Jesus, but offers him great gain and a greater kingdom. "All these things," said Satan, "will I give thee, if thou wilt fall down and worship me." The sublime duel here ended as Jesus replied: *"Get thee hence, Satan, for it is written, Thou shalt worship the Lord thy God and him only shalt thou serve."*

Disciples Plucking Corn

The disciples were hungry one day, as they passed through the fields of corn, and Jesus, finding them plucking and eating thereof, was rebuked by certain Pharisees who saw the act, because it was on the Sabbath.

According to their absurd laws, the plucking of the ears of corn was equivalent to reaping, and therefore these acts were included in the list of prohibited labor.

When they remonstrated with Jesus, he reminded them that David, in an hour of great need, ate the shewbread contrary to law, and that the priests, though they served in the Temple on the Sabbath, were blameless.

Christ Calling Zaccheus from the Tree

As Jesus journeyed toward Jericho, and was about entering the city, which was one of his last resting places before reaching Jerusalem, he was followed by great crowds of people. Among the number was a small man named Zaccheus, who, before Jesus reached the vicinity where he was, endeavored to look over the heads of the people, but could not see the Lord and he climbed up a tree. As Christ passed, he turned to Zaccheus and said: "Zaccheus, make haste and come down, for to-day I must abide at thy house."

Zaccheus was chief among the publicans of Jericho, and had become rich by that extortion which was so common with men of his class. The sinful man had no idea that salvation was so nigh or that he even would be noticed by the Great Rabbi. He had asked no grace, but his heart beat with joy as he descended the tree and joined his Lord and Master. He had not found satisfaction with money getting, and though he was hated by the people as a tax gatherer, he declared to Jesus that he would give half of his goods to the poor, and furthermore, where there had been extortion, he would restore fourfold. Jesus declared that salvation had that day come to the house of Zaccheus, "for the Son of Man came to seek and to save that which was lost."

Christ Feeding the Multitude

The multitudes that followed Jesus having brought with them no provisions for such a journey, as the day advanced, became hungry.

The disciples' store of food consisted of five barley loaves and two fishes. It was impossible to purchase food, and as Christ passed among the multitude, they beseeched that he provide them with something to eat. He said to his disciples: "Make the people sit down." The command was obeyed, and soon upon the green, thick grass the multitude to the number of five thousand were seated. A strange scene and a strange preparation for a feast!

Jesus took the five loaves and blessed them and handed them to his disciples, who distributed them among the five thousand and all did eat and all were filled. And when the feast was over, from the fragments that remained each of the disciples filled a willow basket full.

Christ Blesses Little Children

When children were brought to Jesus for his blessing his quick sympathy was touched, and when the disciples would have sent the mothers away disappointed he rebuked them with the words: "Suffer little children to come unto me and forbid them not, for such is the kingdom of heaven."

Passing along toward Jericho, Jesus was beset by a multitude of people. They brought him children, from babes in their mothers' arms to those of various ages. Jesus halted by the wayside, and taking them in his arms blessed them, and as he passed along the multitude followed after him.

Christ Healing the Sick

When Jesus arrived in the region of Decapolis, he was sought out by the multitudes having around them the lame, blind, dumb, maimed, and many otherwise afflicted. They had heard of his great powers and believed that he was indeed a miracle worker. Among the large number of unfortunates was a man who walked with great difficulty by the aid of a crutch, and also one who had not the use of his eyes for many years. Jesus, raising his hands in prayer, commanded the former to cast away his staff, which he did, and walked away as though he had never been maimed. To the latter he stooped to the ground and taking a piece of clay, spat upon it and placing it upon his eyes immediately restored to him his sight.

Lazarus Raised from the Dead

While Jesus was teaching in Perea, he learned that Lazarus, a man whom he loved, had died in Bethany of Judea. Christ, having journeyed away from Jerusalem because the Jews had sought to stone him, told his disciples that he had had special reason for returning to Bethlehem. He therefore hastened to the house of Martha, where he found a great number of the friends of the family who had come from Jerusalem to mourn with Martha and Mary, the sisters of Lazarus.

On arriving, Jesus commanded that the stone which covered the tomb be removed. Martha expressed the fear that corruption had already begun in the body, but Jesus advanced to the tomb and there wept. After offering up a prayer, he said in a low voice: "*Lazarus, come forth; Lazarus, come forth.*" Lazarus immediately arose, and Jesus commanded that his grave clothes be removed and that he go forth.

The Transfiguration

Jesus and his disciples had come near Hermon and he had partially made known to them his approaching death. His followers remained afar off, while he took with him Peter, James and John, and descended to a spur of the mountain, where he prayed.

His weary disciples fell asleep. As Jesus prayed, there appeared before him Moses the lawgiver and Elijah the prophet. They talked of the coming death of Christ at Jerusalem. The three sleeping disciples, suddenly awaking, beheld with amazement the vision and fell on their faces. When they arose, it had vanished, and they beheld Jesus alone, who bid them rise and follow him.

Entry of Jesus into Jerusalem

Word had reached Jerusalem that a Messianic demonstration was about to be made in the city, and great numbers hurried out to meet the procession. At their coming, excitement grew great, and the multitude of men, women and children carried palms, and cried, "Hosanna!" filling the air with shouts that swelled like unto a swift and mighty tide. There were Pharisees in the throng and some of these, shocked by a demonstration which offered Jesus Messianic honors, said to him, "Master, rebuke thy disciples." Whereupon he replied, "*If these shall hold their peace, the stones will cry out.*" Chagrined and defeated, the Pharisees said among themselves, "Behold how ye prevail nothing, lo the world is gone out after him."

The Last Supper

About the middle of the afternoon, as it is supposed, Jesus and his disciples came into Jerusalem and made their way to the place where the paschal supper had been provided. Judas was in the company, and the twelve took their places around the table, with Judas holding one of the chief seats of honor. During the supper, Jesus, while washing the feet of his disciples, taught them once more the lesson of which their recent contention showed their great need. Rising from the feet washing, Christ resumed his place at the table, and the supper proceeded. As he reseated himself, he said: "*One of you shall betray me.*" The disciples, confounded, asked, "Is it I?" Is it I?" and Judas, turning fully around to Jesus, asked, "Lord, is it I?"

Not long after, as we find recorded in John, the traitor left the table. We also learn from the same authority that remorse, suicide and perdition were the fruits of his treachery.

The prayer of Jesus terminating the festivities, as recorded in the seventeenth chapter of St. John, is one of love and compassion, and was in the form of an after blessing, when they arose from the table and followed Jesus into the garden of Gethsemane.

The Betrayal of Jesus

During the afternoon of Thursday of the Passion week, Jesus and his disciples made their way to the supper room, where, rising from the feet washing, they resumed their places at the table. Too troubled at length to conceal his anguish, Jesus said, "*One of you shall betray me.*" Surprised and confounded each one inquired, "Lord is it I?" Shortly after, Judas Iscariot received the thirty pieces of silver to betray his Master. The next day Jesus went away and prayed, taking with him Peter, James and John, who, while watching, fell asleep, leaving Jesus in prayer apart from the others.

Judas then strode up to Jesus and kissed him. This was the signal of identification. Malchus, a servant of the high priest, notified the Roman soldiers, who immediately arrested Jesus. Meekly leading the way and followed by his disciples, he was taken to the palace of Annas, ex-high priest and father-in-law of Caiaphas, the high priest then in office.

Christ Before the Two High Priests

Christ was taken before Annas and Caiaphas, the high priests then in office. Though nothing could be done legally for his condemnation at this meeting, various charges were made by many witnesses, who, for malice or pay, sought to destroy him. Christ stood lowly and meek before the priests, who mocked him and listened with interest to the false testimony. Then Caiaphas turning to Jesus adjured him to solemnly answer whether he was the Messiah. Every eye was turned on the prisoner as he answered, "*I am.*" This was enough. Then followed a scandalous scene, when he was hurried away for condemnation before Pilate.

Christ Before King Herod

Jesus was sent to Herod, who just at this time was at Jerusalem to attend the feast. Herod was Tetrarch of Galilee, in which province was Nazareth, the early home of Jesus, and the idea may have been to honor Herod with the personal condemnation of Christ. This attention from Pilate, with whom some time previously we learn that he had quarreled, pleased Herod, and he ordered Jesus brought before him. He had heard much of the miracles and teachings of this carpenter's son, and now he would put them to the test. He seated himself in regal splendor upon the judicial throne, and Christ was brought before him. Meek and submissive the prisoner stood, as they reviled and mocked him, and Herod, who, like many others, believed Christ to be guilty of mockery, he was sent back to Pilate.

Christ Before Pilate

Early in the morning the Sanhedrin met, but not having the authority to condemn him, they put the case in the hands of the Roman emperor. When they brought Jesus before Pilate, they said: "We find this man perverting our nation and forbidding to give tribute to Cæsar, and saying that he himself is Christ, a king. Pilate disliked the Jewish leaders, and he was reluctant, through the pleading of his wife, to condemn Jesus; but he was met with such a storm of demands, accusations and threats that he did so, saying: "I am innocent of the blood of this righteous man; see ye to it!" Upon this they jeered Jesus, wrapped him in gay robes, placed a crown of thorns upon his head and cried, "Behold the man!" They shouted, "Crucify him." And they dragged him forth from the presence of Pilate to the place of crucifixion.

Carrying the Cross

On the way to Calvary, Simon of Cyrene bore the cross of Jesus, who, weak from recent labors, sufferings and loss of blood, could scarcely carry himself to the place of execution; and yet only five days before he had triumphantly entered Jerusalem, followed by thousands who hailed him with royal honors and joyous shouts of hosanna.

The Crucifixion

At Calvary the rude cross was placed upon the ground and the body of Jesus stretched out upon it. Instantly he was nailed to the rough planks, and the cross with its suffering burden was rapidly raised to its place. The torture of the nails piercing hands and feet was excruciating, and Jesus cried out: "*Father, forgive them, for they know not what they do.*" Six other times he spoke before he died; and to the two thieves who were writhing at each side of him, and who repented and called upon the name of Jesus, he said: "*Verily I say unto you, to-day shalt thou be with me in paradise.*" At three o'clock he cried: "*My God, my God, why hast thou forsaken me?*" Shortly after, he cried: "*Father, into thy hands I commend my spirit,*" and the end came.

Taking Down the Body of Jesus

From noon until three o'clock the earth had been shrouded in darkness, and at his death all Jerusalem was shaken by an earthquake so severe that the rocks were rent asunder. That night, Joseph of Arimathea, aided by Nicodemus, having obtained permission to bury the body, came and took it down from the cross. Reverently they removed the crown of thorns and tenderly they bore the mutilated body of our Saviour from the spot, and wrapped it in fine linen. Mary had remained at the cross since the cruel crucifixion, and now with Martha and Mary Magdalene she followed the sad cortege to the tomb.

Placing Jesus in the Tomb

Near to the place of crucifixion there had been carved from a solid rock a tomb where Joseph and Nicodemus had specially arranged to lay the body of Jesus. Followed by Mary, Martha and Mary Magdalene, they bore the corpse to the tomb.

As they carried the body inside the sepulchre, Mary fell fainting at the feet of her beloved companions. The great stone was rolled before the door of the tomb, after which the official seal of Rome was placed upon it by the Jews, who feared that the disciples would steal the body and then declare that Jesus had risen from the dead, as he had foretold that he would do.

The Resurrection

When Joseph and Nicodemus laid Jesus in the tomb, they did not expect that he would rise from the dead. When Mary Magdalene therefore visited the tomb and discovered that the great stone had been rolled away and that the sepulchre was empty, she called to Peter and John, who straightway came and who also found the tomb empty. As Mary stood weeping, believing that the body of Jesus had been carried away, she saw before her a man whom she supposed to be the gardener. "Woman," said he, "why weepest thou?" "Sir," she answered, "if thou hast borne him hence, tell me where thou has laid him." Simultaneously she recognized in him her Lord who had spoken. "Raboni," she cried, and fell down before Jesus.

The Ascension

For forty days after his resurrection Jesus remained on the earth and then ascended to heaven and sat at the right hand of his Father. During these forty days he showed himself alive to many persons. At his last appearance to his disciples he led them out to Mount Olivet, to a point over against Bethany. There he stopped, and they all gathered round about him. Every ear was hearkened to his words as he spent the last moments with them in earnest conversation. Stretching forth his hands, he blessed them as there appeared in their midst two men clad in white apparel. While yet blessing his disciples, he arose from out of their sight, as a low voice was heard saying: "Ye men of Galileee, why stand ye looking unto heaven? This Jesus which was received up from you into heaven shall so come in like manner as ye beheld him going into heaven."

[THE FOLLOWING DESCRIPTION OF EACH SUBJECT SHOULD BE COMMITTED TO MEMORY AND RECITED IN THE DARK WHILE MOVING PICTURES ARE BEING EXHIBITED.]

---

1. THE ANNUNCIATION—In this Film Mary is seen seated at a rough table in deep meditation. The angel appears at her side, coming slowly over with outstretched arms and announcing that she had "found favor with God" and that she should give birth to a son whom she should name "Jesus." After blessing Mary, the angel, with outstretched wings, slowly departs and Mary disappears within her humble residence.

2. SHEPHERDS WATCHING THEIR FLOCKS BY NIGHT—This scene represents the plains near the city and opens with the shepherds guarding their flocks, as the youthful David did a thousand years before. Suddenly the angel appears by their side. Alarmed, they stand silent. The angel bids them dismiss their fears, telling them that the Messiah is born, and of the sign by which they shall recognize him. Suddenly a throng of celestial beings are grouped near by. Slowly the group withdraws and the shepherds, guided by a star in the east, start for Bethlehem as the scene closes.

3. THE BIRTH OF CHRIST—Joseph and Mary are here seen at the rude manger within the stable. By their side stands the faithful ass. Mary is shown seated with the new-born babe, wrapped in swaddling clothes, in her arms. The three wise men from the East appear worshiping the infant Jesus and offering gifts.

4. FLIGHT INTO EGYPT—Here we observe Joseph hurrying from the dominions of Herod while Jesus was still a babe, seeking refuge in Egypt, where fully a million of Jews then found a home. It will be noticed that as Mary, carrying the child Jesus, seats herself upon a rock, on the roadside, a vision of peaceful surroundings is manifest. As the vision disappears, Joseph is seen leading the way with the ass, pointing forward as they renew their journey.

5. MASSACRE OF THE INNOCENTS—Herod's terrible vengeance is here shown. This particular scene shows a large number of people who had gathered together, outside of Bethlehem, hoping to flee from the wrath of the wicked king. In the foreground are seen mothers with their babes as the soldiers enter with drawn swords. One poor woman whose infant is slaughtered before her face, as though petrified, stands bewildered. As the cruel soldiers advance, they are all seen hurriedly escaping from the spot.

6. CHRIST IN THE CARPENTER SHOP—Joseph is here seen at work, when Mary slowly comes down the side path leading to the exterior workshop. As she sits, unnoticed by Joseph, the child Jesus, then twelve years old, lightly follows after her, carrying a small cross which he drops and kneels at her feet. As she caresses him, Joseph turns and takes the child up and affectionately kisses him. Mary and Jesus depart, and shortly after Joseph lays aside his implements and follows them.

7. BAPTISM OF JESUS—In this scene John the Baptist, a strong, stern man, rugged in character and rude in dress, stands apart from the river Jordan, surrounded by numerous people. Christ appears in the distance and walks solemnly to John. John does not recognize Jesus at first. They walk together to the water. Jesus is buried in baptism. Then there appears a recognition of Jesus. John falls upon his face before him, and the throng do likewise. Jesus then comes up out of the water, and as all bow before him, he prays, fervently, as the scene closes.

8. HERODIAS PLEADS FOR JOHN THE BAPTIST'S HEAD—SALOME'S DANCE BEFORE HEROD—DEATH OF JOHN THE BAPTIST—Salome, the beautiful daughter of Herodias, is here seen dancing before King Herod. At the right stands Herodias, who has sworn to achieve the death of John the Baptist for his rebuke of her incestuous marriage to Herod Antipas. The drunken monarch offers her whatsoever she may request. Her mother is seen instructing her to ask for the head of John the Baptist brought in on a charger. The slave is seen bringing in the ghastly head of John, which Salome passes to her mother, who seizes it with delight and hideously laughs over the gory trophy.

9. CHRIST TEMPTED BY THE DEVIL—Jesus is shown here on the mount, where, having gone to fast and pray, he appears, at the beginning of the scene, in prayer. Satan appears and with a diabolical look asks Jesus to fall down and worship him. Christ points upwards, then turns to Satan and motions him to get hence. An animated dialogue ensues and Jesus triumphs over Satan, who turns and skulks away.

10. CHRIST AND DISCIPLES PLUCKING CORN—This picture shows the disciples in the midst of a large field of corn, each of whom is plucking and eating. The animation is perfect, and the movement of each of the disciples is shown in true representation. Jesus is seen to enter the field. He crosses in front of the disciples and raises both arms to heaven, which is seen in the foreground, making a most striking tableau.

11. CHRIST CALLING ZACCHEUS FROM THE TREE—In this scene the multitude is watching Christ, who appears, with his disciples, on the road to Jericho. Zaccheus, a very small man, tries to look over the heads of the people, and finding it impossible, climbs into the branches of a tree. Christ sees him and asks him to come down. Zaccheus does so and crosses to Jesus. After the animated dialogue between Christ and Zaccheus, Jesus takes his arm and, followed by the disciples, passes on.

12. CHRIST FEEDING THE MULTITUDE—In this scene a great throng of people—men, women and children—is discovered seated upon a plain. Christ comes from the far end of the scene, passing through the multitude as all reverentially rise. The disciples bring out five loaves and two fishes. Christ motions all to be seated. Then, blessing the food, he sends the disciples among the multitude, and all eat. The scene closes with the disciples gathering up the remains in large baskets.

13. SUFFER LITTLE CHILDREN TO COME UNTO ME—A large multitude is here shown as Jesus and his disciples pass by. In the foreground of the scene are numerous women and children, and as Christ passes them he halts and takes the little ones up and blesses them. As Jesus passes from the scene, the multitude is shown following him with animated reverence, showing the entire multitude in motion.

14. CHRIST HEALING THE SICK—As Christ comes upon this scene, he is surrounded with a large multitude of people. There appears before him a man hobbling upon a crutch. He appeals to Jesus, who at once blesses him, and the man throws away his crutch. Immediately there comes to Jesus a blind man. Christ reaches down, takes a bit of earth, spits upon it, and places it upon the man's eyes. Animated dialogue ensues, and the man, seeing, walks away.

15. RAISING OF LAZARUS—The tomb of Lazarus is seen here, with Martha and Mary Magdalene, surrounded by relatives and friends, who are mourning the death of Lazarus. The group is apart from the sepulchre as Jesus and his disciples are seen passing by. Mary and Martha, with animated dialogue, beseech Jesus to restore Lazarus to life. Christ is seen crossing to the tomb, and by a motion to two of the disciples, the sepulchre is opened and Jesus bids Lazarus to "come forth." Lazarus is seen to rise up from the tomb and come forth in his winding sheet.

16. THE TRANSFIGURATION—This picture is wonderfully lifelike. Christ is seen coming upon the mount with Peter, James and John, who lie down as Christ engages in prayer. The vision of Moses and Elijah is seen as the disciples awake. They fall upon their faces as the vision disappears. Christ lays his hands upon them and they go off, followed by the other disciples who are apart from Jesus and likewise resting upon the earth.

17. THE MESSIAH'S ENTRY INTO JERUSALEM—Christ is here seen entering into Jerusalem. As he rides between the files of soldiers guarding the city entrance, he is followed by his disciples and a multitude of people of all ages, who are waving palms and crying, "Hosanna." Passing under one of the great archways leading to the city, where a Messianic demonstration was about to be made, a large number of people have joined the procession now seen passing on toward the scene of action.

18. THE LAST SUPPER—Christ is here seen at the table, with the disciples seated right and left. Before continuing with the supper, Christ washes the feet of his disciples. Rising from feet washing, he resumes his place at the table and the supper proceeds. The animation throughout this picture is symbolical and the effect is particularly sublime.

19. **JUDAS' BETRAYAL AND THE MESSIAH'S ARREST**—Christ is here seen in the foreground with his disciples apart from him, excepting three who lie upon the ground near him as he prays. Judas is seen to look about among the trees and then stride forward and kiss Jesus. Malchus, at the head of a guard of soldiers, orders two of them to advance. Jesus is seized. He surrenders and is dragged away, followed by his disciples.

20. **CHRIST BEFORE THE TWO HIGH PRIESTS**—Caiaphas, the high priest then in office, and a fellow priest are here seen in animated dialogue as Jesus is led before them for condemnation. The rabble beseech the high priests to condemn Jesus, who stands meek and lowly. The priests are seen to order Jesus taken before Pilate. A scene of disgraceful conduct toward Jesus here ensues and Christ is dragged off before Pilate.

21. **CHRIST BEFORE KING HEROD**—In this picture you see a servant of Herod approach his throne, and after some conversation Herod orders Christ to be brought before him. His accusers give evidence, and on the strength of this Christ is ordered to appear before Pilate.

22. **CHRIST BEFORE PILATE AND THE CONDEMNATION**—Pilate is seen here, as the picture opens, seated upon his throne. Christ, still in the hands of the infuriated mob, is dragged before this hater of the Jewish leaders, who would, if possible, release him. The action here shows that Pilate unwillingly sentences Jesus. He washes his hands, saying: "I am innocent of the blood of this righteous man; see ye to it!" The populace then revile Jesus, crown him with thorns and array him in "gorgeous apparel." He is dragged off for the crucifixion.

23. **CARRYING THE CROSS**—This scene exhibits the infuriated cortege on the way to the place of crucifixion. Simon of Cyrene, who has assisted Jesus in bearing the cross, is compelled to leave the entire burden to Christ. Jesus, weary and suffering from loss of blood, staggers and falls under the burden. He is rudely reviled by the excited Jews and is seized and laid upon the cross, where he is nailed, hands and feet, to the rough timber, ready to raise it in crucifixion.

24. **THE CRUCIFIXION**—The cross has been raised, and in this scene Christ is discovered between the other two crosses, upon which are hanging the two thieves who were placed there before the Saviour had arrived. Jesus is seen writhing in agony as the cruel soldiers pierce his side with spears, and place the sponge filled with hyssop to his mouth. In the end the revilers are startled with the cry: "My God, my God! why hast thou forsaken me?" Then, with a look of forgiveness, he said, "It is finished," and the end came.

25. **TAKING DOWN FROM THE CROSS**—This is a very effective scene. The opening shows Jesus as he hangs to the cross in death. Mary, the mother of Jesus, and Mary Magdalene are discovered weeping at the foot of the cross. Joseph of Arimathea and Nicodemus, who have obtained permission to inter the remains, are seen to enter and take down the body of Jesus and carefully wrap it in a white sheet for burial. The rough crown of thorns is taken from the head and the two women kneel and weep as the cortege prepares to depart.

26. **PLACING JESUS IN THE TOMB**—At the opening of this scene, the tomb is discovered, and immediately there enters Nicodemus followed by Joseph and the mourning women. The men are carefully carrying the body of our Saviour, and, as they enter the tomb, Mary, the mother of Jesus, faints and falls in the arms of Mary Magdalene. Joseph and Nicodemus, having placed him inside the tomb, are seen coming out, and immediately the great stone is rolled before the sepulchre, and, weeping, they depart, leaving him therein.

27. **THE RESURRECTION**—The tomb is here seen as with the great stone rolled away. Outside are two soldiers who have been guarding the body of Jesus. Near the door stand two angels, with outstretched wings, invisible to the guards. Mary Magdalene is seen approaching the tomb. She discovers that the body of Jesus has been carried away and beckons to Peter and John, who come to the tomb and stand looking therein. The angels disappear, and Mary sees Jesus standing by and mistakes him for the gardener. Christ is recognized, and they all fall upon their faces and worship him.

28. **THE ASCENSION**—Jesus is seen leading his disciples out to Mount Olivet, over against Bethany. There he stops. The disciples gather about him. Every ear is listening, every eye is on him. Stretching forth his hands, he blesses these whom he has loved unto the end, and while he is blessing them, he rises slowly from the earth, and a cloud receives him out of their sight. As he disappears, there stand beside them two men, clothed in white, and a loud voice cries: "Amen. Come, Lord Jesus."

...Important Notice...

WE would call your special attention to the superior quality of our FILMS, in that, under our **new and exclusive process, they cannot peel, scratch or break.**

We have in our employ two expert film makers, one of whom was formerly in the employ of Thomas A. Edison, and the other with Lumiere, of Lyons, France.

We are always on the alert for new subjects, having a force of men constantly on the road, prepared at one hour's notice to photograph anything of interest, and you are thus kept in touch with up-to-date scenes and incidents.

We manufacture the world-renowned **Cineograph** and **Stereopticon combined**, Films, Stereopticon Slides, grind the Lenses, in short, everything pertaining to Life Motion Machines. Read the testimonials in our Catalogues.

Yours truly,

S. LUBIN

[COPY]

RIVERSIDE MANSION
WISSAHICKON, PA.
RICHARD PATTERSON
PROPRIETOR

Philadelphia, June 1st, 1898.

MR. S. LUBIN,

No. 21 South Eighth Street.

DEAR SIR:

Please send me those three films I ordered when I was down at your place. I made a big hit here. The machine is running to-night to perfection, and the films stand the open air wonderful. My exhibition pleases the people more so than the band, as Mr. Patterson said to me to-night. If it was not for your machine and life-moving pictures we would not be able to keep the people here as late in the evening as we do. The band don't seem to hold them at all after you have shut down.

Yours truly,

RIVERSIDE EXHIBITION CO.

Chas. Sutherland
Mgr.

FILMS FILMS FILMS

OF THE

SPANISH-AMERICAN WAR,

ON SEA AND LAND

Hundreds of Subjects to Choose From. Write for Samples

STEREOPTICON SLIDES, Plain and Colored

S. LUBIN

INVENTOR AND MANUFACTURER OF

The New Improved **Cineograph and Stereopticon Combined**

FILMS, STEREOPTICON SLIDES, and Everything Pertaining to the LIFE MOTION MACHINE Industry. Optical Goods and Scientific Instruments

...SEND FOR ILLUSTRATED CATALOGUES...

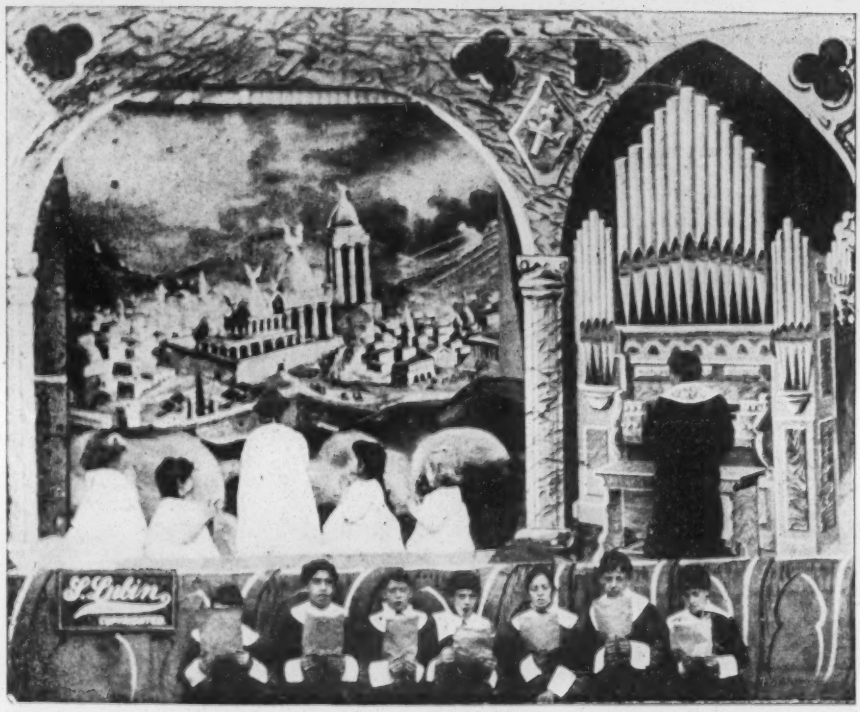
McLAUGHLIN BROS. Co., Ltd., 112-114 S. Third St., Phila

COPYRIGHT 1905

A $5,000 PRODUCTION

A Masterpiece by a Master Mind

THE HOLY CITY



AND OTHER

ILLUSTRATED SONGS

In Life Motion Pictures

ILLUSTRATED AND MADE ONLY BY

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 South Eighth Street, - - PHILADELPHIA, PA.

6

8000—6-'05.

OUR SONGS

Illustrated by Life Motion Pictures

have met with unprecedented success. Recognizing the growing demand for

FEATURE FILMS

we determined to put forth every effort to present our patrons with something entirely new, and believe we have eclipsed our efforts in producing

Life Motion Picture Illustrated Songs

(No Slides Are Used.)

We illustrate the entire story in Moving Pictures. Our Illustrated Songs in Motion Pictures have been on exhibition among others at the Howard Atheneum, Boston, Mass., where each exhibition was received with storms of applause, and the management were requested by the public of that city to repeat them.

No First-class Show is complete without one of these Headliners

There is nothing like it anywhere, and you want it if you are looking for a feature Film. Fancy, instead of seeing a slide showing a soldier lying on the battlefield, you see him fall, his comrades fly to his aid, they bind up his wounds and carry him off, while they plunge into the fray, ready to die for their country's sake. You see all this and more in our Songs illustrated in Moving Pictures.

We Furnish Sheet Music FREE OF CHARGE with Every Film.

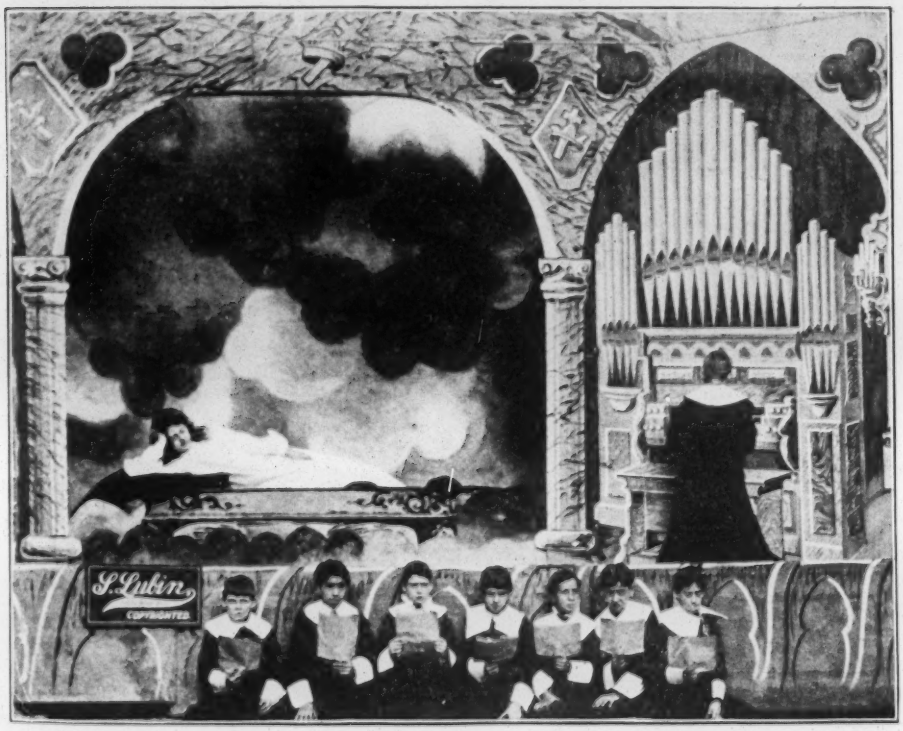
The Holy City

(In 38 Life Motion Tableaux.)

COPYRIGHT 1902, BY S. LUBIN

Powerfully Pathetic, with Extremely Fine Effects.

Length, 350 feet. Price, $38.50.



Last night I lay a sleeping,
There came a dream so fair;
I stood in old Jerusalem
Beside the Temple there;
I heard the children singing,
And ever as they sang—
Methought the voice of Angels
From Heav'n in answer rang;
Methought the voice of Angels
From Heav'n in answer rang!

And then methought my dream
was changed,
The streets no longer rang,
Hush'd were the glad Hosannas
The little children sang.
The sun grew dark with mystery,
The morn was cold and chill,
As the shadow of a cross arose
Upon a lonely hill,
As the shadow of a cross arose
Upon a lonely hill,

Jerusalem, Jerusalem,
Lift up your gates and sing
Hosanna in the highest,
Hosanna to your King!

Jerusalem, Jerusalem,
Hark! how the Angels sing
Hosanna in the highest,
Hosanna to your King!

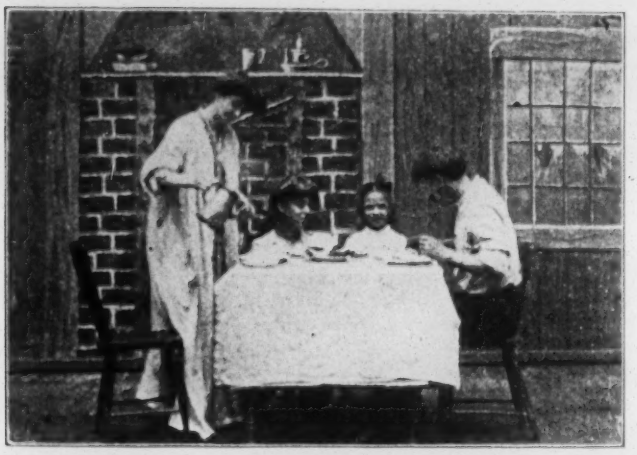
And once again the scene was chang'd,
New earth there seemed to be,
I saw the Holy City
Beside the tideless sea;
The light of God was on its street,
The gates were open wide,
And all who would might enter,
As no one was denied.
No need of moon and stars by night,
Nor sun to shine by day,
It was the new Jerusalem
That would not pass away;
It was the new Jerusalem
That would not pass away.

Jerusalem, Jerusalem,
Sing for the night is o'er,
Hosanna in the highest,
Hosanna forevermore!
Hosanna in the highest,
Hosanna forevermore.

Every Day is Sunshine when the Heart Beats True

255 feet. Price, $28.05.

COPYRIGHT 1903, BY S. LUBIN



Forty years ago, that's the time I know,
Kate and I were married in the month of May.
Times were hard, you see, hard for Kate and me,
Still our hearts were cheerful all the livelong day.

Tried to do our best and our home was blest,
With our merry children, little Nell and Sue;
Then Kate, my wife, would say: "Tho clouds are in the way,
Ev'ry day is sunshine when the heart beats true."

Chorus.

Kate was fair to see, all the world to me,
Just the sweetest lass I ever knew;
How I miss her here, and her simple words of cheer:
"Ev'ry day is sunshine when the heart beats true."

Saved up ev'ry cent, just to pay the rent,
And to clothe the children when to school they'd go;
Till one summer's day, Kate was laid away,
Down there near the hill-side where the flowers grow.

Now I'm getting old, life seems drear and cold,
Cold without her sunny smile and eyes so blue;
I hear a sweet voice say, while dreaming by the way:
"Ev'ry day is sunshine when the heart beats true."

Dear Old Stars and Stripes Good-bye

340 feet. Price, $37.40.

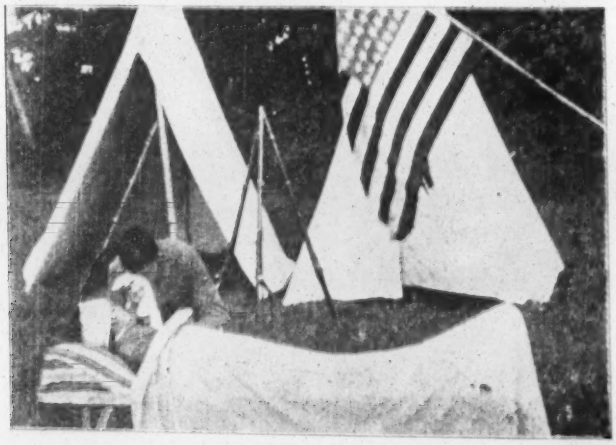
COPYRIGHT 1903, BY S. LUBIN

"We must protect our nation's flag, the dear old Stars and Stripes,"
"May God protect you all," their mother cried,
And though her lips were trembling and her cheeks were wet with tears,
She watched them go with mother's tender pride.

The bugle call was sounding and the tap of drum was heard,
A regiment was leaving for the fray,
Two brothers had enlisted; as they left their dear old home,
They fondly kissed their mother, old and gray.

Long months roll past and still their mother waits for their return,
Or hopes to hear some cheering news each day.
And when the twilight gathers and her daily toil is done,
She dreams about her loved ones far away.

One day a letter came for her, she learns the truth at last,
That one dear son has gone to realms above,
But even in her sorrow she exclaims: "He gave his life
To help the dear old flag we love."



Chorus.

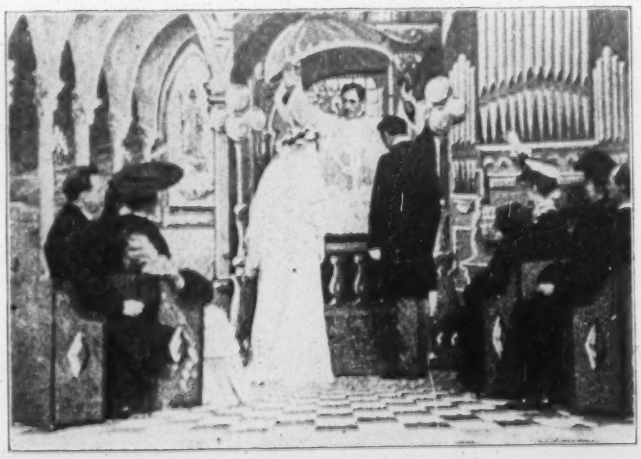
Where the Stars and Stripes were flying
On the field one brother lay,
When they told him he was dying,
To the other he did say:
"Bid good-bye to dear old mother,"
Then he whispered with a sigh,
As he saw the flag above him:
"Dear old Stars and Stripes good-bye."

OUTCAST AND BRIDE

250 feet. Price, $27.50.

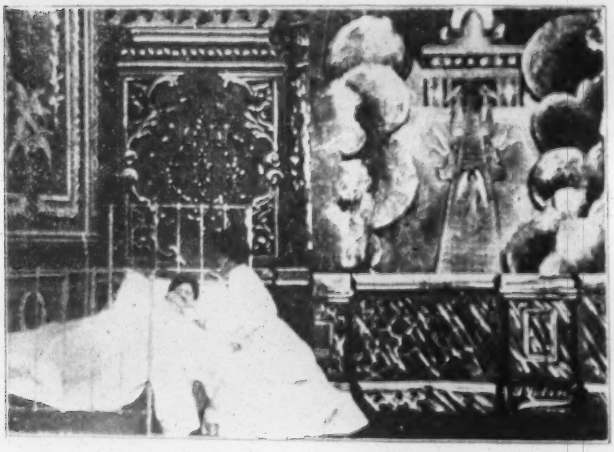
COPYRIGHT 1903, BY S. LUBIN

Alice and Kate were playmates in youth
  And staunch friends to womanhood grew,
How happy they were in those dear old days
  E're life's bitter lessons they knew.
Kate left her home for the city one day,
  Where sin and its sorrow she learned;
Alice remained in the country and soon
  The love of an honest man earned.



Her wedding took place on a winter's eve,
  The old village church shone bright,
Radiant was she, as poor Kate stole alone
  Concealed by the shadows of night.
The wedding is over, the guests leave the church
  As Kate faints and falls in the snow;
Alice quickly perceives and raising her says:
  "She once was my friend long ago."

"Alice, dear friend of my childhood days,"
Sighed Kate as she opened her eyes,
And over her face so pale and wan
Came a smile sweetly full of surprise.
Kate was led home by two gentle, strong arms,
Despite all the sneers of the throng,
Alice cared not for the cruel remarks
That were made as she hurried along.



The outcast is placed in a downy cot,
Where death was to deal her fate;
No effort was spared her dear life to prolong,
Alas, she was succored too late.
The struggle is over, the soul takes its flight
To the realms of the great unknown.
Alice kneels by the bed, and prays to her God
That he will take Kate for His own.

Chorus.

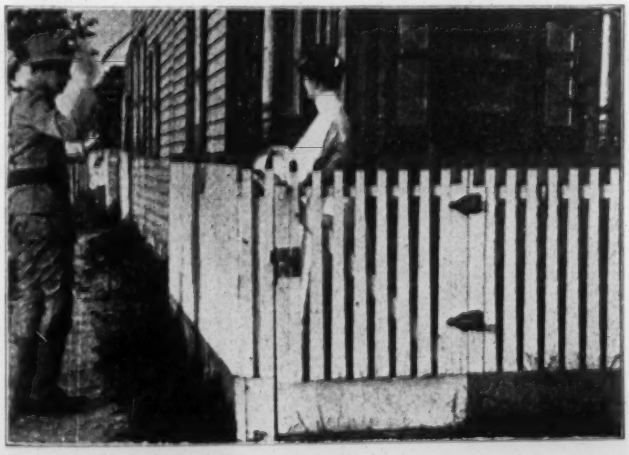
How dif'rent the fate of these two girls,
The outcast and the bride.
One at the altar, in wedlock joined,
The other in rags outside.
Blessed with love was Alice that night,
As Kate in her agony cried!
But a woman's true heart beat alike in the breast
Of the outcast and the bride.

ONLY A SOLDIER BOY

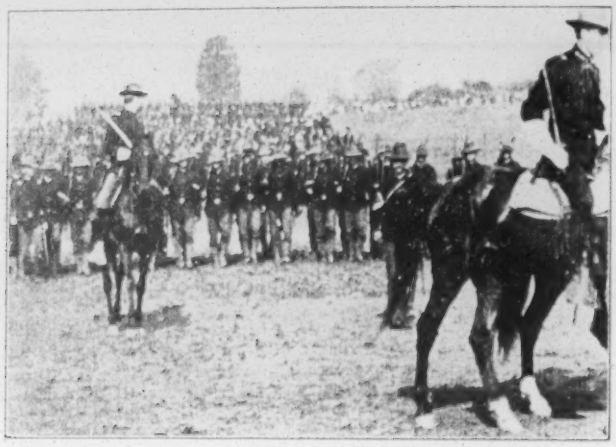
215 feet. Price, $23.65.

COPYRIGHT 1903, BY S. LUBIN

Now the hour has come at last, Soldier Boy,
Don't you hear the bugle blast, Soldier Boy?
Surely you have heard the news,
There's no time for you to lose,
Love or duty you must choose, Soldier Boy.

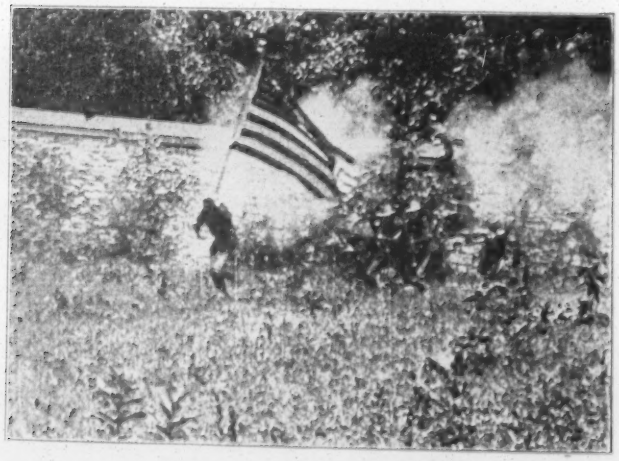


She'll be waiting at the gate, Soldier Boy,
Waiting there to know your fate, Soldier Boy;
And her heart will break, that's all,
If in battle you should fall,
Yet you'll answer to the call, Soldier Boy.



'Mid the sound of shot and steel, Soldier Boy,
If your brain begins to reel, Soldier Boy,
If you look so pale and thin
That's no sign you will give in,
For you're there to die or win, Soldier Boy.

When they pass the medals 'round, Soldier Boy,
All the heroes won't be found, Soldier Boy,
But there's one you left behind,
When you see her you will find
You're her hero, never mind, Soldier Boy.



Chorus.

You are a soldier boy, that's all you know,
When duty calls you're always first to go,
You're not supposed to have a heart,
Let others play the lovers' part,
So brush off your sweetheart's tears and say "good-bye."
Don't let her hear your parting sigh,
When the band begins to play, fall in line
And march away, for you're only a Soldier Boy.

MAY, 1905

LUBIN'S FILMS

COPYRIGHT 1905

IMPORTANT NOTICE

MANY of our Films are copied by other manufacturers. Those copies are called "Dupes." A copy is never as good as the original. In most cases it is very poor. A "Dupe" has lost all the delicate photographic tone of the original. The finest shades are missing, the whites and blacks are intensified, producing a blotchy effect.

In accordance with our general policy

WE SELL

High Grade Goods Exclusively

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINE FILMS, SLIDES & STEREOPTICONS

21 S. 8th St. Philadelphia, Pa., U. S. A.

CONDENSERS

IMPORTED, FIRST QUALITY, BEST MADE

4½ Inch Diameter

90 Cents Each

LIMES

For Calcium Light, Oxygen-Hydrogen Gas,
Oxylithe Outfit, Etc., Etc.

85 Cents per Box

EACH BOX CONTAINS ONE DOZEN LIME PENCILS

"Electra" Carbons

Best Imported German Made Carbons

SOFT CORDED AND SOLID

One Kind or Mixed	40 cents dozen
One Kind or Mixed	$3.00 per 100

Oxylithe

Best Imported Chemicals for Exclusive Use With

THE OXYLITHE OUTFIT

24 CAKES IN A BOX

PRICE, $1.35 PER BOX

COMIC SCENES

An Episode in the Park,

50 feet. $5.50.

A young lady meets a young man in the park, and they seat themselves under a sheltering tree for a chat. They converse on various subjects, gradually coming closer to each other all the time. Finally our hero makes bold to kiss the girl, and in her struggle to get away the bench on which they are sitting topples over, and there is a display of black hosiery. This picture will get a laugh wherever shown.

Art Studies,

30 feet. $3.30.

Two old men appear, one apparently about 90 years of age, the other not quite so old, but both enjoying the pictures they see in a magazine, on the cover of which is seen, "Art Studies." There is nothing objectionable in this picture and it is not a duplicate of the old picture, "The Two Old Sports," being better in facial expression and definition.

Baby and Dog,

82 feet. $9.02.

No prettier picture than this could be imagined. A little child is seen to play with a beautiful and valuable fox terrier dog, who permits the child to feed him with bread and milk, which he evidently enjoys. The animal is a most intelligent one, having won numerous prizes at the Bench Shows for his owner. The baby is a cute little fellow, and by his antics you are moved to laughter. Very fine.

Behind the Scenes,

215 feet. $23.65.

Lord Algernon Fitznoodle arrives in a hansom at the stage door of a well-known theatre, and is anxious to present a bouquet to the Spanish dancing girl, with whom he has fallen desperately in love. He is lucky enough to gain admittance. We next see the lady dancer in her dressing-room preparing for her turn. Algie now arrives at her door, and with the help of one of the stage hands gets an interview with the object of his affections. He presents his bouquet, and is rewarded by a tender embrace from the lady, but in his excitement falls against her dressing-table, and pulls the lot over. This annoys the lady beyond measure, and she rushes from the room, slamming the door literally in his face as he attempts to follow. Algie, however, not to be outdone, continues the chase, but the lady by this time is on the stage doing her turn. Algie arrives at the back of the wings, and sees her through one of the openings, but in his excitement to get near his beloved he falls and pulls the whole of the scenery with him, completely ruining the act in progress. This causes a general stampede among the actors and stage hands, who very soon lay hold of Algie, the cause of all the trouble, and begin mauling him rather roughly, eventually taking him up bodily and throwing him half-dressed out of the stage door, followed by the remainder of his clothes, which were torn from him in the struggle. We leave poor Algie in a sad state in the gutter outside, no doubt wishing he had thought twice before entering into the mysteries of behind the scenes.

Buying a Baby,

191 feet. $21.01.

One of the prettiest films we have seen thus far. A young fellow and his sweetheart decide to go into business together. They visit the local shop where babies are on sale, but all those shown them by the attendant thus far are made of china and do not answer the purpose. Finally they are ushered into the reserve department, and they both go into ecstacy over the little cherubs exhibited for their inspection. These are alive, and as they are shown to the prospective purchasers they are laid side by side, plainly in view, and the attendant continues to do this until the particular baby is selected, when the man pays the price asked, though not without asking for a reduction, and they depart happy and contented. A most beautiful subject.

A Cheeky Traveler,

164 feet. $18.04.

A traveling salesman enters a train and seats himself opposite a countryman who is busily reading his paper. The cheeky traveler makes himself at once at home. He puts his satchels in the hat rack above the countryman's seat. The satchels fall down, smashing the countryman's hat. The traveler then discards his overcoat, shoes and other apparel, making himself quite at home, to the great discomfort of his fellow passenger. At last the traveler turns out the light, so that the countryman cannot read. He in turn gets up and turns the light on again, whereupon the traveler at once puts it out once more. A fight ensues, the traveler throws the countryman's pipe out of the window, whereupon the countryman takes the traveler's hat, satchels, coat, etc., and throws them also out of the window. Not satisfied with that, he takes the cheeky traveler and throws him after his belongings. An exceedingly funny film.

DeVoy the Wire Walker,

50 feet. $5.50.

This picture shows the wonderful DeVoy performing on a slack wire, and the hair-breadth escapes from falling are so numerous as to keep one excited all the time he is on the stage.

DeVoy's Revolving Ladder Act,

60 feet. $6.60.

Everybody knows the famous DeVoy, but everyone has not seen his wonderful act, and here is the opportunity. It is nothing short of the marvelous, and you hold your breath while he is performing, as a misstep would mean instant death to him.

Discovered Through an Opera Glass.

50 feet. $5.50.

This is a good one. A beautiful young lady observes a crowd in the distance and, seizing her opera glasses, scans the crowd over to see if her lover is among them. Catching his eye, she beckons for him to approach, and he quickly avails himself to the opportunity to talk to his sweetheart. Forgetting that they are watched, they hug and kiss; she draws him up over the balcony on which she is resting and they both disappear from view. Ever been there?

Dogs and Rats,

50 feet. $5.50.

A beautiful fox terrier is seen in this picture devouring rats by the score. As fast as he disposes of one, another is fast in his jaws. Some of the rats show fight, one in particular fastening his teeth in one of the hind legs of the dog, but he quickly takes flight and meets his death like all the rest. This picture is full of animation and interesting situations.

Effects of a Trolley Collision,

75 feet. $8.25.

Every person who has ridden in a trolley car knows what it is to be jostled about by the standing crowd, but if you want to see the effects of a collision when everybody is standing, buy this film. It is a good one from start to finish and most laughable.

Elixir of Life,

85 feet. $9.35.

An old, grumpy-looking individual is seated behind a table, on which a black bottle and a tumbler is placed. From the expression on his face one would think he was suffering from a bad case of indigestion, and he frowns on everything in sight. Suddenly he picks up the bottle, and, reading the words "Elixir of Life" on the label, he determines to sample it, thinking it may do him good. He uncorks it, and, pouring a thick, black liquid into the tumbler from the bottle, proceeds to drain the glass, but with no apparent relish. He perseveres, however, and finally empties the bottle, when lo! he in changed into a young and healthy man, and by his action one can readily understand that he recommends the elixir to all who would be young and healthy.

Fun on Board of an English Trawler.

100 feet. $11.

The upper deck of a large fishing smack is plainly in view, and on which a number of fishermen are seen to sort the fish. Suddenly one of their number turns on the hose and they engage in a fight in order to obtain the hose, after which they sport with it until all are soaked through and through. Lots of fun.

Game of Cards,

50 feet. $5.50.

One of the many pleasing subjects in which facial expression forms the principal attraction.

Goose Takes a Trolley Ride,

100 feet. $11.

The picture opens showing the approach of a Philadelphia trolley car, known as refrigerator cars in winter. The car stops and a lady gets aboard. Just before the car starts, a farmer hops in. He carries a large goose in his hands, with its wings fluttering. The car starts and we see the interior, where a number of those horrid men are sitting reading newspapers. One of them gives a pretty girl a seat, but the homely one (as usual) is allowed to stand. She is loaded down with boxes and bundles, as though she had been shopping. She sways from side to side, but the men are apparently blind, until she steps on the foot of one of them, when he limps out of the car. She is about to sit down, when the farmer with the goose bumps into her and she loses her grip on her bundles, which fly in all directions. Rising in her wrath, she seizes one of her bundles, which contains flour, and beats the farmer unmercifully. The car stops, the conductor pitches the fighters out and they resume their fight on the sidewalk. The goose meanwhile hops away.

Greedy Child,

60 feet. $6.60.

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. He cries for something to eat, and his sister at his side feeds him with some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical end to the picture.

High Diving and Reverse,

75 feet. $8.25.

Many pictures of diving from high places have been taken, but this one eclipses all we know of. After many of the boys have performed a number of difficult stunts they begin to come

out of the water backwards. The fellows who jump from a height of probably sixty feet, appear suddenly and shoot in the air as though fired out of a cannon. We know of no better picture for a headliner in a short subject than this.

How Old Is Ann?

118 feet. $12.98.

A large figure of a man seated behind a table reading a paper is first seen. On the side of the paper toward the audience, one can plainly read the words, "How old is Ann?" Turning the paper over this meets his eyes; he lays the paper down with a sarcastic smile and begins to figure with pencil and pad. After several attempts, he becomes excited and tears his hair. Scene 2 shows him in a padded cell. A large blackboard is hanging on the wall at the top of which are the words, "How old is Ann?" The inmate of the cell looks up and observes the words, and, springing to his feet and seizing a piece of chalk, he attempts to do the problem again, but fails and he tries to dash his brains out against the wall.

Hubby to the Rescue.

50 feet. $5.50.

A man and wife are seated in a street car talking, when the conductor asks for the fare. Hubby rises to get the change, when a hobo, who is seated nearby, slips into hubby's place, and before wifey knows what is about to take place Mr. Tramp gives her a hearty kiss. Wifey screams, "Go away, you naughty man," which cry attracts hubby, who seizes the tramp and throws him out of the window.

Ice Cream Eater.

85 feet. $9.35.

This fellow is so fond of ice cream that he even swallows the glass, ice cream and all. This picture is very good and fitted for any ladies' audience.

Jersey Mosquito.

90 feet. $9.90.

Simpkins and his wife are sitting in their library, each reading a newspaper. Suddenly a mosquito of the "Jersey" variety makes his appearance and tackles Simpkins on his bald pate, after which Mr. Mosquito pays his respects to the madam. The twain prepare for action. One seizes a broom and makes a swipe for the skeeter, who evades the blow, which is received with full force by the master of the house. In aiming a blow for the lively insect Mrs. Simpkins destroys a beautiful oil painting, the cuckoo clock and various other ornaments in the room. Finally the boss of the mansion decides to reach the "skeeter" by climbing on the table, but the table breaks from under him and he is precipitated to the ground with great force, breaking everything in his path in his descent. He captures the invader however on the floor, when he jumps on him and an explosion follows, wrecking the balance of the furniture, but Jersey is minus one large and juicy mosquito. Very funny.

THE KIDNAPPED CHILD.

(Copyrighted 1904.)

300 feet. $33.

Absolutely the funniest story ever reproduced in life motion; the wildest, fastest and most exciting chase picture.

Scene I—A young mother brings her baby out on the lawn, leaves it with some toys and a pup and goes back into the house.

Scene II—The youngster plays for a little while and then crawls into the dog kennel, where he falls asleep.

Scene III—A short while after the mother comes out of the house and looks for the child. It is nowhere to be seen, but on the lawn is a man putting something into a large basket. The mother, thinking him a kidnapper, rushes after him.

Scene IV—The mother chases the fleeing man and is joined in the hue and cry by some more women.

Scene V—Whoever sees the chase joins in the pursuit.

Scene VI—As the chase progresses it goes up hill and down hill, to the greatest laughter and merriment of the audience.

Scene VII—The supposed kidnapper escapes temporarily by hiding behind a tree. He is, however, soon discovered and the chase begins anew.

Scene VIII—A fence is no obstacle for the fleeing man nor for the hastily pursuing women.

Scene IX—The villain is finally caught, and although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring crowd.

Scene X—The last scene brings us back to the lawn, where the little boy is found playing before the dog kennel.

After this most exciting chase and pursuit and most ludicrous series of mix-ups, all ends well.

Little Tich,

100 feet. $11.

This funny individual will make you laugh until your sides ache. He is funny in all his actions, yet when he puts on his shoes you can imagine the noise he can make when he dances an ordinary clog. The shoes referred to are made of some elastic material which enables little Tich to bow almost to the floor without bending his legs, the spring in the shoes carrying him down and up again. He places his hat on the floor and, leaning over on the toes of his wonderful shoes, dips his head into the hat and comes up without having to move from the spot or to bend his legs. He is a comical-looking sight at best, being made up to suit the part, and he will make you laugh whether you want to or not.

Living Dummy,

86 feet. $9.46.

This picture will make you roar with laughter. Two men are enjoying themselves by throwing an apparent dummy about the room. The figure is that of a woman. No one would believe that the dummy is alive, nor will they believe it until they see this film. After she is thrown about in a manner warranted to kill any living person, she suddenly comes to life and knocks down both of her persecutors. An exceedingly good and lively picture.

Lovers' Quarrel,

50 feet. $5.50.

Lulu and Leander take a ride in the trolley car. Leander makes a remark to which Lulu takes exception and a quarrel ensues. Our hero pleads long and earnestly with his lady-love and she finally relents, when they, oblivious to their surroundings, caress each other. Charming.

Mary Jane's Mishap,

250 feet long. $27.50.

Mary Jane is a typical 'Hinglish girl. She is seen in her kitchen, having overslept herself, skurrying about, trying to do a number of things at one time. She blackens the Master's boots, puts the kettle on, builds the fire, etc., etc. While engaged in shoe-blacking, she scratches her nose with the blacking brush and leaves a large black mark on her face, which makes it appear that Mary Jane has a mustache. However, she goes on with her work, but the fire will not come up. Mary runs for the kerosene-oil can and proceeds to pour about a quart of the fluid on the apparently extinguished fire, after which she kneels on the floor to blow some life into the old kitchen range. She evidently succeeds for suddenly an awful explosion occurs and Mary is seen traveling heavenward.

The picture changes to an exterior view: The housetops appear. Suddenly Mary is seen to emerge from the chimney and continue her flight toward angel land. Shortly after, she descends in parts and when the last piece has fallen the scene dissolves into a scene laid in a graveyard where poor Mary was interred. The inscription on the tombstone is to the effect that Mary had gone to heaven by the aid of kerosene-oil. An old lady accompanied by three younger ones visits the grave but are frightened off by the ghost of the departed kitchen maid, who is seen tightly hugging the kerosene-oil can. Exceedingly fine.

Mind! Madame is Coming,

65 feet. $7.15.

Edith, the cook, is visited by her beau just as she is preparing hot water for wash day. Tony, the porter, who is jealous of the cook, suddenly announces the arrival of the madame in the house. The beau quickly goes into the big water kettle while the madame enters. Tony, to get his revenge, pours hot water in the kettle, whereupon the beau steps out of the kettle, to the great amusement of madame. A very funny picture, full of laughter.

Monkey Bicyclist,

75 feet. $8.25.

Here Mr. Monk is seen in an attempt to ride a wheel. His master desires him to ride around the ring and then dive under a rope stretched across the ring, but Mr. Monk refuses to do so until urged by a little force. It is amusing to see how he mounts the wheel.

Monkey, Dog and Pony Circus,

150 feet. $16.50.

This picture is just what its name implies and is interesting to a marked degree. It amuses one to witness the sagacious animals carrying out the orders of their master.

Now You Stop,

65 feet. $7.15.

Here is a novelty. A child is seen sitting on the ground playing, when a number of chicks rush upon him. He urges them to go away, without effect. He is joined later by his older sister, who tries to pacify him, all to no purpose. When the Roosters and Hens approach he is scared to such an exten that his sister chases them all away. Very good.

Parisian Mode of Robbery,

155 feet. $17.05.

A traveler is lost in the streets of Paris. Finally discovering where he is, he walks hurriedly away, but is accosted by a beggar, who has lost both feet and is crawling along the ground. Annoyed, he turns away, only to be met by another beggar similarly afflicted. Every way he turns he finds some one in his path, until he is surrounded by a bunch of hungry beggars, who, when feeling safe that the policemen are not near, rise to their feet and proceed to strip the traveler of his clothes. It is plain to be seen that the beggars are by no means cripples and that their deformity is only a sham to provoke pity of the passer-by. After robbing the man of all he had, one of the fellows places a bucket over his head and jams it down so tight that he cannot remove it, and one and all dance away, leaving our traveler alone. A number of female students pass by and are frightened by the man's antics. Finally he removes the bucket from his head, and at the same time the policemen make their appearance, but he is in such a rage that he throws them to the ground, thinking they are his persecutors. They finally land him, and he is marched to the lock-up. This is comical and exciting.

The Poachers,

215 feet. $23.65.

The snare—a low net—is set across some bushes, and several hares and other game are struggling in it. The poachers arrive to secure their prey, and are surprised by gamekeepers; hurriedly hiding until the keepers, accompanied by police, enter the bushes in search, they make a dash directly the latter are out of sight. Keepers and police give chase—over the gate, through the bracken, across the fields. The poachers turn and fire upon their pursuers, who return the fire, and one poacher is wounded in the arm. They are off again, but hard pressed, and turning in a narrow country lane, the poachers succeed this time with two hasty shots in dropping a couple of their pursuers. Another short run, and poachers, police and keepers are mixed up in a desperate hand-to-hand struggle, in which the butt ends of their guns are freely used. They break away and make another run for it, but are headed off into a broad but shallow stream, into which one leaps in his efforts to escape. A policeman follows, and the struggle is resumed in the water. The policeman gets the worst of it, and once again the poacher gets away. His mate also gets flung into the water during a struggle on the bank. They are driven back into the water again from one side, and captured in an effort to escape from the other. Being brought close past the camera, their desperate and exhausted condition are plainly discernible.

Pugilistic Bullfrogs,

50 feet. $5.50.

The picture opens showing an immense turtle poised in the air and trained to bow and make faces at the audience. This is very clever. In the change we observe two bullfrogs sparring for points. We consider this picture a very interesting one for any exhibition.

Scenes on Every Floor,

390 feet. $42.90.

This picture is truly what its name implies. A large apartment house interior in the ground floor is seen on the opening, when the porter is seen to receive the mail for the tenants from the postman. He ascends the stairs, meanwhile dusting the walls and balustrade, and with a vain endeavor to read some of the letters through the envelopes, but while he cannot discern the exact contents of the letters, he peeps in the keyhole of every room and discovers many interesting things that appear to occupy his mind and afford him much merriment. He finally reaches the top floor, but on looking through the keyhole of the room on that floor, he discovers the tenant thereof enveloped in flames in his mad endeavor to extinguish a fire. The porter rushes down stairs to give the alarm, but meanwhile the man on fire bursts from the room and falls in a faint. By this time the firemen have arrived and they proceed to carry the hose through the house directly to the fire on the top floor. One fireman hero seizes the burning man, while several others rescue women and children from the different rooms, now filled with smoke and about to burst into flame. The firemen haul their apparatus right into the large hallway, where they finally extinguish the fire. Very funny and very exciting.

A Shocking Accident,

50 feet. $5.50.

The mistress of a country house is going about inspecting the work done by her servant, when she discovers dust on the railing surrounding the porch and, calling the servant, she orders the

rail cleaned, as it should have been done originally. The servant brings a ladder and, mounting same, proceeds to clean it as she is told. A city dude approaches, makes bold to ask for a kiss, and receives a slap for his pains. He is so startled that he bumps into the ladder on which the servant is working, throwing her to the ground, the ladder falling on top of her. She rises in her wrath and, seizing the bucket of water standing close by, she drenches the dude, spoiling his best Sunday clothes. Still smarting from the pain, she takes his walking stick and pounds him until he runs away. This will make you roar with laughter.

Sleep-walker's Dream.

180 feet. $19.80.

The scene is laid in the bedroom of a pretty maiden, who is seen in her bed fast asleep. She is a somnambulist. Rising, she lights a candle and leaves her room. We follow her through the corridor out on the roof, where she walks as though in a trance. We follow her for a full block across the roofs of the houses until she arrives at the corner, when she turns and walks on the outer edge for a few feet and, missing her footing, she is violently thrown to the ground, fifty feet below. The picture changes, and the body is seen to fall through space and land on the ground, but by that time she is lifeless. An officer picks her up, but life is extinct. A man passing at the time assists the officer in carrying her to the hospital. Again the picture changes, and we see the maiden fast asleep in her room. Suddenly she rolls out on the floor, when she awakens and finds it but a dream, a hideous nightmare. Falling on her knees at her bedside, she prays fervently. Magnificent.

Too Much Mixed Ale,

45 feet. $4.95.

Patsy Bolivar, "de tougest guy in de world," takes his best goil into a dive for a drink. After ordering two big schooners of mixed ale, Patsy requests his companion to pay for the drinks, which she does, taking the money from her stocking. They drink to each other's health, but Mag takes exception to something Patsy says and seizing her glass, she dashes the contents in Patsy's face. There is a mix-up at once. Mag is thrown to the floor with great violence and receives a good punching, when the waiter interferes. Turning on the waiter, they both give him a drubbing, the usual reward of the peacemaker. Very lively.

Tramp's First Bath,

60 feet. $6.60.

A lover and his sweetheart are seated in the park, and, as usual, they are oblivious to everything by which they are surrounded. The lover leaves his girl for a moment and a tramp who has been watching them takes his place. He imitates the lover until the girl discovers that he is not the "real thing," when she cries for help. The lover returns, while the girl flees, and the tramp is dumped into the stream close by. Very funny.

True Love Never Runs Smooth,

110 feet. $12.10.

Johnson's wife finds a letter in his coat from a dame with whom he has been flirting. The letter suggests that he meet her in a nearby cafe. Mrs. Johnson doesn't do a thing to him. She confronts him with his perfidy and proceeds to throw all of his wearing apparel out of the window. Johnson is in despair, and tears his hair and raves, but all to no purpose. Finally the bell rings, and, going to the door, Mrs. J. receives a letter for hubby, which, on being opened, advises him that he has inherited a fortune. Mrs. J. finally accepts the explanation made by her hubby, and on promising to be good in the future, she causes his clothes to return as if by magic, and she catches them as they enter the window. This is good.

Window Washer,

42 feet. $4.62.

If you want to laugh until your sides ache, buy this film. A man is seen washing the windows of his shop, when the woman tenant on the second floor shakes out a table cover filled with crumbs, almost all of which fall on the man's head, some entering his eyes. He looks up to see who did the mean trick, but there is no one there. He returns to his work and the same thing happens again. Looking up quickly, he spies the woman deliberately shaking out another cloth, and, climbing the ladder standing nearby, he seizes the cloth and pulls it out of her hand, but she loses her balance and drops to the ground. She cries with pain, but the man is deaf to her cries. She rises, and, sneaking behind the ladder, she throws it down with the man underneath. One imagines he is killed, but the ladder rises of its own accord, with the man still clinging to it, and, seeing the woman laughing at him, he pours a bucket of water over her, drenching her to the skin. Very funny.

THE PASSION PLAY

(COPYRIGHTED)

Life-Motion Pictures of the Various Scenes and Incidents in the Life of Our Lord, JESUS CHRIST, from His Birth to the Ascension, in

31 COMPLETE SUBJECTS

BY exhibiting these Films you will be in a position to make a small fortune, there being but a few on the road at the present time, any one of whom realizes as much as $100 per night.

We would call your particular attention to the fact that we have the only complete set of Passion Play Films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. Among those of our set are some that were heretofore considered impossible to produce. Each Film is a masterpiece.

ASK FOR OUR SPECIAL CATALOGUE

TRICK FILMS

Animated Cartoon.

100 feet. $11.

Numerous pictures have been made of lightning sketch artists and kindred pictures, but this film is entirely different from any ever attempted . An artist appears and proceeds to draw the face of a boy on the canvas. He no sooner draws the outline, than the face assumes life and makes grimaces at everybody. Our artist proceeds to draw a bottle of wine, a glass and a cigar, which he takes from the canvas and makes use of in the "good old way." The face on the canvas takes exception to the treatment received at the hands of the artist and shows his displeasure by performing somersaults on the canvas; each time he turns he presents a different face. It will puzzle you to figure out how this is done and you will be free to admit that this is the best picture of its kind you ever saw. An exceedingly funny picture.

Christmas Night,

150 feet. $16.50.

This film shows the roofs of a town. It snows heavily and the angels are busy putting toys in the chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls become alive and execute a little pantomime. Very pretty.

Condemnation of Faust.

490 feet. $53.90.

Scenes:

1. The Route to the Depths of Perdition (a Dazzling, Sensational New Effect).
2. The Fantastical Ride.
3. The Gloomy Pass.
4. The Stream.
5. The Entrance to the Lower Regions.
6. The Marvelous Grottoes (tableau with six dissolving Scenes).
7. The Crystal Stalactites.
8. The Devil's Hole.
9. The Ice Cavern.
10. The Goddesses of Antiquity (a Superb Fantastical Ballet in a Snowstorm).
11. The Subterranean Cascade (a New Trick with Apparition in a Waterfall).
12. The Nymphs of the Underworld —The Seven Headed Hydra— The Demons—The Struggle of Water with Fire (a big Novelty).
13. The Descent to Satan's Domain (a clever trick now first shown).
14. The Furnace.
15. The triumph of Mephistopheles.

Decapitation in Turkey,

138 feet. $15.18.

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is resting from his deadly labors while eating a crust of bread. Suddenly there come running into the place a lot of Turkish men and women preceding some Turkish policemen, who drag along four prisoners in chains. The policemen shut up the four prisoners in the pillory. Their four heads stick up through the huge plank, which is provided with four openings. One of the policemen urges the executioner to decapitate the prisoners. He accordingly

seizes a mighty sabre and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body. The four executed prisoners thus reunited throw themselves upon the headsman and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body into two pieces. The four prisoners take flight. The two legs and the lower part of the body run frantically, while the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight, come close to the bust, it seizes them and thus the pieces of the executioner are united. Then he calls the policemen, who, followed by the crowd, enter into the pursuit of the escaping men.

Devil's Pot.

164 feet. $18.04.

A cook and his assistant are seen preparing dinner. While cook leaves the room he cautions his assistant to watch the pot so that it will not boil over. The assistant proceeds to pick the feathers from a chicken. Meanwhile the pot boils over and Satan appears, surrounded by a cloud of steam. He alights and creeps over to within a few feet of the bench on which the assistant is sitting. Suddenly the chicken takes life and Satan stands out in the centre of the floor. He seizes the assistant and, after wrestling with him, throws him bodily into the large pot; the chicken meanwhile hops away. Satan disappears and the cook returns. Missing his assistant, he looks into the pot and tastes the contents thereof with a large ladle. The soup not being to his taste, he digs into it with a large fork, when out comes one of the legs of his assistant. He dips in again and repeats until the entire body, in small pieces, lies on the floor before him. Fishing for the head, he finally pulls out the head of an ass. Throwing it on the floor, the pieces come slowly together, but the head of the assistant is still missing. He returns to the kettle and finally fishes out the head, which, together with an arm that had been overlooked, he throws at his assistant, and he is again restored to his natural shape. He relates his experience to the cook, who listens with mouth wide open. In the meantime the kettle takes the shape of a huge devil head, and in their excitement to run away the bench is overturned and the cook is precipitated to the floor with great force. Extraordinarily funny.

Enchanted Box,

150 feet. $16.50.

A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass, on which he lays a box. He then takes a table cover with his servant's help, rolls it up, and from the centre emerges a lady. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and, opening the box, he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

The Falling Palace,

50 feet. $5.50.

This is a novel picture. The workmen tear away the foundation and allow the wall of the palace to fall, but

by some mysterious power it rises again of its own accord and presents itself to view precisely as it was before. This is exceedingly good.

Gulliver's Travels.

260 feet. $28.60.

Of all the beautiful stories ever told none are more interesting than Gulliver's Travels. How Gulliver set out on a journey and was shipwrecked on an island, where he found strange people, so small that a hundred of them full size could safely repose in the hollow of his hand. How he fell asleep, was discovered by the inhabitants of the island and securely bound with thousands of feet of cord and made to promise to do everything he was told under pain of instant death. He became a favorite with the people, who finally trusted him, but his roving nature would not permit him to settle there permanently. A most interesting part of this film is in which the King and Queen arrive to look on the giant from a strange land, and as the Queen arrives and it set down, Gulliver immediately lifts her upon the table, upon which he had prepared his food, and the Queen and he hold intercourse, after which he again places her and the receptacle in which she is carried, to the ground. Immediately after a fire breaks out, and while the people try to attract their fire apparatus, Gulliver seizes a seltzer bottle and extinguishes the blaze with its contents. He leaves the island at last, and after wandering about for some months he is again shipwrecked, but this time is thrown among the giants, who look upon him, a natural-sized man, as a novelty. They pick him up like a top, and one amuses himself by blowing a cloud of smoke in Gulliver's face, the while smoking a huge clay pipe. The Princess of the giants, learning of the new arrival, dismisses her followers and interviews the little man, who being too far away, climbs a ladder in order to reach the Princess, but she admonishes him for his presumption and in his confusion he falls to the ground. Here is a subject that will enthuse your audience, not alone the children, but the grown folks as well. It is a story complete in itself and takes one back to ancient times, whien such doings were looked upon as natural. It is a wonderful picture, wonderfully produced.

He Couldn't Sleep in That Inn,

335 feet. $36.85.

Interior of the bedrooom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his coat, his hat and his shoes. The servant places these things upon a valise in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against his valise. Taking his clothes for an intruder, he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon his valise, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots begin to dance about the room. The poor fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly.

about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered an enemy, he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back, he stumbles against the valise, into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally, at the moment when the drunken fellow is on the point of being seized, he disappears through a casement window and takes refuge on the roof, to the astonishment of all.

The Hurried Moving In,

114 feet. $12.54.

A young married couple are looking for suitable rooms. At last they find a room, but unfurnished. The young husband, who is somewhat of a magician, furnishes the room at a moment's notice. Furniture, pictures, table, dishes and everything else flies in through the windows, doors, from the ceiling and from all sides, and in less times than it takes to tell dining room, kitchen and other rooms are beautifully furnished. When the young wife arrives to see what is needed, she finds everything furnished. The young husband offers her a bunch of roses and they sit down to dine. A very funny picture.

Human Fly,

135 feet. $14.85.

This is a decided novelty. A man dressed in Cossack uniform enters and is immediately surrounded by a party of pretty damsels. He dances a few fancy steps and immediately walks up the wall, much to the astonishment of his audience. He returns to the floor, and after dancing again he mounts the wall, and even walks on the ceiling; in fact, he imitates the fly in a most successful manner. Wonderful.

In the Kingdom of Fairyland,

1040 feet. $114.40.

Scenes:

1. The Betrothal of the Prince.
2. The Gift of the Fairies.
3. The Curse of the Jilted Damsel.
4. The Boudoir of the Princess.
5. Abduction of the Princess by the Demons—The Chariot of Fire.
6. The Top of the Tower—The Castle in Alarm.
7. Flight Through the Skies in the Chariot of Fire.
8. The Armory of the Castle.
9. The Vision in the Haunted Chamber.
10. The Genius Bestows Upon the Prince the Armor.
11. The Impenetrable Armor—The Prince Knighted.
12. Embarkation on the Royal Galley.
13. Encountering a Tempest at Sea. (New Effects.) Thunder and Lightning and Torrents of Rain. The Horizon Overcast by Angry Clouds. The Heaving Seas, Mountainous Waves and Rain produced by Real Water.
14. The Ship Wrecked on the Rocks.
15. Sinking to the Ocean Bed. (Real Fishes and Sea Monsters.)
16. The Prince Rescued by the Mermaid Queen.

17. The Submarine Caves—Encounter with a Cuttle-Fish.
18. Review of the Habitues of the Deep—Father Neptune's Car.
19. The Palace of the Lobsters.
20. The Azure Grotto—The Flowers of the Sea.
21. In Neptune's Empire—Great Submarine Spectacle.
22. The Whale—The "Omnibus of the Deep."
23. On Land Once More—The Entrance to the Cave.
24. The Cavern of the Spirits—Encounter with Pre-historic Monsters and a Gigantic Boa.
25. Sleep Overcomes the Luckless Voyagers—The Mountain Torrent and Falls. (Real Water with dissolving effects.)
26. The Palace of Boots—Dance of the Boots.
27. Escape from the Cavern—On the Edge of the Precipice.
28. The Plunge of a Hundred Yards.
29. The Castle of the Devil—The Witch in League.
30. The Castle on Fire—Rescue of the Princess.
(New magnificent fire effects and sensational change of scene in full view.)
31. The Death of the Witch—Enclosed in a Cask and cast from the Cliffs into the Sea.
32. The Terrors of the Gulf.
33. The Palace of the King—The Wedding Procession.
34. The Queen of the Air in Her Domain.
35. Apotheosis—In the Kingdom of Fairyland.

Jacky Jaggers and Dummy Dum,

160 feet. $17.60.

These comical fellows are about to do their famous knock-about act. Jacky Jaggers is supposed to be drunk and begins to sing. Dummy Dum is driven almost frantic by the noise and attacks his partner by punching him with his fist, caning him and finally attacking him with a Seltzer Siphon, but all to no purpose. Seizing a huge mallet, he gives his chum a terrific blow, which drives him partly into the floor, so that only his head and trunk protrudes. Jaggers will not be quiet and Dummy Dum hits him again until only his head appears, and he jumps on the head with both feet until there is nothing left. A Dummy is brought forth and Dummy bounces its head on the ground until it turns into a rubber ball. Throwing it high into the air, it descends on his head and is immediately transformed into a high hat, which he juggles for a while. He then throws it on the floor, when it again becomes a ball, and from that into the head of the dummy from which it originally was taken. A clown appears, and, throwing the arms, legs and trunk of the Dummy to Dummy Dum, he wraps them up in a table-cloth and attempts to carry them away, but it is too heavy for him, and on looking into the cloth to see what impedes his progress, he discovers that the dummy has come to life. She performs a few lively steps and falls into Dummy Dum's arms, where she breaks to pieces. Dummy Dum profoundly bows to the audience, while Jaggers reappears through the floor and hits his partner a violent blow. Exasperated beyond endurance, Dummy Dum kicks Jaggers violently and he is scattered into a thousand pieces all over the stage. Dummy Dum leaves and it will make you to look in wonderment when you see Jaggers' body, which had been scattered all over the ground, collect itself, and in course of time each part joins the other and Jaggers leaps to his feet, safe and sound, but he looks at himself with surprise, as he is dressed in the costume of a ballet dancer. He rushes off to revenge himself on his Dummy Dum.

John and James,

180 feet. $19.80.

A magician dressed in eccentric costume enters with his assistant. He proposes to execute some marvelous tricks. The servant, believing that he would be comfortable in an armchair, sits down in it, but finds that it conceals a bucket of water into which he falls. The juggler brings a large, empty cask and puts it upon a table, and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water, just as at first. Suddenly there comes out of the cask a pretty young girl, whom the juggler places in a chair upon a table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up, and disappears within, only to reappear again through the floor whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly come upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

Lessons in Drawing,

160 feet. $17.60.

In a corner of the garden we see an ornamental fountain. An old professor comes along, looking for a nice spot where he can teach his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor returns with his class and all prepare for work, when, at the sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a shower bath, while the pupils sketch the scene. A most laughable subject.

Dr. Lorenz Outdone,

265 feet. $29.15.

The funniest film made this season is that which sails under the above title. A man badly crippled calls on Dr. Lorenz No. 2, and requests the doctor to diagnose his case, which he does. The doctor discovers that his patient is suffering great pain, caused by a number of articles which had mysteriously entered his body, and advises that the patient undergo an operation. They prepare accordingly by laying the victim on the operating table. Dr. L. seizes a large saw and cuts off a leg at a time, then an arm at a time, leaving nothing but the trunk. The head takes exception to all that has taken place, but is unable to do other than talk, all of which is to no purpose, however, as the doctor finally cuts that off also. Making a large incision in the trunk of the body, he removes the foreign articles, endless in number, until the seat of the trouble is reached. Having restored the interior of the man's

body to its normal condition, the head is replaced, after which the arms and legs follow, and the man is discharged, fully recovered, but prior to that the doctor, in his excitement, places a leg where the arm should be and is compelled to cut it off again and place it where it belongs. This picture is as mysterious as it is funny. Buy it; it will make good wherever shown.

Magic Book,

75 feet. $8.25.

When this picture opens, you see a large book mounted on an easel. An old student is seen poring over old manuscripts when he advances toward the book, and by the aid of some mysterious power he causes an old man, a clown and a pretty girl to emerge therefrom, turning the page each time and taking a different person from the page in view. Each tries to make love to the maiden, when they are immediately returned to the place from whence they came. Marvelously mystical.

Magic Hoop,

50 feet. $5.50.

Two pretty maidens are seen holding a large hoop. In the centre of the hoop appears a head of huge proportions. The head is that of a giant. He laughs and cries alternately. A clown, sitting close by, is attracted by the actions of the maidens, and on coming forward observes the giant head. He leaps into the hoop headlong and everything goes up in smoke.

Magic Umbrella,

170 feet. $18.70.

A juggler enters, dressed in promenade costume, with an overcoat hanging over his arm, a silk hat on his head and carrying a cane. Laying down his coat and cane, he uses his hat for some of his juggling feats. Throwing the hat to the ground, it suddenly becomes a balloon, which he catches and balances on the end of the cane. The balloon turns into a piece of cloth, which in turn becomes an umbrella cover on the end of the cane. Concealing himself behind the umbrella for a moment, he suddenly comes forth clothed in the costume of a young Greek. He draws out of the umbrella a beautiful woman in Algerian costume. One after the other, he takes from the umbrella a Swiss, Spanish, Russian, Italian, Turkish, Holland, Swedish and Gypsy Maiden, and as a finish a beautiful fairy appears, the latter dropping out of a bunch of roses as they fall from the umbrella. Thus there have been produced by one umbrella, ten beautiful maidens which our juggler poses in a charming group. He causes each one to jump to the floor, but in their descent each one changes her costume to that of an up-to-date coquette. They all engage in a dance, and the scenery changes. The juggler assumes his original costume. He tears the umbrella apart and the latter again becomes a cane. He misses his hat. Perceiving the balloon in the corner, he seizes it and it again becomes a high hat, which he dons and bows himself out of the picture.

The Midgets,

137 feet. $15.07.

This is an illusion. A man of huge proportions is seated in a high-backed armchair and is turning over in his mind what he will do to amuse himself. Rising and placing himself behind the chair, he produces from a cloth held in his hand two figures, a man and a woman, each one a tiny dwarf, who proceed to do a cakewalk. He changes to another couple, after which he produces a counterpart of himself out of a white pasteboard box, shows how a cakewalk should be danced and disappears. Very good indeed.

Monstrosity,

182 feet. $20.02.

An Egyptian Prince has lost his beloved wife and has sought a dervish who dwells at the base of the Sphinx. The Prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the Princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then, turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen. At a second invocation the skeleton begins again to move, arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats it increases gradually in size. The dervish throws a veil over the skeleton. Then appears the real Princess as she was when her husband possessed her. The Prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the Prince. When he removes the veil he finds only a skeleton. The vision has disappeared. The dervish withdraws, and the Prince pursues him.

Musical Maniac,

131 feet. $14.41.

A singing teacher, followed by his pupils, meets in the fields some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this staff several heads corresponding in position to the first part of the tune, "My Country, 'Tis of Thee." One hears the beating of drums, the heads rearrange themselves and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away. This subject, accompanied by the proper music, produces great laughter.

Mysterious Fire,

65 feet. $7.15.

A juggler enters upon the scene, picks up a skull, throws it into the air, catches it into his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward to a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws some magic powder. The powder gets afire and blazes up into a large flame, in the midst of which appears a beautiful female. The flame die away, the lady descends to show that she is alive. She mounts the table again. The juggler leaves the room. The servant falls in love with the lady and proposes marriage, but she fades from view. The juggler reenters and head over heels disappears from the top of a chair. The servant rushes toward the chair, juggler reappears, coming out from under the table, seizes the servant and, throwing him to the floor, reduces him to smoke. He disposes of the chair in like manner and dances off.

Mystic Well,

185 feet. $20.35.

A number of peasants arrive at a farm settlement and each one goes to

his home. An old peasant comes along leading his ass by the bridle. An old beggar woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a fairy, leaves. The old peasant draws water from a well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower, out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil, who pursues the peasant. The Devil is changed into a bat and flies away.

Pierrot's Mystification,

115 feet. $12.65.

A beautiful girl appears, followed by a clown. They plight their troth and leave together. Satan appears, and with a magic wand, proceeds to bewitch the place. The harlequin arrives and, placing himself in the path of the clown lover, annoys him by hitting him with a witch's broom, but before the clown can defend himself it rains brooms and he is almost lost in the broom storm. Finally he sees the author of his trouble, and, seizing one of the brooms, attempts to hit him, but the harlequin disappears only to appear in the rear. This is repeated several times, until he is caught in a corner against a huge tree. Bracing himself for a final effort, the clown swings the broom, but when it strikes, there is nothing but a skeleton, and he is scared almost to death. The harlequin finally throws a bag at the clown and he is at once enveloped therein and finds it impossible to extricate himself. He rolls on the floor, and an old man, walking along, who does not see him, is thrown violently to the ground. In the excitement occasioned by the old man's fall and the cries of the clown, the pretty maid appears, but is unable to help her lover, and thus the picture ends. Exciting.

Revenge is Sweet,

200 feet. $22.

Two guards bring a conjuror into the palace. The King, who follows them, orders the conjuror to be chained and condemned to death for his practice of witchcraft. He begs the King to permit him just one hour of liberty, assuring the King that he will create, thanks to his power, a charming woman, worthy of becoming the King's consort. The King agrees. The conjuror asks the King to remove the guards. The King commands them to retire, but not to go far away, so as to be within easy call. The conjuror evokes a spirit. A demon emerges from the floor, and at the command of the conjuror goes and finds a trunk, which is brought in by beautiful pages. In this box, which the conjuror shows, at first, to be empty, three lovely Greek goddesses slowly appear. The King is charmed, but he remarks to the conjuror that the Greek costumes do not please him. But they are quickly transformed into rich court dresses. The lady in the middle becomes a haughty Queen, the two others are changed to ladies in waiting. The King takes the hand of the Queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the trunk. The King asks the conjuror to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a clown. He ends his performance by a perilous leap and falls back to the floor in the original

form of the chair. The magician darts into the chair, makes a saucy face at the King and disappears turning somersaults. The King rushes down to the chair in astonishment. The chair disappears and at the same time the magician reappears upon the royal throne. The King in a rage summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the King. Then, putting on the royal crown, the conjuror goes out dancing with the Queen and her attendants, while the King, because he was too credulous, remains chained to the spot —a condition in which he wished to place the magician at the beginning.

Revolving Table,

135 feet. $14.85.

To see the table, an ordinary one, float through the air and settle any place designated by the operator, makes one think he is attending the seance of a spiritualist. The tricks are weird and wonderful, marvelous to behold, and stamp this film as one of the mysteries of life-motion photography.

Rival Conjurors,

190 feet. $20.90.

We know of no better name than Rival Conjurors for this film, and the name explains in full the subject. Magicians are always interesting, but when we see two, one trying to outdo the other, then do we witness the mysteries of the art which will never grow old. As long as the world goes round, films showing the skilled magician perform his weird tricks, with nothing apparently but his magic wand to assist him, will always find their places in all first-class shows.

Sleeping Beauty,

984 feet. $108.24.

Grand fairy spectacle in twelve moving pictures.

A very powerful King once gave a great fete in honor of the birth of a Princess. He invited all the great dignitaries of his kingdom, as well as the fairies from round about, but unfortunately he forgot one, the most wicked of them all, the fairy Carabosse.

She was not long in appearing at the feast, and predicted that when she was fifteen years of age the girl would prick her finger at a spinning wheel and fall in a trance for a hundred years, when a Prince, a King's son, would awake her.

1. The Baptism of the Princess.
2. Fifteen Years After—The Fatal Spinning Wheel:
3. The Hundred Years' Trance.
4. The Prince is Smitten with the Princess.
5. The Three Crossroads.
6. The Haunted Inn.
7. Monkey Island.
8. Fairy Palace.
9. The Mysterious Oak.
10. The Fairy Grotto.
11. The Princess Awakes.
12. Fairyland. End.

The Spiritualist in Photography.

145 feet. $15.95.

A photographing spiritualist resolves to photograph a person without a camera, by the aid of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Lighting a magic powder, one sees the subject gradually disappear and his likeness forms on the paper. The photographer shapes the paper in a large cone, in which is discovered the person who vanished. The paper meanwhile becomes entirely blank, as at first.

Too Late,

82 feet. $9.02.

Papa gets up in the morning and sees with terror that he is late. He has just two minutes' time to catch the train. We see his clothes flying onto him piece by piece in a most funny way. Finally he is all dressed and hurries to catch the train. He arrives just while the train is pulling out. Jumping on, he slips and falls. This picture is much funnier than the description.

Trick Magic Lantern,

308 feet. $33.88.

The scene represents the interior of a toyshop. Punch makes his entry dancing a characteristic step, and his friend Pierrot follows shortly after performing a step to the tune of "Bedelia." The latter holds a candlestick and he shows his friend Punch that it gives no more light while quoting some words of the familiar song. "You wish some light," says Punchinello. "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platform and construct section by section a huge magic lantern. Punch puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and afterwards the pictures of Pierrot and Punch highly magnified. (These moving pictures dissolve one into the other upon a white background —a new feature in cinematographic work.) Punch puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six dancing girls who do a four-step. And as they finish, a charming eccentrique makes her appearance and does a very pretty turn. The magic lantern, which had been shut up by Punch, again opens and out of it emerges an entire corps de ballet, and they all execute a dance together. The "première danseuse" comes on and mingles with the dancers; Punch and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of Policemen arrive. Pierrot and Punch hide in the lantern. The policemen examine it on every side. Suddenly the lantern opens, but the occupants have vanished and have been replaced by a monster, who extends himself and contracts and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion, the corps de ballet returns and dances among the remains of the lantern and around the monster, who continues to contort himself in a peculiar fashion.

Wonderful Balancing.

80 feet. $8.80.

The performer appears, clad in knee breeches and fancily embroidered coat. He apparently tears them from his person, which leaves him in full white costume. He causes a chair to appear on which he seats himself, and by the aid of the spirits, three counterparts of himself join him on the stage. One rises slowly in the air without any aid and places himself on the outstretched hand of the one who is seated. The second does likewise, while the third balances himself on the head of the original. They remain in position as above described for a few moments and finally descend to the ground, when all disappear except the original, who seizes his clothes which he had discarded, and, throwing them in the air, they descend on his person in the proper manner, when he, with a bow, disappears from view. Very mysterious.

Miscellaneous Films

Alligator Farm,

75 feet. $8.25.

During the summer of 1903 at Atlantic City, N. J., the famous summer resort, there was an Alligator Farm, on which thousands of these huge monsters were bred. We succeeded in obtaining the only moving picture ever taken of a large number in captivity, and it is full of animation. The figures are large. Very interesting.

American Flag, Floating,

55 feet. $6.05.

America's emblem, always beautiful and always welcome, no matter where exhibited. The flag is large, and, being shown on a black background, causes it to stand out as though one could grasp it. It will enthuse any audience.

ANNIE'S LOVE STORY—

The Wages of Sin is Death.

754 feet. $82.94.

This is one of the most beautiful scenes ever produced in life-moving pictures.

A wealthy young man in his motor car is impatiently waiting for the working girls to come out of a dressmaking establishment.

At last the working girls appear. The young man addresses one of them, offers her some flowers and leads her to the automoblle, which quickly takes them away.

The next scene brings us to a restaurant of ill repute. We see the young man enter with his new acquaintance, dressed in the height of fashion. He introduces her to his compaions. Champagne is served. First reticent, the young girl under the influence of rippling champagne becomes more and more the willing prey of her enticer.

The next scene shows the lovers at home in their cottage. The young man gradually tires of his relations with the young woman and tries to get rid of her. The visit of his old companions affords him a good excuse to leave her. The young woman understands that this is the beginning of the end and the closing chapter of her dreams of happiness.

Deserted, she sinks lower and lower, until, almost frenzied by hunger, she comes to a surburban place of ill repute. Misery has taught her to beg. Exhausted with sufferings and dying of hunger, she falls.

The next scene brings us to the parents' home. While waiting the father's return, the mother is sewing: The postman brings a letter. The mother, recognizing her daughter's handwriting, lays her head weeping upon her arms The father returns from work. He asks the cause of his wife's tears. At last she gives him the letter just received.

Stormy winter night. Annie's companion tries to force her to a shameful occupation, which she emphatically refuses to obey. The enraged brute draws a dagger, runs after the fleeing woman, catches her upon a high bridge and stabs her in the breast. He then throws her over the railing down in the deep, cold water. The outcry of the poor woman attracts two policemen, who rescue her.

This scene shows Annie in the hospital in a dying condition. She prays to see her parents and receive their forgiveness. The parents appear, and Annie dies in the arms of her beloved ones

August, the Monkey,

246 feet. $27.06.

August, the trained monkey, has company. He is sitting at a table enjoying himself with his master to the greatest delight of the audience. The picture is a most pleasing and entertaining one and full of fun.

The Automobile Race,

96 feet. $10.56.

A most novel picture is this. One wonders how it was taken, as the machines are so rapid that before one could take a snapshot they are gone. One after the other they speed past like the wind, and it is safe to predict that were anything to break the occupants would be dashed to pieces before the machine could be brought to a halt Lots of action.

Barnum & Bailey's Circus Street Parade,

115 feet. $12.65.

One of the oldest yet most popular of the many old subjects is that of a Circus Street Parade. To those who have never entered a circus arena, it is doubly interesting, showing the men who tame wild beasts and also the animals as well as the funny clowns, chariots to which are harnessed twelve horses in tandem and curiosities only seen in the greatest circus aggregation in the world.

BULL FIGHT With the Matadors Senor Don Luis Mazzantini and Bombita,

400 feet. $44.

This Bull Fight is far superior to any one reproduced so far. It is taken with an arena filled to its capacity. It shows all the incidents of the Bull Fight from the entrance of the picadores on horseback, setting of Banderillas, killing of about four horses, all the exciting happenings which accompany a show of this kind, and at last the killing of the bull by Senor Mazzantini. It is the most beautiful and most exciting picture of this kind. Everything happens right before the camera, and the picture, therefore, is clear, sharp and distinct.

The Busy Bee,

248 feet. $27.28.

One of the most distinct novelties in life motion pictures is that of the busy bee at work. Here we show the industry of the little fellows from the time they gather the honey from the flowers until it is ready for the market. It is a picture to interest young and old, and makes a good feature film for any show.

The Chicago Fire,

150 feet. $16.50.

This film created a demand for itself unknown in the moving picture business. We were the only firm who made a reproduction thereof, and the supply was by no means equal to the demand for the first two weeks after the catastrophe occurred. It is a remarkable picture, full of excitement from start to finish. Of course, the picture opens with a spirited fire run, followed by one of the most thrilling life rescues ever witnessed, after which the fire laddies are seen on the roofs of adjoining buildings, throwing streams of water on the burning structure, and ends with the street scene black with smoke. A very effective picture.

Cliff Scenery at the Gobbins, Ireland,

125 feet. $13.75.

A series of pictures illustrating the extrordinarily beautiful coast scenery at this spot, with numerous tourists passing over the bridge spanning the chasms. The rough sea lends variety to this most interesting picture.

Deer Hunting in England,

110 feet. $12.10.

This is one of Old England's popular sports indulged in by the nobility. It is most exciting and full of animation The hurdle jumping is particularly fine, and the picture ends by one of the spirited horses throwing one of its riders over his head.

The Devonshire Fair,

200 feet. $22.

This is rather a complete Midway of some great exposition, and is the only film we know of that shows so many different varieties of merry-go-rounds and scenic railways, besides the thousands of persons who have congregated there to witness and take part in the sights. It is a film that will please the masses. Decidedly interesting from start to finish.

DRAMA IN THE AIR,

175 feet. $19.25.

At the opening of the picture we see the filling of the balloon with gas. The aeronaut enters with a friend, the balloon ascends and is seen drifting away. We see the most beautiful sceneries which the balloon passes—the harbor filled with warships, the great city and the wild waves precipitating over rocks. Suddenly a storm arises. A heavy rain falls; lightning and thundering. We see the balloon helplessly driven by the fierce storm. Suddenly lightning strikes the balloon, which catches fire, and is seen descending rapidly into the deep sea. A fisherman, just passing this spot in his boat, rescues the two brave balloonists. This is a most sensational film, and at the same time one whose sceneries are most delightful. It is an entire novelty in animated photography, and we guarantee it to be a big hit with every audience.

Election of Pope Piux X,

122 feet. $13.42.

A rare picture, and one that will interest those of all denominations. The conclave of cardinals is seen in the opening, and after the final vote is taken they disappear, and the newly elected Pope is seated on a platform and carried about on the shoulders of his guard. The picture is good in every particular, and the photography is excellent.

A Ferry in the Far East,

85 feet. $9.35.

Here is an opportunity to witness how the people of the East are ferried across a body of water. Unlike other ferries, where huge boats are in use, the Eastern people have hung an immense raft on cables across the stream and the raft is pulled across. There is no possible danger, as should the cables part the raft would float, being made of heavy wood, held together with iron stays. This improvised ferry is loaded down with passengers, and several traders are accompanied by pack-mules laden with merchandise. Very interesting.

Fording a Stream,

74 feet. $8.14.

A number of Arabs are seated on their thoroughbred Arabian horses and in single file are fording a stream. This is not alone a pretty picture, as far as scenery is concerned, but presents a very pleasing water effect.

THE GAMBLER'S LIFE AND END,

540 feet. $59.40.

The interior of a saloon is first shown. A man enters and, after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. As the vic-

tim seems to be a "good thing" in the game mentioned above, the gamblers lay in wait for him. He comes, is induced to go to the gambling house, submits, and is next seen entering the card room. He sits at one of the tables and plays a few hands. He loses all he has. The money lender appears and lends him money on his note. He still loses. After getting rid of all, he jumps madly from the table, and, tossing the cards in the air, leaves the place. Scene now changes to the money lender's office. The gambler enters. The money lender demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this the money lender goes to his desk to get the note and show it. The gambler, now seeing his chance to rid himself of the old money lender, picks up a knife from the table and, stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails, and, before leaving, stabs the old fellow again. Next scene shows the murderer at home with his wife and child. Judging from the expression on their faces, his wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police arrive and arrest the murderer. A very pathetic scene is here shown as the gambler parts with his little girl. Next the court room is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them, but is held back, and they are induced to leave the room. The case proceeds, the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. Next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gasps and falls exhausted to the floor. Next is shown the death chamber. The rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended. This film depicts a very strong moral.

The Great Baltimore Fire,

350 feet. $38.50.

Showing a true picture of that great conflagration where the entire business portion of the City of Baltimore was totally destroyed, but fortunately no lives were lost. This was the first moving picture taken of the ruins, and shows them heavily coated with ice, the fire having broken out in mid-winter on a Sunday afternoon, and continued to burn for about ten days. The National Guard of Maryland are seen patrolling the streets to keep strangers from falling into danger.

Hurdle Jumping,

75 feet. $8.25.

A popular sport among soldiery is hurdle jumping; and this is one of the prettiest ones we have ever seen. Some of the spirited horses clear the hurdles at one bound, while others miss, and are compelled to go back and try again. A very fine picture.

An Intelligent Elephant,

150 feet. $16.50.

Elephants are, as a rule, intelligent animals, but this one is particularly so. He picks up huge logs of wood, many of them weighing several tons each, and carries them to a certain spot, where he deposits them at the dictation of his master, seated on his back. Exceedingly good.

Horse-Shoe Curve,

150 feet. $16.50.

Everybody has heard of the famous Horse-Shoe Curve near Altoona, Pennsylvania. This is considered one of the most beautiful of wild sceneries in the State. It is a panoramic view and shows the curve in all its beauty and

grandeur. We consider this the best panorama of railroad scenery ever made in Life-Motion Pictures.

The International Yacht Race,
95 feet. $10.45.

This is a true picture of the last international yacht race, when the Reliance, the American boat, bested the Shamrock III, owned by Sir Thomas Lipton, the Irish merchant. The picture is full of life, and gives a most pleasing impression.

JOSEPH SOLD BY HIS BROTHERS,
623 feet. $68.53.

This most beautiful film depicts the well-known Biblical scenes when Joseph is sold by his brothers and taken to Egypt, where he finally landed in jail. There he explains to his fellow-prisoners their dreams. The one will gain his liberty while the other will hang. His predictions come true. It was at that time that the King has some dreams which he wanted to have explained. Learning that Joseph could do this, he had him brought before him. Joseph explained his dreams and was made Governor. We also see how Joseph is tempted by Pharaoh's wife, and how he is crowned Governor.

This picture makes an exceedingly fine show for church fairs as well as for any other show.

LIFE OF AN AMERICAN FIREMAN,
420 feet. $46.20.

This beautiful subject, so dear to the life of every American man, woman and child, will create enthusiasm unbounded and an encore will positively result from the exhibition thereof. The picture is made in 10 scenes, showing the Fireman's dream, the view of a Fire Alarm Box, the interior of sleeping quarters of the brave fire laddies, the interior of the engine house, the apparatus leaving the house, the fire run and the arrival at the fire and the rescue of women and innocent children, etc., etc.

No more touching scene could be enacted than this, and none is more ready to do homage to the Firemen than the American who justly places the value on life above riches. Unlike any other position in the City Government's service, the firemen are considered in a class wholly by themselves. Great latitude is allowed them, and where one is seen, especially in a crowded building, no matter where, one feels that he is protected and that the danger has been reduced to a minimum.

Note the fireman dozing in his armchair in the fire house, and one sees the dream depicted on the wall over his head. He dreams that his wife and child are probably in danger, and in fancy he sees his wife placing the child in its crib for the night. Disturbed by the dream, he awakens and paces the floor nervously until an alarm is sounded and the scene changes to the sleeping quarters of the men. They jump out of their cots, hastily don some of their clothing and slide down the pole erected in the centre of the room and which leads to the main floor below. Meanwhile the horses bound out of their stalls, place themselves in front of the apparatus and are secured thereto by the men who have reached the ground. The doors are opened and out they dash at breakneck speed, threatening danger to whoever may place himself in their way.

Then note the fire run, the greatest ever yet produced. One after another they dash by with almost lightning rapidity, until the very earth trembles with vibration from the iron hoofs of the grand horses, who appear to know that they are on an errand of mercy.

They arrive at the fire, and immediately is seen the hook and ladder being placed in position, the firemen mounting the ladder, carrying the hose with which they finally extinguish the blaze, but not before they rescue sev-

eral inmates of the burning dwelling, including a number of children. No more realistic picture could be imagined or offered to the public, who, without exception, praise the heroic efforts of the fire fighters, and applaud again and again. No picture show is complete without one of these marvelous life motion headliners.

Logging in the Far West,

368 feet. $40.48.

We have all heard of how the huge trees in the far West are cut down and shipped to the mills, but we have never seen how the work is done. Here is the opportunity. The picture opens in a forest where two men are seen sawing an immense trunk, while another is driving a wedge after the saw, in order to hold open the part which was cut through. Suddenly the tree trembles, and finally falls with a crash, and the men proceed to cut down others in view. A change occurs, and we see where the logs are hauled into an open space, up a hill, and by their own momentum are shot down a hill and into the stream, where they are lashed together and finally towed down to the mill. In another part of the picture we see logs hauled on to a railroad siding, loaded on the cars and thus transported. It is most interesting to see a complete train made up of these huge logs, only one on a car, each weighing thousands of pounds, although handled as though they were mere toys. In our opinion, this is the greatest picture of its kind ever taken. No wilder, yet prettier, scenery could have been found. Exceptionally fine.

Marie Antoinette,

525 feet. $59.75.

Here is depicted in life motion the life and subsequent death of Marie Antoinette, Queen of France. The picture is divided into nine parts, as follows: F No. 1, Festival in Trinanon; F No. 2, The Minuet; F No. 3, Lunching on the Grass; F No. 4, Blindman's Buff; F No. 5, Love, Rendezvous; F No. 6, The Revolution—Taking the Bastile; F No. 7, The Temple Prison; F No. 8, Before the Court; F No. 9, The Scaffold. The fact that the first part of this picture was made on the very spot where the events took place adds to its attractiveness. See the King, Louis XVI, and his Queen, Marie Antoinette, and their attendants lunching on the grass, playing blindman's buff, the love-rendezvous and the taking of the Bastile, the Queen in prison, her trial and condemnation, and finally the execution, so realistic that one imagines he sees the real tragedy, instead of a life-motion reproduction thereof. This film cannot be excelled; it is superb.

Mono Railway Between Listowel and Ballybunion, Ireland,

150 feet. $16.50.

The only railway in the world which runs on a single rail. It has a double engine of a most peculiar construction. This picture is exceedingly interesting, and will be appreciated by every audience.

Pan. of Fifth Ave., Pittsburg, Pa., From a Trolley Car.

125 feet. $13.75.

A very interesting picture, clear, sharp and distinct in every detail. It will be sold in fifty foot lengths if desired.

The Nest Robbers,

165 feet. $18.15.

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

The New Year's Shooters in Philadelphia,

300 feet. $33.

Philadelphia has the distinction of being the only city in the United States having New Year's Shooters. These are societies who inaugurate the New Year through parades in the most gorgeous costumes ever designed by human mind. It is the greatest parade ever witnessed. People come from all over the country to see this unique parade, for which the city offers thousands of dollars every year as prizes. The film is a most interesting one and beautiful in photography. The film can be had in lengths of fifty feet and more. It is always complete.

PUSS IN BOOTS,

590 feet. $64.90.

An old miller, feeling that his end is near, assembles his three sons to divide his property among them.

He leaves his mill to the oldest, his land and property to the second, and when his youngest son enters he has nothing to give him any more but the old, purring cat. After this the old man dies.

The youngest son, despaired for having been so badly served, mourns over his sad lot, when the cat, getting suddenly taller, caresses and comforts him, telling him that she is in a position to procure him a fortune and honors. She asks him to dress her, and begs him to give her a pair of boots, hat and a wallet.

Having left her master, the cat goes in the forest, where a lot of young rabbits are frolicking. She suddenly appears in the midst of them, provided with a bag, and seizes one, which she puts in the bag, and carries it away.

The cat then runs to the King's palace, where she offers the rabbit to the King as a present of his master, Marquis of Carabas. On her return from the palace, the cat informs her master of her visit to the King. She informs her master to go to the bank of the river, take his clothes off and throw himself in the river, pretending to be drowning, at the very moment when the King's coach is passing by, wherein the King with the Princess is taking a ride. The coach stops, the King alights, followed by the Princess, and orders the servants to help the young man. The Princess, seeing the charming young man, falls in love with him. The King invites him to get into the coach, and the three ride towards the palace.

The cat, in the meantime, went to the corn fields, where country men and women are harvesting. She asks the reapers to tell the King when his coach passes by that all these fields are the property of the Marquis of Carabas. If they do not tell so they will be minced in pie-meat.

The King's coach appears; he asks whose fields these are. They belong to the Marquis of Carabas, answer the countrymen. While the King is reviewing the Marquis of Carabas' estate, the cat goes to the Ogre's Castle, asking him if it is true that he can assume any form he likes. The Ogre, to show his cleverness, changes himself immediately into a roaring lion. The cat admires this, but says she does not believe that he can make himself into one of the smallest animals, and asks him to transform himself into a rat, which the Ogre does. The cat immediately catches the rat and eats her up. The cat then goes to the dining room, where the servants are preparing a great dinner for the Ogre and tells them that they are released, and that the castle and everything in it belongs now to the Marquis of Carabas. Soon after this the King and Princess enter, followed by their court.

The young miller's son, who has been informed by the cat of the situation, does the honor of his house to his royal guests.

The King, delighted with so much wealth, grants to the Marquis of Carabas the hand of the Princess, and the picture finishes with a brilliant wedding scene.

THE STRIKE (A Social Drama),

442 feet. $48.62.

Scene 1.—The picture starts with a scene in the superintendent's offices. The workmen's delegates come to submit their grievances and ask for arbitration. The superintendent's own son sides with the workmen and pleads their cause before his father. The speaker of the delegation extends his hand to the superintendent, which the latter refuses. Careworn leave the workmen.

Scene 2.—The strike is on. The excited workmen throng before the factory, where the soldiers guard the entrance. The workmen try to storm the place and are repulsed by the troops and fired on. Several men, women and children are killed or wounded. The superintendent steps out of the door and tries to pacify the workmen, but a woman, whose husband has just been killed by a shot from a soldier's rifle, takes up a brick and throws it at the superintendent's head and kills him.

Scene 3.—Under the roof in a garret lies the body of the dead workman, his wife surrounded by three children weeping near her dead husband. The door opens, policemen enter and try to arrest her. She fights for her children, but is overpowered and is taken away, leaving the poor children alone with their dead father.

Scene 4.—This scene brings us to the court room, where the woman, accused of murder, is being tried. She pleads not to be taken to prison. Even the superintendent's son, knowing that his father was in the wrong, speaks a good word for the accused. She is released and hurriedly leaves the court room, accompanied by her children.

Scene 5.—In one of the most beautiful pictures we see the future co-operation between Capital and Labor, while the Goddess of Justice is seen in the background, with a scale in her hand. Upon one side of the scale Capital lays its wealth, on the other side Labor its strength, the Goddess of Justice being the judge, and sees that everything is rightly weighed.

Patrick Street at Cork, Ireland,

50 feet. $5.50.

This picture is most interesting to our Irish inhabitants, as it brings back memories of their childhood. It is an excellent picture of the well-known city.

THE PRODIGAL SON,

475 feet. $52.25.

The father of the two sons is first shown, presenting a large quantity of jewels and money to each of his two sons. The one who is the "black sheep" of the family accepts his share very greedily and seems to be anxious to take it away and squander it. The other son carefully turns his share over to his servants and instructs them what he wishes done with it. Immediately the wealth is distributed the first son hurries away with his treasure and the second re-enters his father's house.

Here the scene changes, and shows the spendthrift at his pleasure in a wine garden. Next he is seen, after his share has been spent, wending his way back home. Outside the house he sees the pigs and, being very hungry, pushes them away from their troughs and eats their food. He is discovered by his father's servants and driven off. He returns to the stable after the servants have disappeared and, sitting down on a nearby stone, falls asleep. In his dreams he sees his anxious mother awaiting his return and his father endeavoring to comfort her. Upon waking he decides to go to the house. As he approaches

the door he is stopped by one of his father's slaves and, not being recognized, is refused admission. He induces the slave to send for his mother, and immediately she appears. She recognizes her son and they embrace each other. The glad news is sent to the father, and when he sees him there is great rejoicing. The fatted calf is killed and great is the joy of the entire household at the return of the lost one.

The Life of a London Bobby (Policeman),

200 feet. $22.

This is a mixture of fun and pathos. When the picture first bursts into view, the exterior of an English Police Station is seen, from which the squad emerges. A change, and then one of the "finest" is seen posing before a great building, as though proud of his uniform. Again a change, and we see a table on which was placed a dark lantern. Bobby's hand reaches forth and grasps the lantern, and we follow him through the famous "Whitechapel" district, of which we have heard so much. All that is seen are the rays of light from the lantern and the object at which they are pointed. We see a high board fence on which a number of advertisements appear and the rays move along until "Bobby's" best girl is seen on the top of the steps leading into the basement of the house where she is employed. In her hand she holds dainty viands, which she knows Bobby delights in, and she beckons to him to follow. In this case you can draw your own conclusions. We follow the light through all the dark passages of the district until it enters a bank building and surprises a burglar at work on a safe. Suddenly Bobby appears behind the lantern, a scuffle ensues and the burglar is captured. This is undoubtedly one of the best moving pictures ever made.

Pan. of St. Railway Building, Pittsburg, Pa.,

46 feet. $5.06.

This is quite a novel picture, showing the men at work building a street railway line. Being a panoramic scene, one can see considerable of the work performed. Good.

The Philadelphia Speedway,

140 feet. $15.40.

This is the first moving picture taken of the great Speedway in Philadelphia, considered the best in the country. Hundreds of fine teams are seen going at a lively gait and the scene is full of animation.

Pittsburg, Pa., Fire Department,

62 feet. $6.82.

This picture was taken on a bright, sunshiny day, and is beautifully sharp. It shows six of the fire apparatus used in Pittsburg, Pa., including those that are drawn by three horses abreast, they are about to dash off the screen into the midst of the people. Very fine.

Shooting the Rapids at Killarney, Ireland,

100 feet. $11.

A most interesting picture, showing several boats laden with passengers passing through the rapids and waving their hats to the audience. In the foreground we see the old wire bridge, well-known to every Irish-born and visited by everybody who travels through Ireland. The boats pass through this bridge. The scenery is one of the most beautiful ever seen, and the picture will make a great hit wherever shown.

The Smugglers,

500 feet. $55.

A thrilling story of a party of rough Smugglers runing a contraband cargo on their rocky coast:

Scene 1.—Shows the face of the chief of the smuggler's gang.

Scene 2. — An old-fashioned village inn, in which are seated three old tars studying a chart of the coast and deciding where it would be best to attempt a "run."

Scene 3.—A boat coming through the surf laden with kegs, which are lifted on the men's shoulders immediately the boat has grounded, and conveyed across the sands to a cave, where the horses and assistants are waiting to convey them across the country.

Scene 4.—A look-out on the Coastguard station is seen sweeping the horizon with his telescope, and suddenly becomes aware that his old enemy the smuggler is actively engaged in trying to get the better of him.

Scene 5.—Here the look-out is seen rushing to the Coastguard station to inform his superior officer what he has witnessed through his telescope. All the men are hastily summoned, and rush off to try and prevent the "run" being successful.

Scene 6.—Shows the smugglers coming through a galley between two precipitous cliffs, picking their way through the rocks, and urging their horses as fast as possible, so as to get their valuable goods into security.

Scene 7.—The Coastguardsmen, being unable to get down to the beach quickly, have recourse to a long rope ladder, and are seen coming hand over hand down this ladder to the shore, where they form up and rush in pursuit of the gang.

Scene 8. — Shows the smugglers working down amongst the rocks and trees, closely followed by the Coastguards.

Scene 9.—Here the smugglers are seen hastily removing the kegs from the backs of the animals, and entering the old smuggling haunt. At this critical moment the Coastguards rush their foes and burst into the house in hot pursuit.

Scene 10. — Shows a tremendous struggle between the smugglers and the Coastguards. The smugglers resist violently all attempts to capture, until compelled to throw up their hands and submit to being handcuffed at the muzzle of a revolver.

Scene 11.—The final scene shows the smugglers being escorted to the lock-up, handcuffed two and two, and carefully guarded on either side by the Coastguards.

Pushball Game,

100 feet. $11.

Another game familiar to many is that of pushball, and is faithfully portrayed in this splendid film.

Surgical Operation,

150 feet. $16.50.

Here is the only picture of its kind ever attempted. It actually occurred at one of our city hospitals and was performed by the foremost professor of Philadelphia, but for good and sufficient reasons the names of the professor and patient are withheld. The operation is performed on a female of advanced years for tumor and portrays every action of the doctor and his assistants, showing the removal of the tumor and everything incident thereto.

Surgical operation by Dr. Hurst, U. of P.,

250 feet. $27.50.

This is a marvelous film, showing the famous Surgeon operating on a patient in the hospital connected with the University of Pennsylvania. The operation is that of cancer, and the picture shows the skill with which the Doctor removes same without any apparent effort.

Ten Nights in a Bar Room,

600 feet. $66.

It is unnecessary to describe this picture, as the story is well known to

both old and young. We tell the story just as it was written, and temperance lecturers will do well to buy one for the moral it teaches.

Salmon Spearing in the Rivers of the Great Northwest,

166 feet. $18.26.

This picture created more enthusiasm than any other miscellaneous subject made during the past six months. It is entirely out of the ordinary, hence its popularity. Several men wade into the shallow water, and with large spears catch the lively salmon as they swim down with the tide, and, thrusting the spears into the fish, they are flung toward the shore, where they are gathered together and shipped to the market. This is a refreshing picture to exhibit, showing a large body of water rushing by as though it was driven by some great force. The scenery is beautiful.

"STAGE-STRUCK,"

550 feet. $60.50.

A most beautiful novel in nine scenes, of fine photographic quality throughout.

Scene 1.—The Innkeeper's Daughter is seen outside her father's house, when her lover, a medical student, arrives. The Inkeeper orders him off the premises and hurries his daughter indoors.

Scene 2.—The interior of the Inn bar, showing customers passing in and out, and Florence attending to the bar. An acrobat, named Marco, enters, draws her attention to advertisement bills, depicts all the attractions of a circus life, and persuades her to join him.

Scene 3.—Florence escapes out of a window, takes farewell of the old home, and goes to meet Marco.

Scene 4.—Florence hurries down the lane, awaits the arrival of the traveling show, and, on its arrival, is assisted by Marco into a wagon and they drive on.

Scene 5.—Florence soon becomes disillusioned and resents Marco's attentions. She receives a letter from her former admirer, which Marco tries to snatch from her. She orders him away and asks the assistance of the proprietor, who forcibly ejects Marco.

Scene 6.—When everything is ready for the performance Marco makes one last appeal to Florence to cast in her lot with him. She refuses, and, vowing to be revenged, he takes a knife from the property basket and secrets it about himself.

Scene 7.—When the performance is in full swing Florence, whose turn arrives to give an exhibition of tight-rope walking, appears, and ascends to where the rope is fixed. Whilst she is balancing herself, Marco sees his opportunity, and, sliding down the guy-rope, draws his knife across the rope, thus throwing Florence to the ground. Florence is lifted up and carried away, and Marco, after an attempt to escape, is seized, overpowered, and handed over to Justice.

Scene 8.—Florence slowly recovers from the effects of her accident in a hospital. The doctor attending her is her old lover, but owing to the bandages on her head, he fails to recognize her. Florence, however, hears his voice, and in her excitement removes the bandages and calls him by name. Turning round in astonishment, the doctor is just in time to catch her as she falls back exhausted.

Scene 9.—When recovered, Florence, accompanied by her lover, returns home, and, leaving him outside, enters the old bar, where she is welcomed by her father. She tells him she owes her life to the skill of the young medical student, who is called in, and her father consents to their engagement.

A Visit to the Zoo,

365 feet. $40.15.

Animals are always interesting to look upon, especially those which are not seen daily. Here we show the

American Eagle, the long-necked Giraffe, the Zebra, and a number of others, including the Ostrich, all moving about, making an animated picture throughout. You will interest the little ones with this film. Short lengths will be made if desired.

Washing Sheep,

75 feet. $8.25.

A number of men are seen washing sheep in a large pool of water fenced in so that the sheep cannot escape. The men pick the sheep up and plunge them into the water, and by the aid of long poles with peculiar crooks at the ends they keep the sheep constantly submerged until they are thoroughly clean.

William Tell,

450 feet. $49.50.

An historical legend in five scenes. Who has not read of William Tell shooting the apple off the head of his little son while the tyrant Gessler looks on. Everybody has read and knows the beautiful story of the struggle for freedom, and the film will make a hit everywhere. F scenes: F No. 1 Shows Tell's heroism, F No. 2 The Plot, F No. 3 The incident of the apple, F No. 4 Death of the tyrant Gessler, F No. 5 William Tell cheered and acknowledged by his countrymen as their liberator. We recommend this as a headliner for any show.

Illustrated Song Films

No Slides are Used. We illustrate the entire Song in Moving Pictures

Our Illustrated Songs in Moving Pictures have been on exhibition among others at the Howard Atheneum, Boston, Massachusetts, where each exhibition was received with storms of applause and the management were requested by the public of that city to repeat them. No first-class show is complete without at least one of these Headliners

THE HOLY CITY

350 feet - - - - - - - - - - $38.50

DEAR OLD STARS AND STRIPES GOODBYE

325 feet - - - - - - - - - - $35.75

Every Day Is Sunshine When the Heart Beats True

255 feet - - - - - - - - - - $28.05

ONLY A SOLDIER BOY

215 feet - - - - - - - - - - $23.65

Russian War Films

Bombardment of Port Arthur,

200 feet. $22.

A realistic representation of the bombardment of Port Arthur by the Japanese. The great iron clad monsters of the deep are seen to glide in and out firing at the Russians, who are inland. The water effect is grand, and the mines are seen to explode, throwing thousands of tons of water high in the air; ships are seen to burst into flame and sink from sight, leaving the crew to fight their way to shore, some of them being shot by the Russians from the fort. A most exciting picture and of timely interest.

The Fight on the Bridge for Supremacy,

50 feet. $5.50.

The Russians and Japanese, while scouting, meet on a bridge in the shade of a beautiful grove. The bridge spans a small body of water, at the end of which is seen a dwelling, where lives a peasant and his family. The combatants engage in a fierce fight for the right of way, and in plain view some are seen to be raised bodily and thrown into the water, while others, who have been shot and killed, are pushed off by the soldiers of the Czar with their bayonets.

...Fight Films...

Reproduction of Corbett-McGovern Fight,

1,200 feet. $132.

The last fight between these little giants was fought at San Francisco, March 31, 1903. Interest was centered in this fight because of the reputation of McGovern, who was popularly known as "Terrible Teddy," and who was only defeated by Corbett once before. They met again in order to settle beyond a doubt which was the master. Corbett proved again that he was the champion. The pictures are true to life, and figures, being large, the fighters are easily discerned, and they fight from the time the gong sounds until the finish, when McGovern is counted out. We have endeavored to make these fight films as accurate as possible and have even introduced into the pictures the dispute which arose between the fighters and their seconds prior to the fight. We will sell six of the principal rounds, containing about seven hundred feet, if desired, and in the set of six we include the first and last, or knockout, rounds, the four others being the most interesting. Code word for six best rounds is "Saccervene."

Reproduction of the Nelson-Britt Fight,

600 feet. $66.

The best six rounds.

THE GREATEST FEATURE FILMS

"MEET ME AT THE FOUNTAIN"

COPYRIGHTED, 1904

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

BOLD BANK ROBBERY

COPYRIGHTED, 1904

Most sensational Film ever made

LENGTH, 600 FEET PRICE, $66.

LIFE of an AMERICAN SOLDIER

COPYRIGHTED, 1904

Thrilling from Start to Finish. A Patriotic Hit.

LENGTH, 600 FEET PRICE, $66.

Great Train Robbery

COPYRIGHTED, 1904

THE BEST MONEY MAKER YET.

LENGTH, 600 FEET PRICE, $66.

THE KIDNAPPED CHILD

COPYRIGHTED, 1904

The Wildest, Fastest and Funniest Chase.

LENGTH, 300 FEET PRICE, $33.

UNCLE TOM'S CABIN

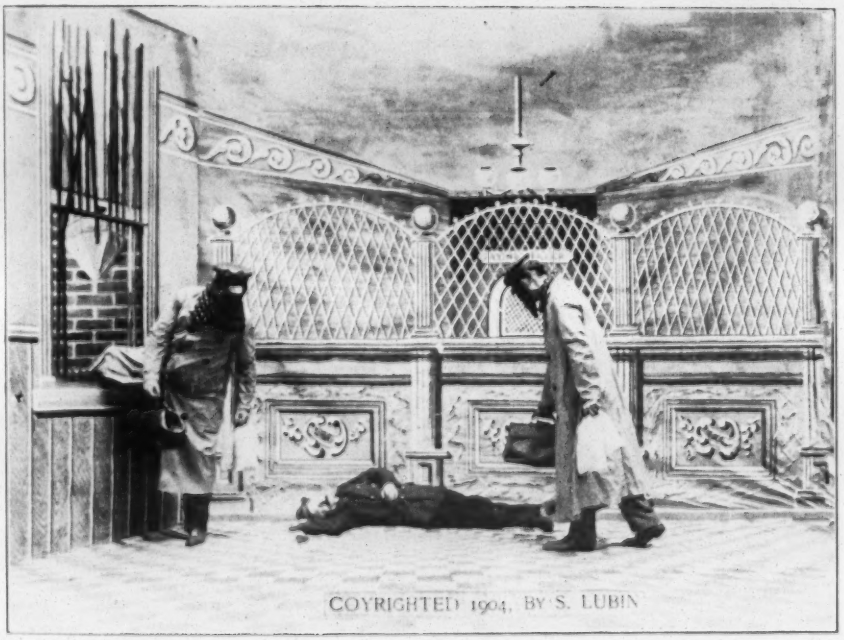
COPYRIGHTED, 1903

The Most Beautiful Production in 24 Life Motion Tableaux

LENGTH, 700 FEET PRICE, $77.00

COPYRIGHTED

Bold Bank Robbery



S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES & STEREOPTICONS

21 S. 8th Street, Philadelphia, Pa., U. S. A.

3000-7-05. III 4-06.

BOLD BANK ROBBERY

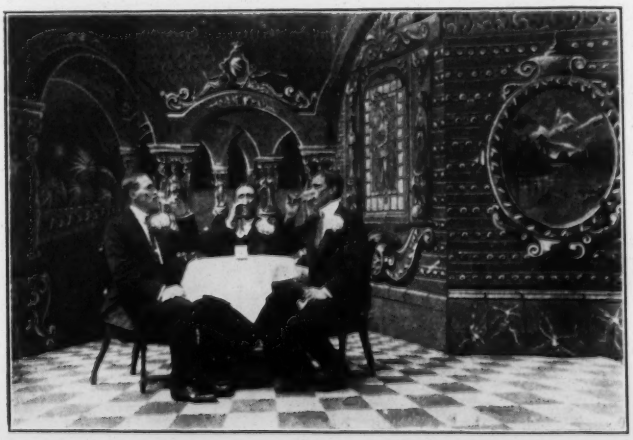
COYRIGHTED BY S. LUBIN

LENGTH 600 FEET. PRICE $66.00

SYNOPSIS OF SCENES

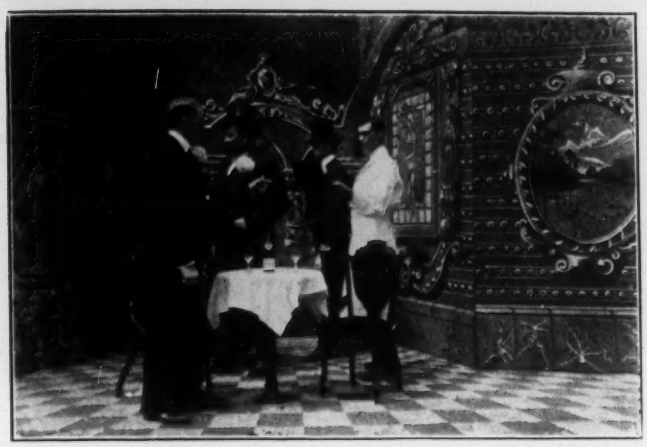
SCENE I

The opening of the picture shows the robbers in gentlemen attire. They are short of money and decide to rob a bank.



SCENE II

The robbers are seated in one of the most fashionable cafes of the city where they lay out the plan for the Bold Bank Robbery.

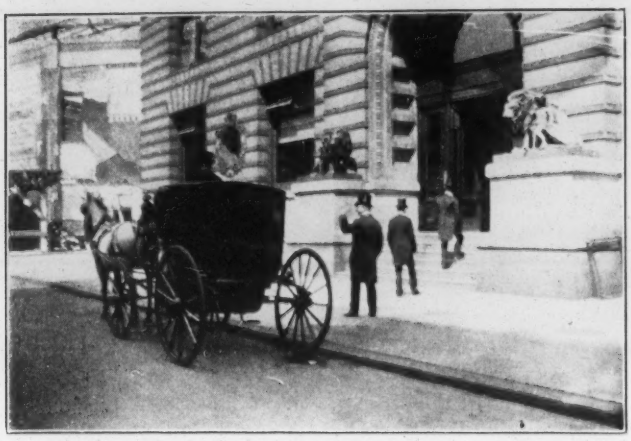


SCENE III

After the plans have been fully talked over, the robbers depart to carry out their bold undertaking.

SCENE IV.

This scene shows the exterior of the hotel and we see the three robbers leaving the cafe to drive to their own apartments, to prepare for the coup.

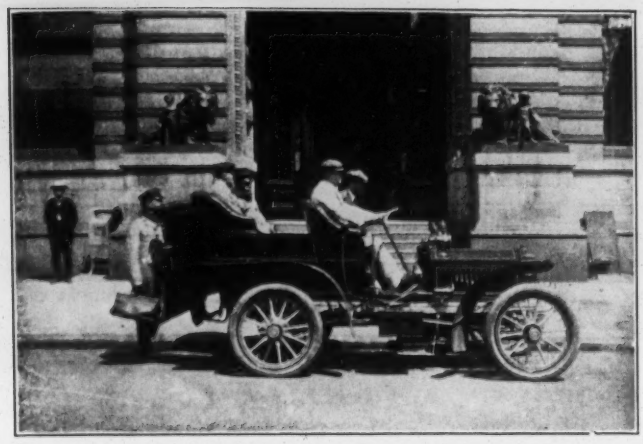


SCENE V

The carriage has arrived at an apartment house in one of the finest resident sections of the city where the robbers live. They enter while the carriage departs.

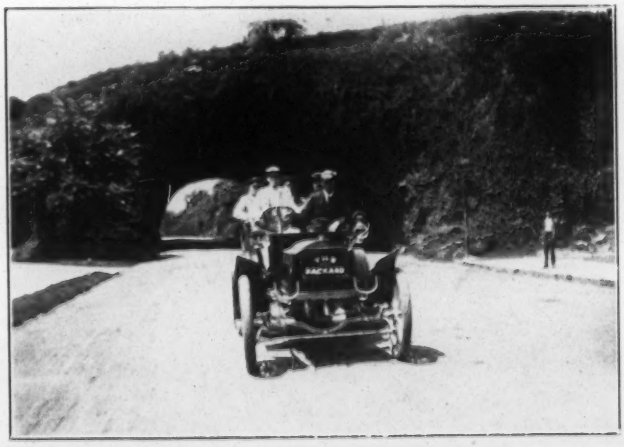
SCENE VI

The robbers don long coats and masks and are seen leaving their room.



SCENE VII

One of the finest Packard automobiles has been ordered to bring the robbers to their destination. They take their seats and the automobile starts on its trip.

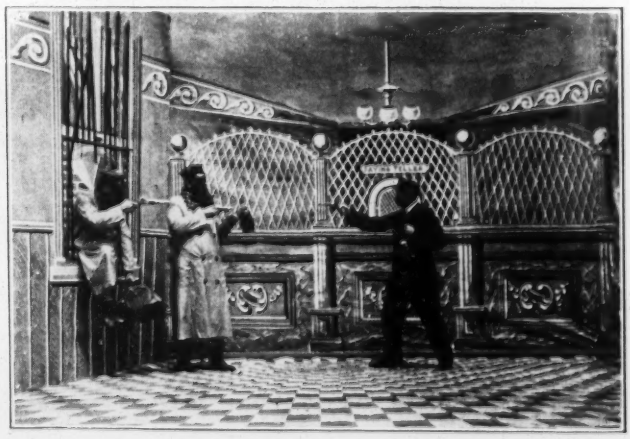


SCENE VIII

This picture shows one of the most beautiful sceneries unsurpassed in life moving pictures. The automobile with its five occupants comes down the park road at a speed of thirty miles an hour vividly dashing past our camera.

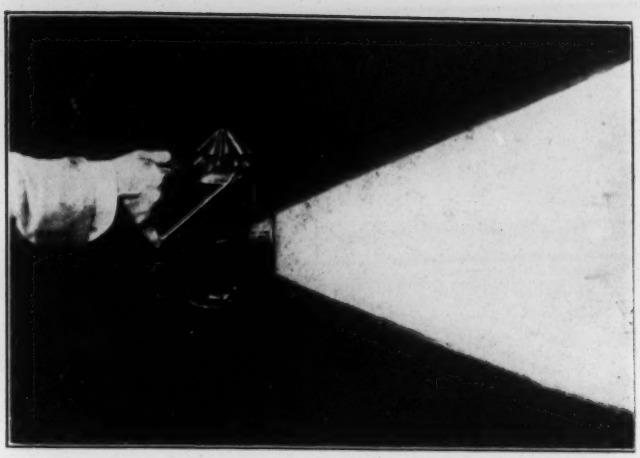
SCENE IX

As soon as a lonely spot on the road is reached, the robbers make the unsuspecting chauffeur stop, take him from the automobile, bind and gag him and throw him into a ditch beside the road. They quickly enter the automobile again and drive away leaving their victim senseless beside the lonely road.



SCENE X

The robbers have reached their destination. They quietly break in the building and just enter the interior of the bank when the night watchman discovers them, takes his six shooter and fires. The robbers who are prepared for such emergencies, return the fire killing the watchman on the spot.



SCENE XI

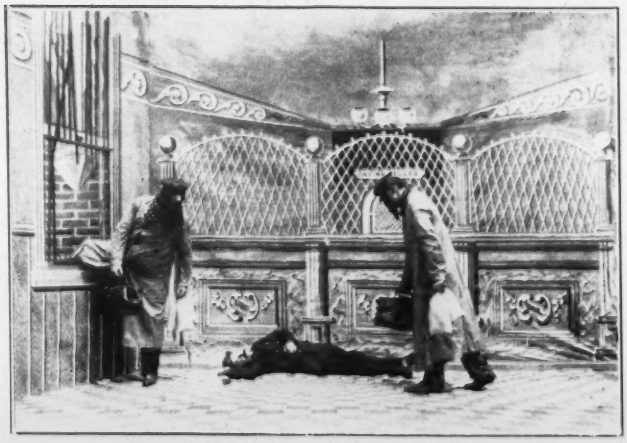
The interior of the Bank. The robbers search for the vault. The light effect of this scene is beautiful.

SCENE XII

The robbers by this time came to the vault and prepare to dynamite the doors. After drilling holes, they fill them with dynamite, light the fuses and the next moment the doors are seen flying open.

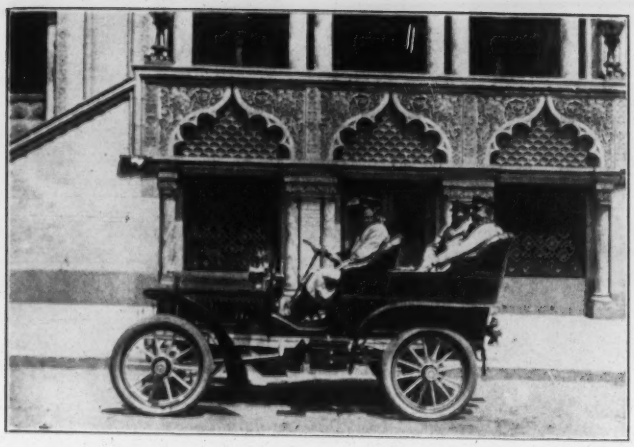
SCENE XIII

Two of the robbers enter the vault while two others keep watch on the outside. They take as much money as they can carry and prepare to leave.



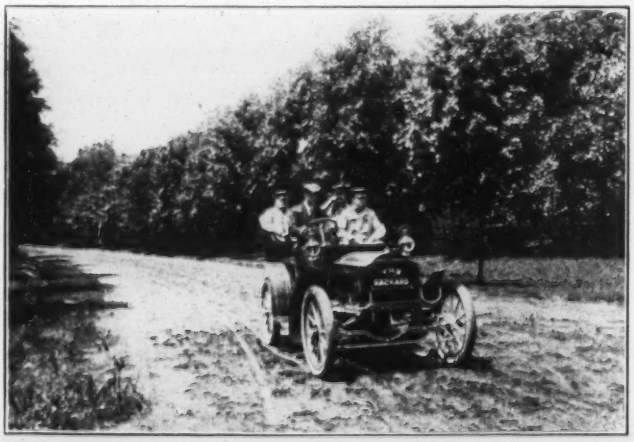
SCENE XIV

This scene brings us back to the place where the dead watchman lies. We see the robbers loaded with sacks of gold making their escape through a window.



SCENE XV

The robbers bring the stolen treasure in the automobile which is seen standing outside the bank.

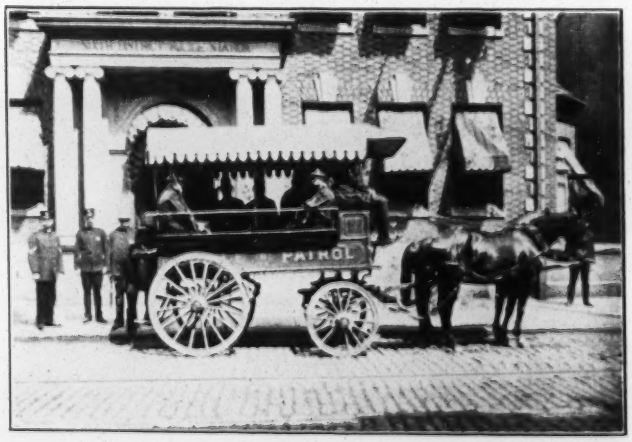


SCENE XVI

They quickly enter the automobile and make good their escape. We see the automobile flying down the road through scenery which is truly beautiful.

SCENE XVII

Two young lovers strolling through the park, discover the senseless form of the chauffeur and while the young lady tries to revive the unfortunate chauffeur, the young man runs away to call the police patrol.



SCENE XVIII

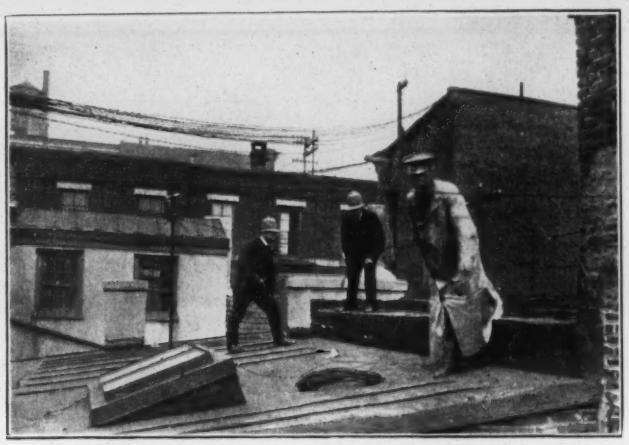
The young man has arrived at the police station. The next moment a squad of poilcemen headed by a sergeant enter the patrol wagon which immediately dashes down the street to bring help to the unfortunate victim and to pursue the robbers.

SCENE XIX

The robbers have reached their home. They are just going to divide the spoil when they are surprised by the police. After a fierce struggle, three of the robbers are overpowered while the fourth one makes good his escape through the window, quickly followed by two of the policemen.

SCENE XX

Now begins a lively chase. The robber jumps from roof to roof, from building to building, closely followed by the two policemen.



SCENE XXI

The next moment he is seen jumping down to the street from the roof of a four story building. Still the two policemen are in hot pursuit.

SCENE XXII

While the policemen come nearer and nearer, the fleeing robber tries an old trick on his pursuers which helps him to once more make good his escape.

SCENE XXIII

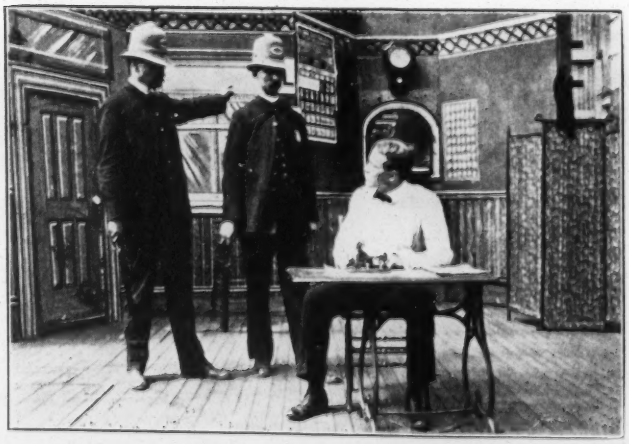
In his anxiety to get away from the two brave policemen, the robber runs through the fields and tries to wade through a river thinking that he might escape his followers but the two policemen without hesitancy go in the deep water where a fierce struggle encounters between the robber and the two policemen and again the robber escapes.

SCENE XXIV

The robber now jumps on a quickly passing street car and as the policemen are on his heals, he leaves from the other side, runs down the street up to the Railroad station, still closely followed by his pursuers.

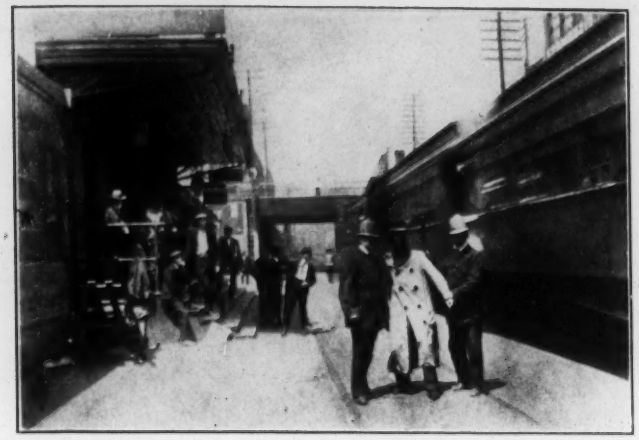
SCENE XXV

He boards an outgoing train and succeeds in getting away from the two gallant policemen who came too late to be able to board the train.



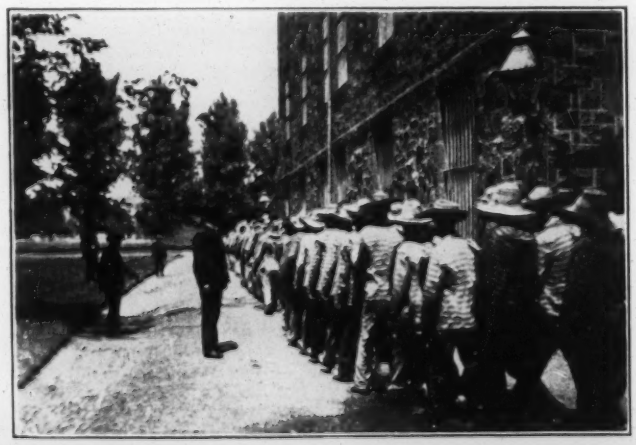
SCENE XXVI

While thus outwitted by the robber, the policemen do not give up the chase as yet. They enter the train despatcher's office and send a telegram to the next station to capture the robber there as soon as the train arrives.



SCENE XXVII

At the next station, the robber, not suspecting that his pursuers are there, makes a dash from the train but jumps directly into the arms of the two waiting policemen. He struggles fiercely to get away but is at last clubbed and led away.



SCENE XXVIII

The three robbers are sentenced to 40 years' imprisonment. We see them among the so-called "chain-gang" just as they are led to work.

SCENE XXIX

The three convicts who are sentenced to hard labor are seen working in the stone quarries of the Southern Penitentiary.

SCENE XXX

In the final scene, the three convicts are seen discussing the failure of their Bold Bank Robbery and putting the blame one to another.

THE END.

(Length 600 feet. Price, $66.00.)

Copyrighted by S. Lubin.

Copyrighted

"Meet Me at the Fountain"

The Brightest, Funniest and Best Comedy Chase

PERSONAL.—Young French Nobleman, recently arrived in this country, desires to meet handsome American girl. Object matrimony. Will be "At the Fountain" at 19 o'clock, wearing a Chrysanthemum Boutonniere.

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

3000-7-05 11. 4-06

SOME TESTIMONIALS

We received the film "Meet Me at the Fountain" and put it on last evening in this City. We played to a fine business and to say that the crowd went wild over this film is putting it mild. We are very much pleased with it and your good work on the same.

MOORES CONCERT CO.,
Dickinson, N. D.

Your Film "Meet Me at the Fountain" makes a hit everywhere.

JNO. A. POYTHRESS,
Weldon, N. C.

"Meet Me at the Fountain" received. I must say I find it the most laughable success.

E. O. FOGLE,
Franklin, O.

I received the Film "Meet Me at the Fountain" and I am more than pleased with it. It is a winner everywhere

H. J. MEYER,
Beechtree, Pa.

Your "Meet Me at the Fountain" is without doubt the funniest chase film. It is the biggest hit on my excellent program.

C. H. SILVERWOOD,
Hammonton, N J.

Your "Meet Me at the Fountain" is a sure feature for any audience. It is absolutely the funniest story ever reproduced in life moving pictures.

MISS B. PATTON,
St. Marys, Pa.

Your "Meet Me at the Fountain" beats anything we have ever seen. It is indeed the funniest chase film and the greatest hit wherever shown.

C. H. RICHARDSON,
Philadelphia, Pa.

"MEET ME at the FOUNTAIN"

The Brightest, Funniest and Best Comedy Chase.

COPYRIGHTED BY S. LUBIN.

Length, 475 feet. **Price, $52.25.**

Count Hardup, recently arrived in this country, desires to marry an American heiress to better his finances. Reading the personal column of the "New York Journal," he decides to put an advertisement in the paper, reading as follows:

> PERSONAL—Young French Nobleman, recently arrived in this country, desires to meet handsome American girl. Object matrimony. Will be "At the Fountain" at 10 o'clock, wearing a Chrysanthemum Boutonniere.

Having written the advertisement, the Count goes out, mailing the same to the newspaper office.

Ten o'clock. We see the Count "At the Fountain," waiting impatiently for the women to arrive in answer to his advertisement. A nurse-girl passes, pushing a baby cart. The Count, thinking this to be one of his lady admirers, addresses her, but meets with fierce repulse.

A short time after the women arrive. First one, then another, until a great number greets the happy Count.

More and more women are coming, expressing their intention to marry the Count. As he cannot marry all the women, he decides to marry none of them, and tries to run away.

The girls do not intend to let the Count escape unmarried. They chase after him and almost catch him, when he falls down.

Looking backward in his flight, the Count tumbles over a bench. He quickly arises and a most lively chase ensues.

Now he jumps on a passing street car, but there is no escape. The women follow the car. A most laughable scene.

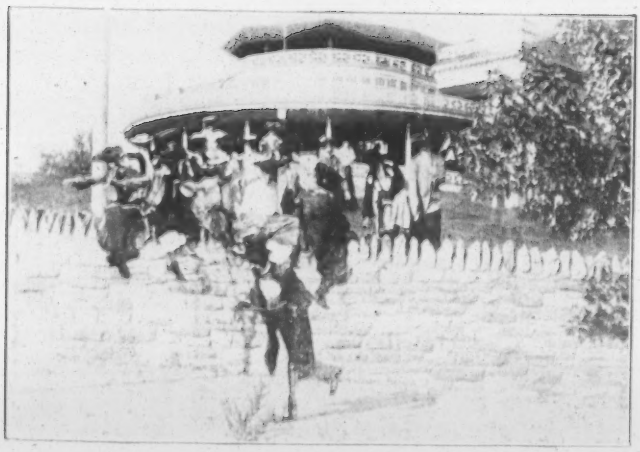
Another station. The car stops. The Count alights, happy that he escaped his pursuers. But he made a mistake in his calculations. The women are there and run after him, to the great delight of the audience.

The next obstacle is a high fence. The Count vaults the same, closely followed by the chasing women.

Up hill and down hill the Count in the lead, the girls in pursuit. Indeed a funny chase.

The Count stands suddenly before a steep grade. There is a step upon which he might escape. He quickly runs up, falls, slides down, almost in the hands of the fair pursuers.

Seeing no possibility of escape, the Count hides upon a tree. But all in vain.



In his endeavor to escape, the Count meets a high stone wall. He jumps over, thinking this to be his means of escape, but the girls follow.

The end of the road. Water to the left, water to the right, water in front and behind him the women. In his anxiety to escape, the Count jumps in the water, thinking the women would not dare to follow. But two old maids, determined to get a husband, jump after him.

The victor and the victim. The funniest love scene ever witnessed.

OUR SONGS

Illustrated by Life Motion Pictures

have met with unprecedented success. Recognizing the growing demand for

FEATURE FILMS

we determined to put forth every effort to present our patrons with something entirely new, and believe we have eclipsed our efforts in producing

Life Motion Picture Illustrated Songs

(No Slides Are Used.)

We illustrate the entire story in Moving Pictures. Our Illustrated Songs in Motion Pictures have been on exhibition among others at the Howard Atheneum, Boston, Mass., where each exhibition was received with storms of applause, and the management were requested by the public of that city to repeat them.

No First-class Show is complete without one of these Headliners

There is nothing like it anywhere, and you want it if you are looking for a feature Film. Fancy, instead of seeing a slide showing a soldier lying on the battlefield, you see him fall; his comrades fly to his aid, they bind up his wounds and carry him off, while they plunge into the fray, ready to die for their country's sake. You see all this and more in our Songs illustrated in Moving Pictures.

We Furnish Sheet Music FREE OF CHARGE with Every Film.

Made Exclusively By S. LUBIN, PHILADELPHIA, PA.

THE PASSION PLAY

(COPYRIGHTED)

Scenes and Incidents in the Life of Our Lord, JESUS CHRIST, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

Impressive

Educative

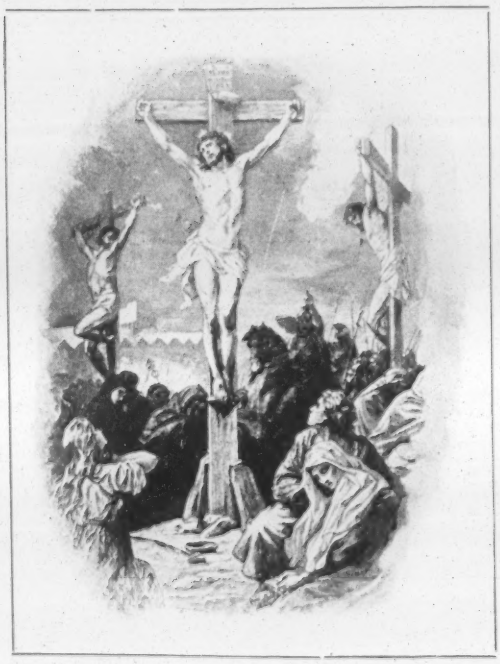
Soul-Inspiring

True to Nature

Pronounced to be Wonderful

A Mighty Attraction

For Church and Theatre



Stirring

Powerful

Pathetic

Elevating

Absolutely the finest Subject ever Presented

Lubin's Masterpiece

WE would call your particular attention to the fact that **we have the only complete set of Passion Play Films.** There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. **Each Film is a masterpiece.**

By exhibiting these Films you will be in a position to make a small fortune, there being but a few on the road at the present time, any one of whom realizes as much as $100 per night.

WRITE FOR OUR SPECIAL CATALOGUE

S. LUBIN

21 SOUTH EIGHTH ST., PHILADELPHIA, PA., U. S. A.

COPYRIGHT

Remember: Lubin's Films Are Absolutely Steady

LUBIN'S FILMS

Are Full of Drawing Power

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES & STEREOPTICONS

21 S. 8th Street, Philadelphia, Pa., U. S. A.

OUR SONGS

Illustrated by Life Motion Pictures

have met with unprecedented success. Recognizing the growing demand for

FEATURE FILMS

we determined to put forth every effort to present our patrons with something entirely new, and believe we have eclipsed our efforts in producing

Life Motion Picture Illustrated Songs

(No Slides Are Used.)

We illustrate the entire story in Moving Pictures. Our Illustrated Songs in Motion Pictures have been on exhibition among others at the Howard Atheneum, Boston, Mass., where each exhibition was received with storms of applause, and the management were requested by the public of that city to repeat them.

No First-class Show is complete without one of these Headliners

There is nothing like it anywhere, and you want it if you are looking for a feature Film. Fancy, instead of seeing a slide showing a soldier lying on the battlefield, you see him fall, his comrades fly to his aid, they bind up his wounds and carry him off, while they plunge into the fray, ready to die for their country's sake. You see all this and more in our Songs illustrated in Moving Pictures.

We Furnish Sheet Music FREE OF CHARGE with Every Film.

Tramps Revenge.

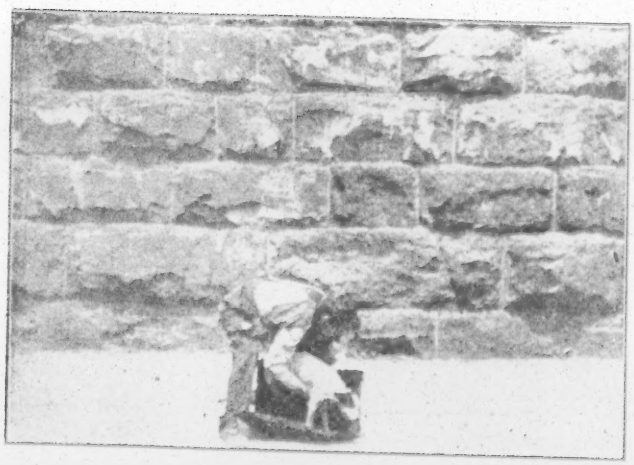
COPYRIGHT 1905 BY S. LUBIN

235 feet. Price, $25.85.

Three tramps, having walked the tracks, meet and decide "to do the city." Their first visit is to a farm, where they invite themselves to chickens and fresh eggs.

In the city they approach, one by one, the back door of a fine residence. The first tramp receives a good layout. He therefore marks the house with a cross, "Easy." The second tramp, seeing the sign of the cross, knocks at the door and after having received cream puffs, marks the house "Dead Easy."

The third tramp, rejoicing over the fine layout he will receive, knocks at the door, but to his great surprise he is given the cold shoulder and the dog is turned on him.



To get revenge, the tramp waits for an opportunity to get hold of the dog. This opportunity comes pretty soon and the dog is carried away in a full dress suit case so as to avoid insulting another tramp. Extremely funny. (This film, when shown with the following, makes a big hit.)

A Dog Lost, Strayed or Stolen.

COPYRIGHT 1905 BY S. LUBIN

225 feet. Price, $24.75.

Mrs. Brown soon misses her dog. She at once goes to the advertising department of the Daily News and inserts the following advertisement: "A dog lost, strayed or stolen. $25.00 reward. Apply to Mrs. Brown."

As soon as the afternoon paper came out, a big crowd began to call at Mrs. Brown's who, frightened at so many dogs, started to run away to evade the increasing number of dogs.

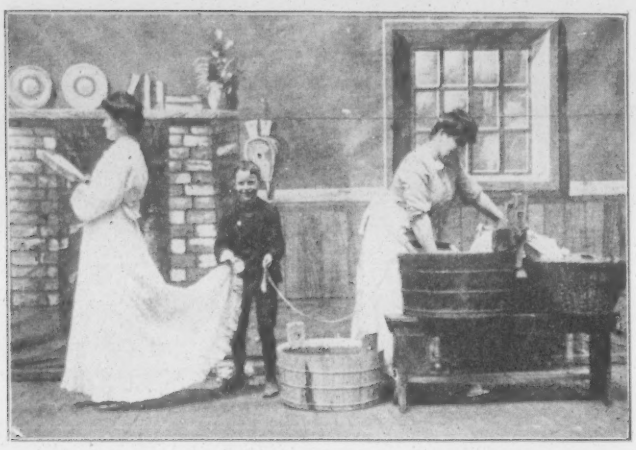
Now starts one of the funniest chases ever seen. It is almost impossible to describe the chase, going up hill and down hill, over fences, through the city streets and the country lanes, Mrs. Brown in the lead, over 100 people with so many dogs following.

After a most lively chase, Mrs. Brown reaches the back door of her residence, enters quickly and closes the two iron gates just before the crowd with the dogs are upon the spot. The disappointed people, none of whom received the $25.00, leave one by one. Mrs. Brown's dog is still missing, and if you find it, call and get the $25.00. The funniest chase film of the season. (This film can be shown with the greatest success with the film "Tramp's Revenge" as one picture.)

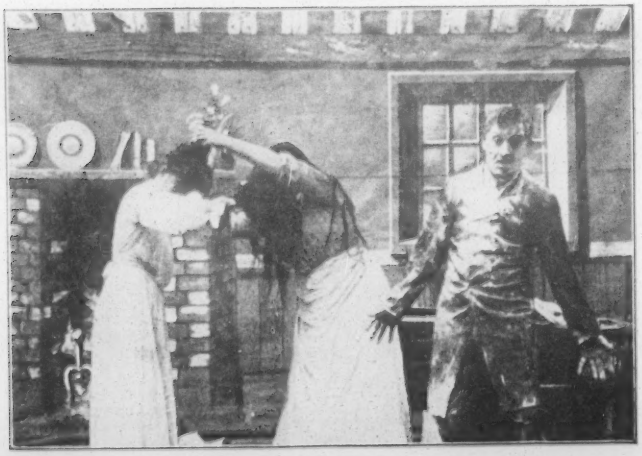
A Catching Story

COPYRIGHT 1905 BY S. LUBIN

55 feet. Price, $6.15.



While the lady of the house is reading a catching story, a little mischievous boy attaches a rope to the trail of her dress and the other end to the wringer in Bridget's wash tub.



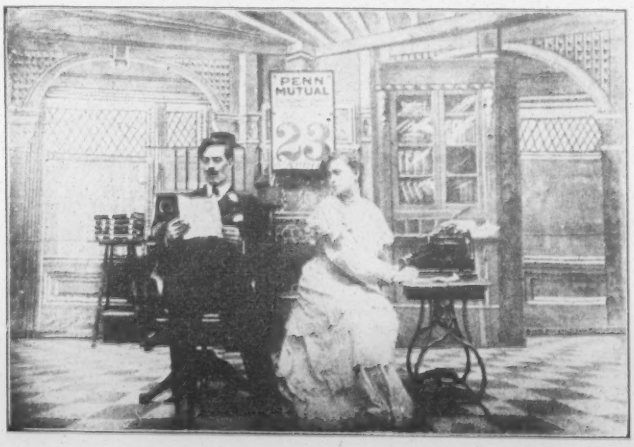
Bridget is wringing the clothes. She pulls her mistress, who is caught by her dress, backwards into the wash tub full of water. A hair-pulling match is the result of this catching story. The master of the house, trying to make peace, gets his share also. Splendidly comic.

Why the Typewriter was Fired

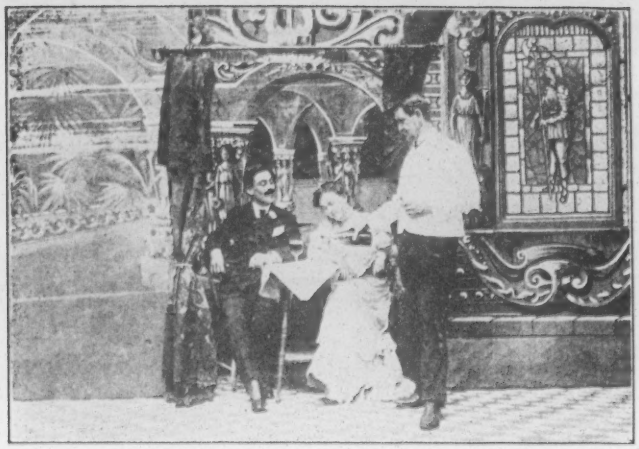
COPYRIGHT 1905 BY S. LUBIN

260 feet. Price, $28.60.

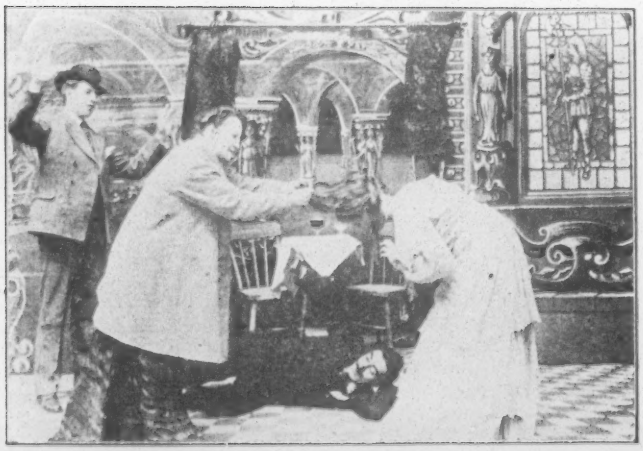
Mr. Sporty kisses his wife good-bye and leaves his happy home to go to a happier place: to his office. While leaving the room, he drops a letter out of his overcoat pocket, which his wife picks up. After reading the same she rushes out of the house to engage a detective.



Her husband in the meantime arrives at his office, where he begins to dictate letters to his stenographer.



Mr. Sporty invites his lady friend to a swell restaurant, and pretty soon we see them sitting in a secluded spot of the dining room.



Suddenly Mrs. Sporty appears on the scene, accompanied by a detective. They find the loving pair behind the curtains. An explanation follows, whereby the young stenographer's beautiful hair gets mixed up with Mrs. Sporty's hand. A lively scrimmage ends this comic scene.

Policemans' Pal.

COPYRIGHT 1905 BY S. LUBIN

120 feet. Price, $13.20.

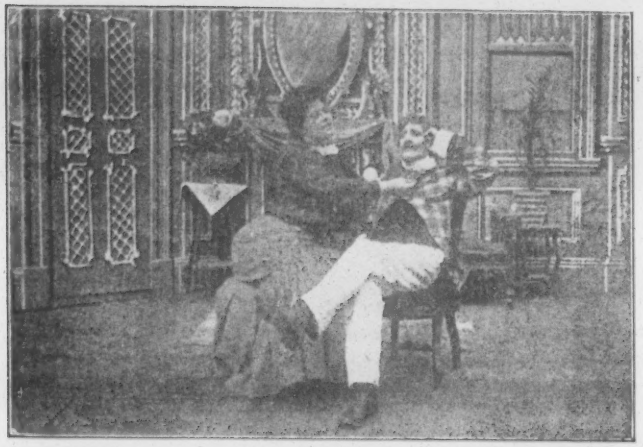
A lady is passing down the street, in her hand a traveling bag. A purse-snatcher pushes her aside, taking at the same time her satchel and then makes his escape. He is followed by a swift policeman and a big, shouting crowd. There follows a lively chase, which is very amusing.

At last the thief makes his escape over a high fence, followed by the policeman. When both the thief and his pal, the policeman, are out of sight, they open the satchel to divide their spoil. To their great disappointment, there is nothing in the satchel, and their trouble this time was for naught. A very good picture.

A Jilted Suitor.

COPYRIGHT 1905 BY S. LUBIN

110 feet. Price, $12.10.



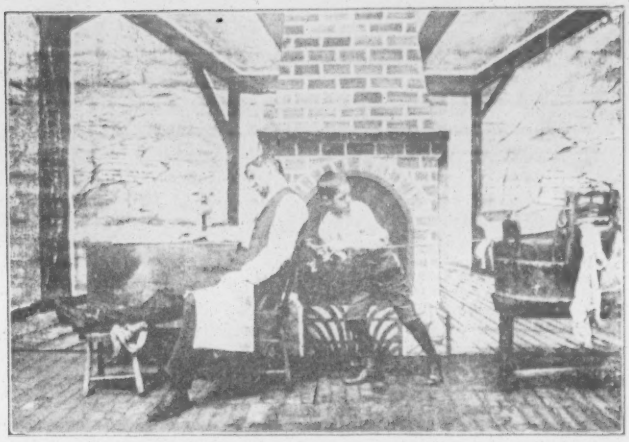
A young widow received the visit of a suitor. Her little boy, who does not like his new parent-to-be, enters the room every time the love-sick dude tries to kiss the young widow.

At last the mischievous boy puts a hook in the dude's hair. One pull, the hair goes up and the dude goes down. This ends the courtship and creates a spasm of laughter.

Wash Day at Casey's.

COPYRIGHT 1905 BY S. LUBIN

85 feet. Price, $9.35.



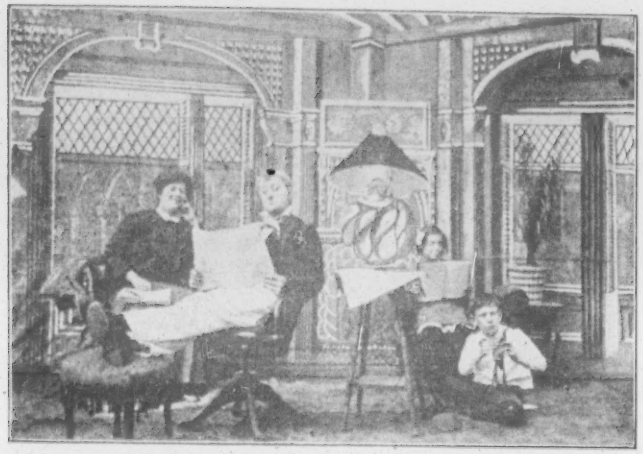
Casey coming home from his work finds his wife washing. He sits in a chair and reads the paper, but pretty soon falls asleep.

His little boy, full of mischief, fastens a rope to the father's chair, while the other end he puts to the wash in the wringer. He then crawls under the table. Mrs. Casey, while trying to wring the wash, pulls her husband off the chair, the contents of the wash tub pours over him, and to finish this most comic picture, Mrs. Casey herself slips and falls on the watery floor. Another tickler.

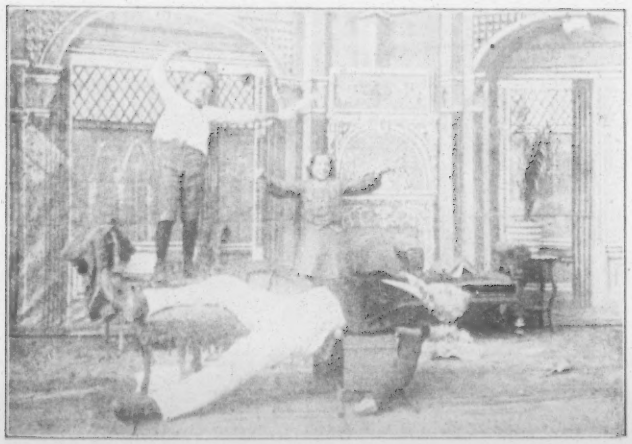
Why Papa Could Not Read.

COPYRIGHT 1905 BY S. LUBIN

55 feet. Price, $6.05.



While papa is reading his paper, the children play all kind of mischief on him.



Bending backwards on his chair, he tries to catch the little mischief makers. He falls, however, pulling down the lamp, and everything that is not nailed down. Intensely funny.

The Fake Blind Man.

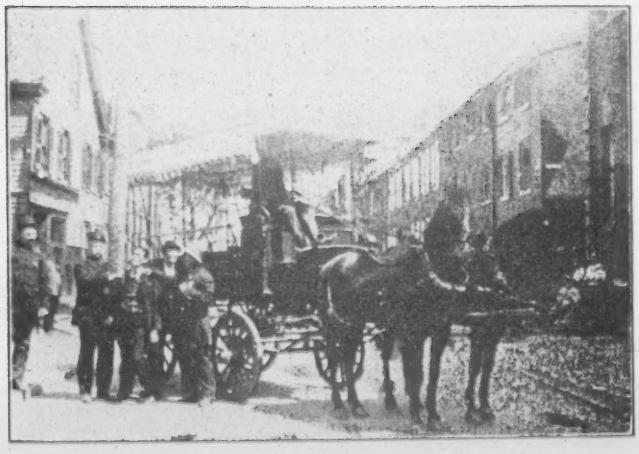
COPYRIGHT 1905 BY S. LUBIN

420 feet. Price, $46.20

Jimmie and John decide to quit work and try to make money easily. Jimmie is fixed up as the blind man with a sign dangling from his neck: "Please help the blind."

The business is very good, as many passers-by have pity on the poor blind man. When a lady stoops down to fasten her shoe laces, the blind man gets very much interested in the proceeding, whereby he is detected as a fake. The lady beats him with her umbrella, whereupon he starts to run.

Immediately a crowd is following and there begins a lively chase, the fake blind man in the lead, a big crowd after him.

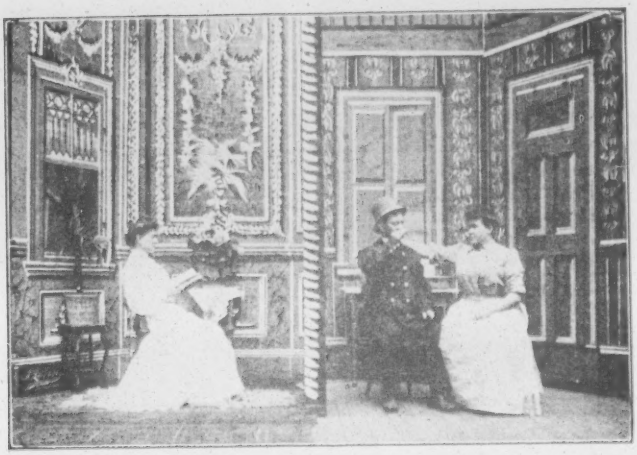


After a lively chase, the fake blind man is at last captured, put in a police patrol and brought to the station house, where he will have time to think out another scheme for making money easily. A grand laughter maker.

Policeman's Love Affair.

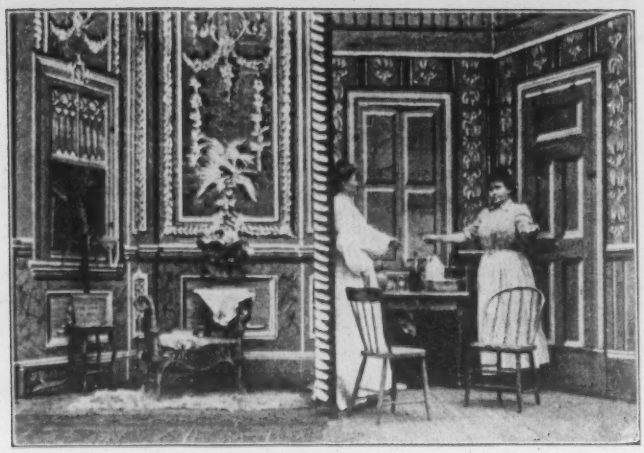
COPYRIGHT 1905 BY S. LUBIN

125 feet. Price, $13.75.



Michael McGinnis is one of the finest on the police force. His beat is on Rich Avenue, the center of the swell society. Bridget, the cook, is his best girl, whom he comes to visit every once in a while, especially when she is preparing the dinner. At the opening of the picture you see Michael McGinnis in the kitchen while the lady of the house is reading a book in the next room.

After having indulged in a fine dinner, Michael McGinnis makes love to his fair lady. There begins a kissing match which can be heard in the next room, and which calls the attention of the lady of the house to the visitor in the kitchen.



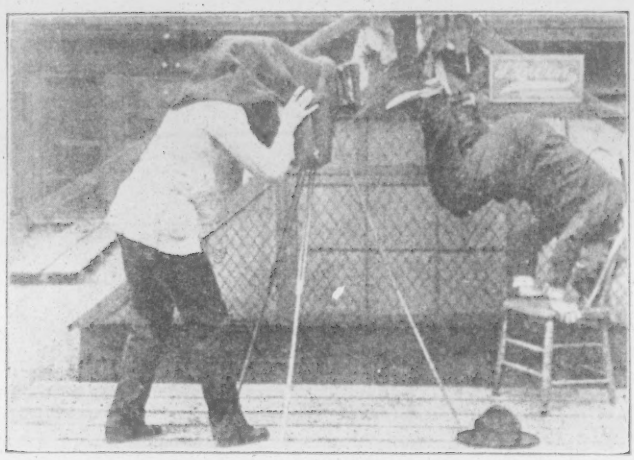
The lady of the house enters the kitchen inquiring after the visitor, but he is nowhere to be seen. Michael McGinnis suddenly rushes from under the table and tries to jump out of the window.

The lady of the house, however, is quicker than Michael McGinnis. She takes a pail full of milk and pours the same over the fleeing policeman. Excruciatingly funny.

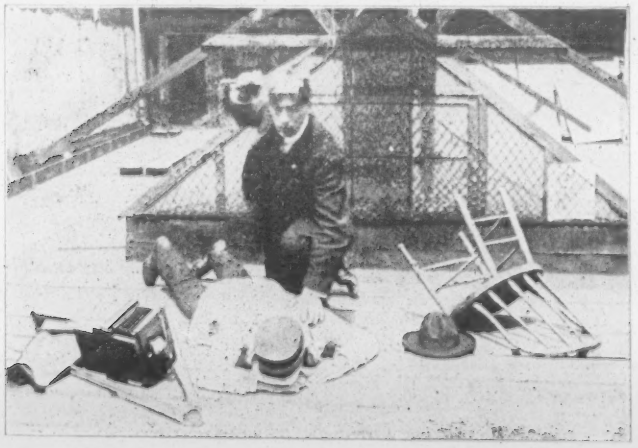
Photographed for the Rogues Gallery.

COPYRIGHT 1905 BY S. LUBIN

170 feet. Price, $18.70.



A convict, before being put in prison, is being photographed for the rogues' gallery. While the photographer tries to take his picture, the convict takes every possible position, to the great amusement of the audience. At last the photographer, angered by the convict's trick, tries to knock him down. He gets, however, the worse of the fight, and the convict makes his escape.



There is great excitement in the prison. A policeman and keepers follow the escaping criminal and only after a very lively chase they catch him and bring him back to prison. Clever and laughable.

A Sweet Kiss.

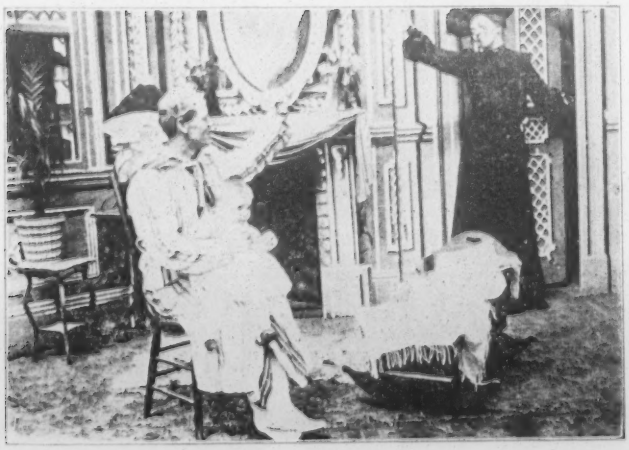
COPYRIGHT 1905 BY S. LUBIN

50 feet. Price, $5.50.

It is no use to describe this film. You all have been there and you know the subject is a good one.

Papa Minds the Baby.

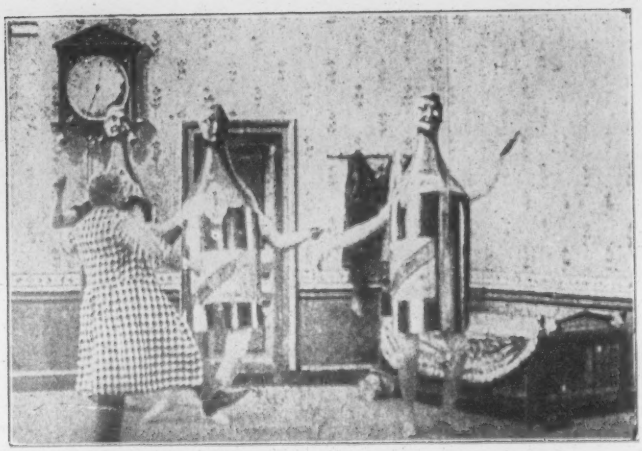
65 feet. Price, $7.15.



These are the consequences of sweet kisses. A very funny picture which surely makes a hit.

Moonlight Dream.

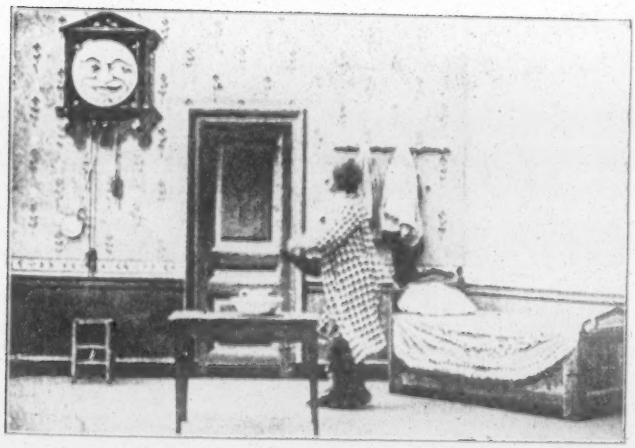
450 feet. Price, $49.50.



After having indulged a little too freely in champagne, a gentleman returns home. The moon laughingly accompanies him. Going up the steps to his apartments, he encounters a gentleman coming down, and a funny meeting ensues. Having reached his room, he lays upon the couch.

He dreams he is going up to the roof to make a trip to the moon. Being very windy, he takes hold of the chimney, and is carried skywards by a raging storm. At a rapid rate he is flying towards the moon.

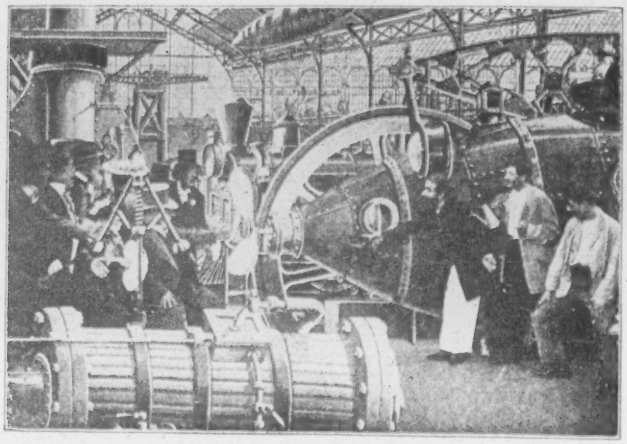
The moon, bewildered over such audacity, opens his mouth wide in astonishment. In goes the moon's lover. The moon, however, is not very much delighted with his visitor and throws him out. Down goes the lover of the moon through the starry sky.



The dreamer suddenly falls from the couch and awakes. But he still sees the laughing moon upon the face of the grandfather's clock, whereupon the moon lover takes an empty champagne bottle and throws it at the laughing face, but instead of hitting the moon he smashes the clock. A film full of clever and laughable scenes, sure to make a hit.

An Impossible Voyage.

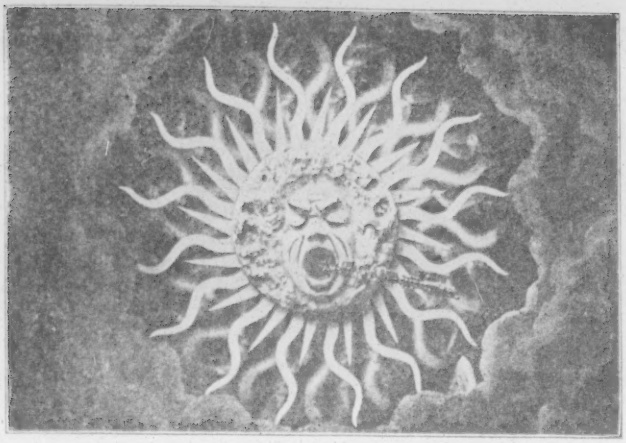
725 feet. Price, $79.75



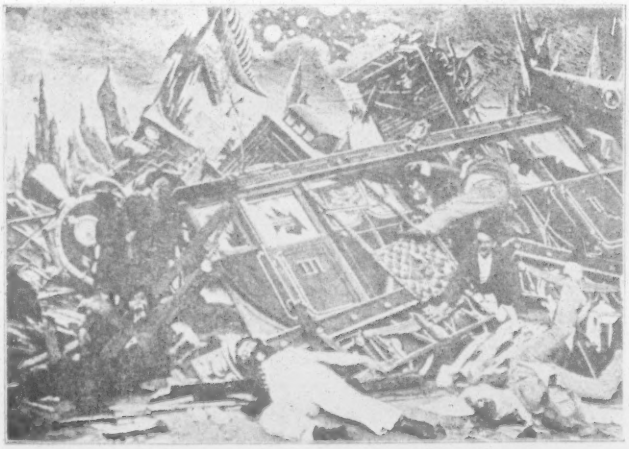
The film shows the voyage of Prof. Crazyloff and his company, and is irresistibly funny. The picture consists of forty scenes, as follows:

1. The Institute of Incoherent Geography.
2. The Plan of the Engineer Crazyloff.
3. The Machine-Shop.
4. The High Furnices.
5. The Depot of the "Paris-Righi-Sun" Railroad.
6. In Switzerland.
7. Aboard the Train.

8. At the Foot of the Jungfrau.
9. Embarkation in the Auto-Crazyloff.
10. The Inn of the Righi.
11. The Table d'Hote.
12. 300 Miles an Hour.
13. A Fall of Two Miles.
14. A Terrible Catastrophe.
15. Five Weeks in the Hospital.
16. The Special Train of Crazyloff.
17. To the Summit of the Jungfrau at Full Speed.
18. In the Clouds.



19. Among the Stars.
20. The Rising of the Sun.
21. A Nauseous Pill.
22. Terrible Telescoping.
23. The Debris of the Train.
24. The Aurora Borealis.
25. The Solar Eruption.
26. A Temperature of 3000 Degrees.
27. The Ice-Box.
28. All Frozen. The Block of Ice.
29. The Thaw.
30. Embarkation in the Submarine.
31. On the Edge of the Sun.
32. Fall of the Submarine in Space.



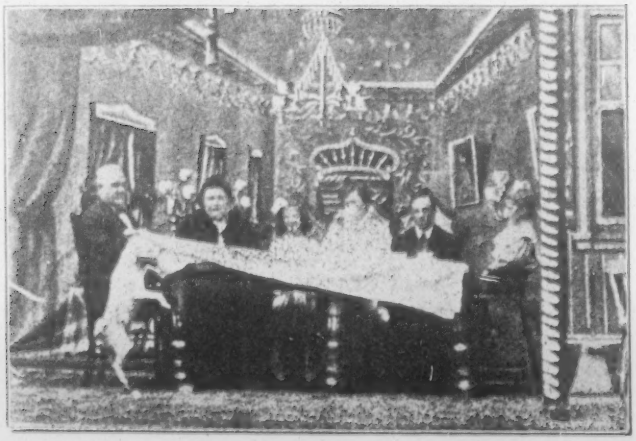
33. In the Open Sea.
34. The Unknown Depths.
35. Inside the Submarine.
36. The Fire on Board.
37. The Explosion.
38. Thrown Back Upon the Land.
39. A Warm Reception.
40. Return to the Geographical Society.

This is the grandest fantastical film ever produced. It is laughable from start to finish, and will certainly make a big hit wherever exhibited.

I. B. Dam and the Whole Dam Family.

150 feet. Price, $16.50.

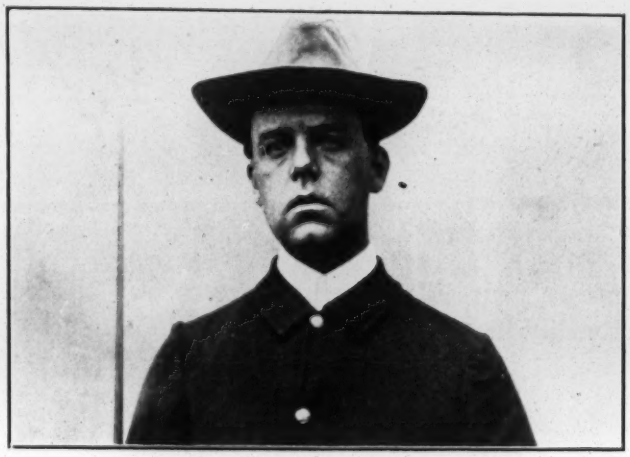
We are first introduced to all the members of the Dam family. After each individual makes his or her bow, we see the whole Dam family at the dinner table.



Next we are introduced to the Dam cook and the little Dam dog. The finish of the picture is most funny and sure to make a big hit.

JUNE, 1905

LIFE



OF AN

AMERICAN SOLDIER

COPYRIGHTED 1904

A PATRIOTIC HIT FROM START TO FINISH

S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines and Films

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

A FEW MORE TESTIMONIALS

Your Film "Meet me at the Fountain" makes a hit everywhere.

JNO. A. POYTHRESS,
Weldon, N. C.

Your "Great Train Robbery" is the most excellent Film I ever saw.

W. G. DOBBS,
Woodstock, Ga.

Your Films give splendid satisfaction.

PROF. W. H. WAGGONER,
Oxford, Ind.

We consider your Films far superior to any other make. We used them steadily for many years and they do not scratch nor wear.

FRED. H. DECKER,
New York.

I received the "Bold Bank Robbery" and I am more than pleased with it.

GEO. T. ELWICK,
Abilene, Kan.

"Meet me at the Fountain" received. I must say I find it the most laughable success.

E. O. FOGLE,
Franklin, O.

I received the Film "Meet me at the Fountain" and I am more than pleased with it. It is a winner everywhere.

H. J. MEYER,
Beechtree, Pa.

The "Great Train Robbery" and the "Bold Bank Robbery" are the greatest pictures I ever saw. I am more than pleased with the same.

J. L. LUCAS,
Oxford, Ala.

"Train Robbery" received. I find it the best I ever saw.

W. A. CROUCH,
Cordova, Ala.

LIFE OF AN AMERICAN SOLDIER

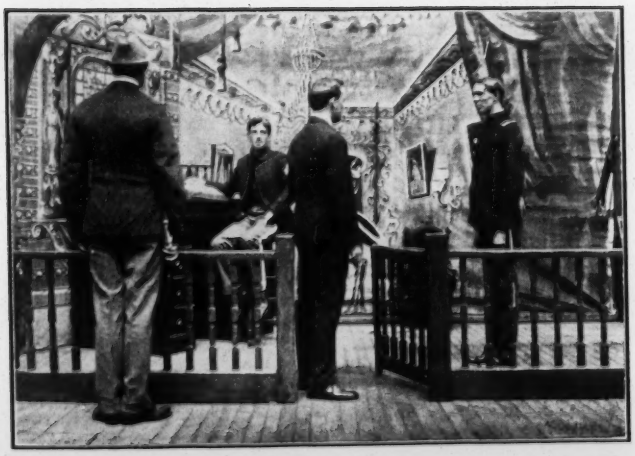
COPYRIGHTED, 1904, BY S. LUBIN

LENGTH 600 FEET. PRICE, $66.00

SCENE I

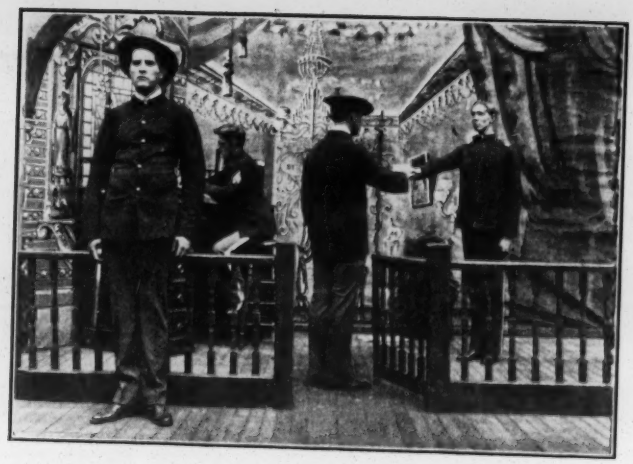
"My Country 'tis of thee,
Sweet land of Liberty,
To thee I sing."

The President sends a call for volunteers. With patriotic fervor every true American hurries to rally around the Stars and Stripes. We see the men going to the U. S. Recruiting Station to enlist in the ranks.



SCENE II

The applicant is brought before the Lieutenant. He is examined. His measure is taken, his height and weight recorded, and after everything is found favorable, he is turned over to the sergeant to receive the uniform of a U. S. soldier.



SCENE III

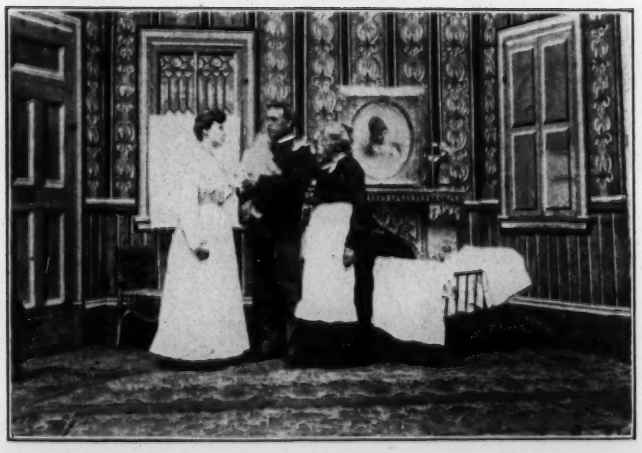
We see the volunteer return dressed in his new uniform. He receives his commission from the hands of the Lieutenant, salutes, and leaves the Recruiting Station.

SCENE IV

Leaving the Recruiting Station, the soldier returns home to bid farewell to his loved ones.

SCENE V

The next scene brings us to the volunteer's home. Slowly he ascends the steps and halts before the door, behind which his dear old mother, his wife and child are anxiously waiting for his return.

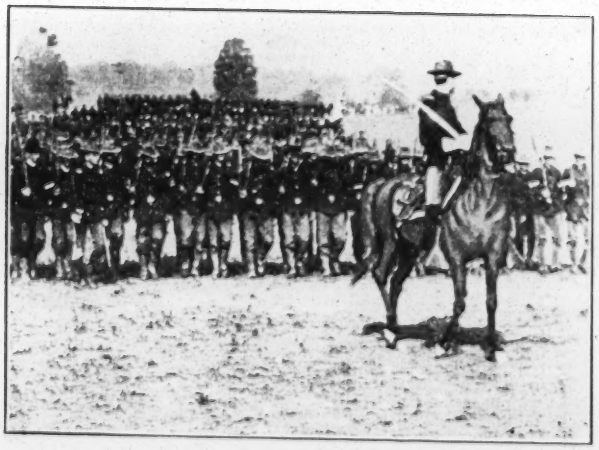


SCENE VI

The parting is a touching one. He is leaving behind wife, baby and mother. None knows whether he will ever return.

SCENE VII

The old mother and his wife follow him out of the house. One last farewell, then he turns away, leaving his dear ones alone. They are seen waving their handkerchiefs at the parting.



SCENE VIII

The regiment is marching away. We see thousands of soldiers led by officers on horseback. Proudly waves the Star Spangled Banner.

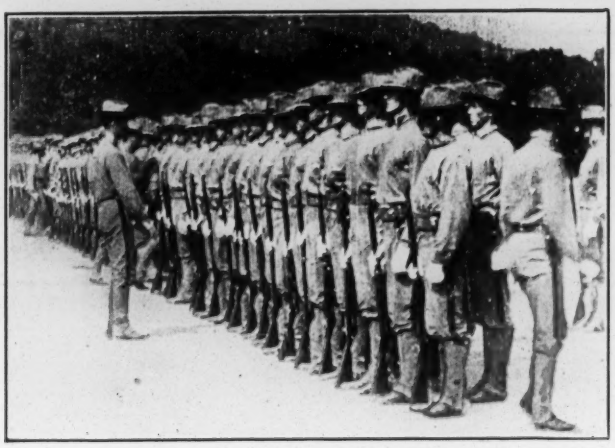
"Oh, say can you see
By the dawn's early light
What so proudly we hailed
At the twilight's last dawning."

SCENE IX

The regiment, tired and weary from the long march, rests. The bugle sounds for mess call and we see the hungry soldiers going to the improvised kitchen where they get their food.

SCENE X

Even though the soldier's life is a strenuous one, they do not lose their good humor in the field. We see the fun in camp. Many humorous scenes enliven this excellent picture.



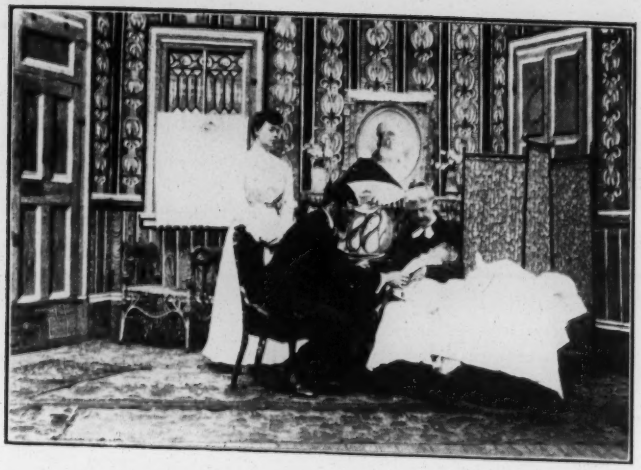
SCENE XI

While the enemy has not yet been located, the soldiers go through their daily morning practice. We see the regiment drilling and admire our soldier boys during their exercises.

SCENE XII

"Land where my fathers died!
Land of the Pilgrims pride!
From every mountain side
Let freedom ring!"

The war has begun. We see the most realistic war scene ever reproduced in life-moving pictures. The battle rages fiercely, the enemy is repulsed, and, though many of our brave soldiers cover the battlefield, the victory at last is ours.



SCENE XIV

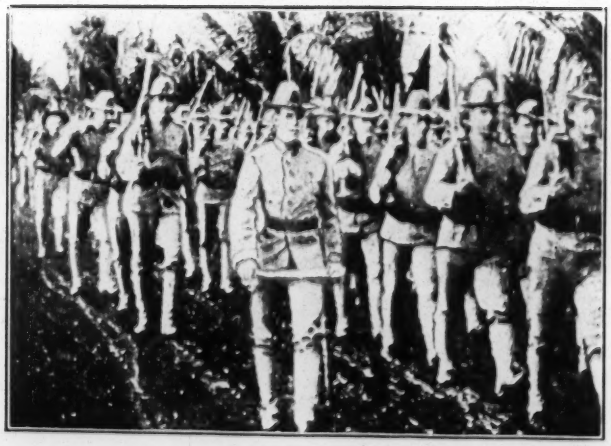
While our brave soldier is fighting for his country, his wife at home is fighting with grim death for the life of their baby. We see the baby's sick room, where the doctor is anxiously striving to save the life of the little sufferer.

SCENE XV

This scene brings us back again to the field. Our hero is doing picket duty. He receives a letter from home which he is opening with great anxiety, glad to get news from the beloved ones he left behind.

SCENE XVI

Eventide. The soldiers rest after an exhausting day. While our hero sleeps, he dreams of mother, wife and child. While he is resting quietly, we see the vision of his dream depicted on the screen.



SCENE XVII

"Let music swell the breeze,
And ring from all the trees
Sweet freedom's song."

The victory has been won. The soldiers are marching home to the strains of patriotic airs, which lift the hearts of old and young. Rousing welcome awaits them at home.

SCENE XVIII

"Home, home, sweet, sweet home,
Be it ever so humble
There's no place like home."

Our hero has returned and hastens home to the arms of his beloved ones. He is cordially welcomed by his friends and neighbors.

SCENE XIX

The emblem of the free. Our boys in blue salute the flag.

"Our fathers' God! To thee,
Author of liberty
To thee we sing;
Long may our land be bright
With freedom's holy light;
Protect us by thy might,
Great God, our King."

"Meet Me at the Fountain"

COPYRIGHTED 1904

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

Bold Bank Robbery

COPYRIGHTED 1904

The Most Sensational Film Ever Made

LENGTH, 600 FEET PRICE, $66.00

Great Train Robbery

COPYRIGHTED 1904

The Best Money Maker Yet

LENGTH, 600 FEET PRICE, $66.00

The Kidnapped Child

COPYRIGHTED 1904

The Wildest, Fastest and Funniest Chase

LENGTH, 300 FEET PRICE, $33.00

UNCLE TOM'S CABIN

COPYRIGHTED 1903

The Most Beautiful Production in 24 Life Motion Tableaux

LENGTH, 700 FEET PRICE, $77.00

COPYRIGHT

THE

KIDNAPPED CHILD

His Master's Voice
His Master's Breath

Big Feature Films

Full of Drawing Power

Are Exactly What is Required
By the Present-day Showman

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

The Kidnapped Child

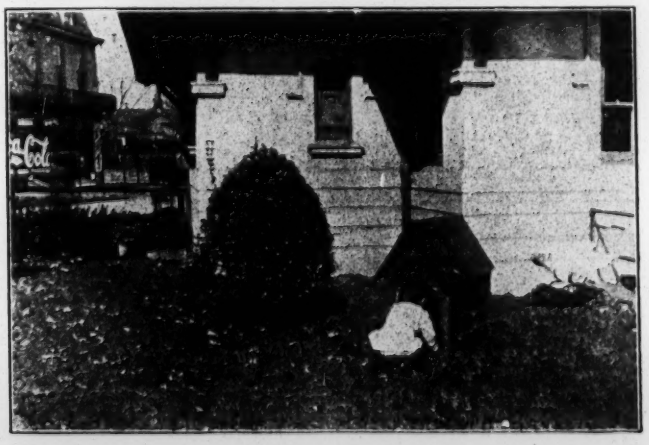
COPYRIGHT 1904

LENGTH, 300 FEET **PRICE, $33.00**

Absolutely the funniest story ever reproduced in life motion; the wildest, fastest and most exciting chase picture.

SCENE I

A young mother brings her baby out on the lawn, leaves it with some toys and a pup and goes back into the house.



SCENE II

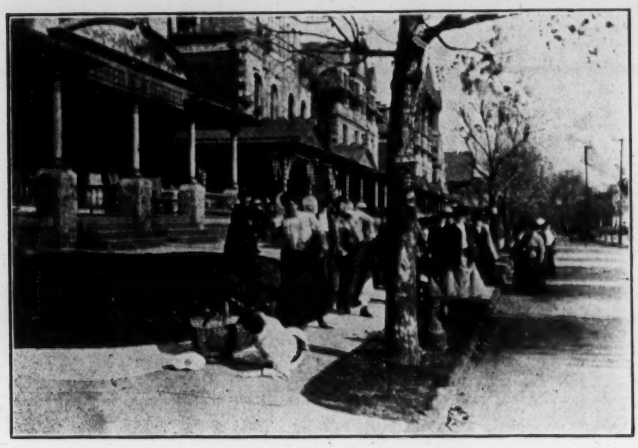
The youngster plays for a little while and then crawls into the dog kennel, where he falls asleep.

SCENE III

A short while after the mother comes out of the house and looks for the child. It is nowhere to be seen, but on the lawn is a man putting something into a large basket. The mother, thinking him a kidnapper, rushes after him.

SCENE IV

The mother chases the fleeing man and is joined in the hue and cry by some more women. A most lively chase, full of fun and excitement.

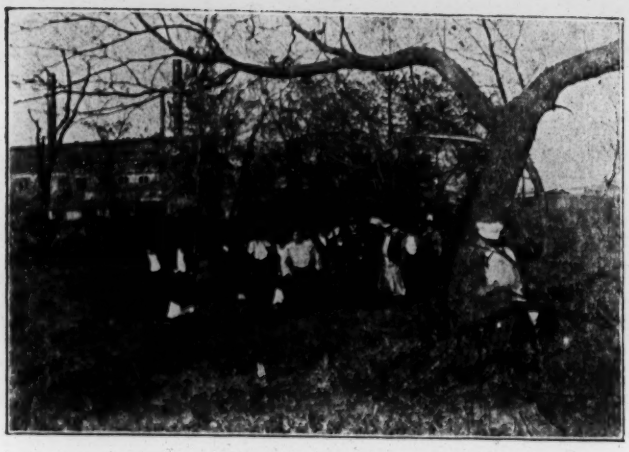


SCENE V

Whoever sees the chase joins in the pursuit. At last a big crowd follows the frightened man, who falls down while looking backwards. He rises, however, before the crowd reaches him and quickly runs away.

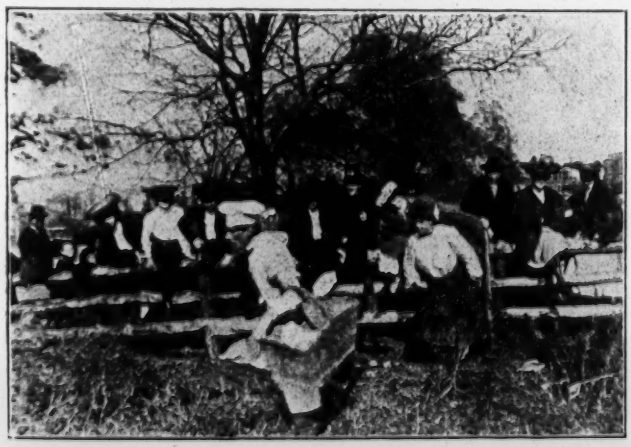
SCENE VI

As the chase progresses it goes up hill and down hill, to the greatest laughter and merriment of the audience.



SCENE VII

The supposed kidnapper escapes temporarily by hiding behind a tree. He is, however, soon discovered and the chase begins anew.



SCENE VIII

A fence is no obstacle for the fleeing man nor for the hastily pursuing women.

SCENE IX

The villain is finally caught, and although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring crowd.

SCENE X

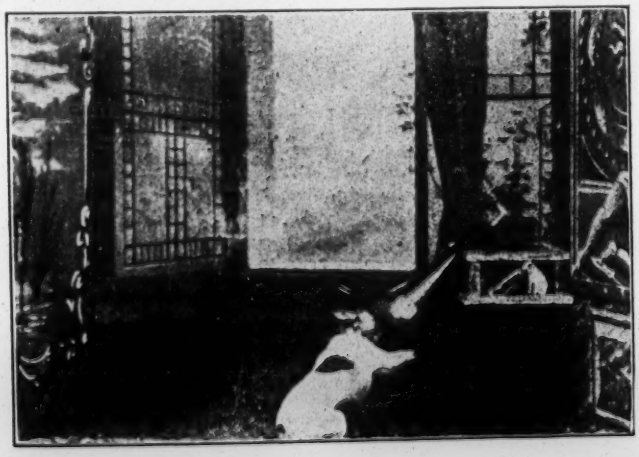
The last scene brings us back to the lawn, where the little boy is found playing before the dog kennel.

After this most exciting chase and pursuit and most ludicrous series of mix-ups, all ends well.

HIS MASTER'S VOICE

LENGTH, 65 FEET **PRICE, $7.15**

It is hardly necessary to describe this Film as the subject is known all over the world. Our picture shows a Talking Machine through which the Master's voice calls a little dog. We see the dog puzzled, jumping up to the Machine and running around the room until he gets angry, takes hold of the horn and breaks up the whole machine. An exceedingly funny Film which will certainly please.

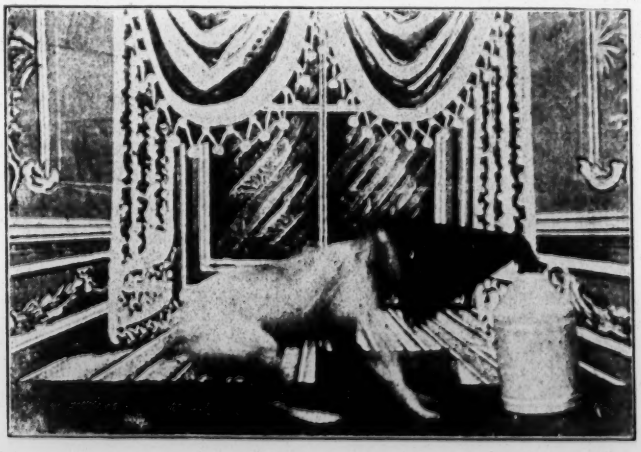


We have made a counterpart of this Film entitled "His Master's Breath." Both Films shown together will create continuous laughter. (See page 8.)

HIS MASTER'S BREATH

LENGTH 75 FEET **PRICE $8.25**

This Film is the counterpart of the Film "His Master's Voice." We first see the master indulging in a few glasses of whiskey. He is so delighted with his drinks that he puts a funnel upon the bottle to inhale the perfume of this beautiful drink. He then leaves the room while the dog enters. The dog jumping upon the table smells his master's breath out of the whiskey bottle. He tries to jump in the bottle to be nearer to his master's breath. The breath, however, is too strong and we see the dog laying dead upon the table.



An exceedingly funny Film which in connection with the Film "His Master's Voice" will make a big hit wherever exhibited. (See page 7.)

1905

LUBIN'S FILMS

Important Notice

We would call your special attention to the superior quality of our patented **FILMS.** Being made under our new and exclusive process, they are reinforced and hardened in the perforation and **CANNOT PEEL, SCRATCH OR BREAK.**

Our Illustrated *and* Descriptive Catalogues Sent FREE of CHARGE to any address.

S. LUBIN

Largest Manufacturer *of*

LIFE MOTION PICTURE MACHINES & FILMS

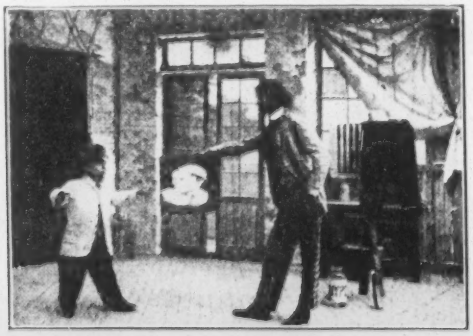
21 South Eighth Street

PHILADELPHIA, PA., U. S. A.

COMIC SCENES

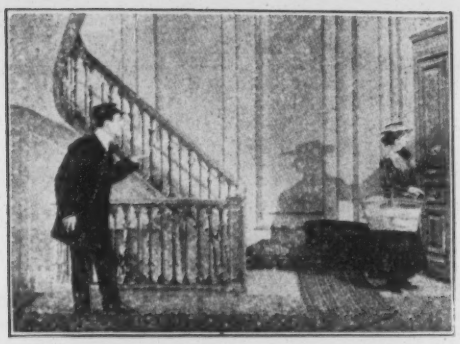
DISAGREEABLE FIVE O'CLOCK.

An old swell enters into a pastrycook's shop. Seduced by the charms of the pastrycook's wife, he indulges in familiarities which the latter accepts only because she does not wish to displease a customer. But the husband turns up beating up cream, and seeing the old satyr's ways, requests him to get off. The latter is so much disturbed that he takes the wrong door and goes out through the kitchen, thinking he goes out of the shop. The pastrycook avails himself of it to pour the cream into the customer's hat which remained upon a table. The old swell enters into the shop again, takes his hat, and when he puts it on receives the whole of its contents upon his head and trousers. Blinded and completely astounded, he throws a table down as he runs away and comes back again to recriminate for having been so badly treated. Length, 100 feet. Price, **$11.00.**



BEHIND THE LENS.

A midget comes to a photographer's to have his picture taken. While the photographer is behind the lens, many comic scenes happen before the lens, so that the photographer is unable to take the picture. The scene is very amusing, is full of fun and must be seen to be appreciated. Length, 115 feet. Price, **$12.65.**



LOVE AT EACH FLOOR.

A college boy spends his time in looking through key-holes into every lodging of a four-story house. He seems extremely interested. However, when he gets to the fourth floor, he has such a scene before his eyes, that scared to death, he rushes down stairs with such a speed, showing the extent of his fright. Length, 280 feet Price, **$30.80.**

THE CLEVER BAKER.

A most comical picture which is bound to make a hit. Length, 65 feet. Price, **$7 15.**

A SCANDAL IN A STAIRCASE.

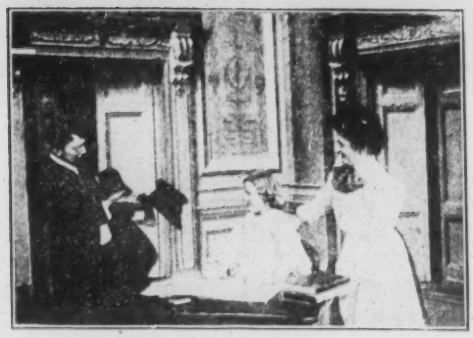
An old "beau" calling on a lady friend is closely followed by his own wife. The latter bursts into the room, where, after discovering the culprit hidden under a table cloth, she chases the two out and pursues them into the staircase, hitting them with her umbrella. Length, 132 feet. Price, **$14.52.**

A DOORPORTER'S HORRIBLE END.

Whilst two furniture-removers are hard at work, a young cook's apprentice amuses himself by watering them as they pass with a little pump which had been left in the vestibule by the doorporter who had fallen asleep behind the door. The youngster having recommenced his game, the workmen wonder where the illtimed and disagreeable shower-baths are coming from. They did not perceive the boy at first, who had hidden himself behind some flowerpots, but they catch sight of the doorporter whom they believe to be the guilty person. Then with a formidable effort, they push the door, crushing the poor man who falls down as flat as a pancake. Length, 97 feet. Price, **$10.67.**

SCENES AT EVERY DOOR.

A door-keeper has just received the mail for the whole house, and he goes up for the distribution not without casting a discret glance in every apartment through the key-hole. At the fourth floor a strong smell of burn draws his attention, and he hurriedly looks inside. He suddenly withdraws horror-stricken; a man is burning, and while the door-keeper rushes down stairs without thinking to bring assistance, the door opens and the burning man falls down suffocated. The precipitated flight of the inhabitants from floor to floor, the arrival of firemen and the working of the fire-engines makes it very realistic, and therefore a successful picture. Length, 395 feet. Price, **$43.45.**



THE TOP-HAT.

A little tot sees what father does with the opera hat and she thinks she can do the same with the high hat. The result is that the high hat is out of business. Very funny. Length, 82 feet. Price, **$9.02.**

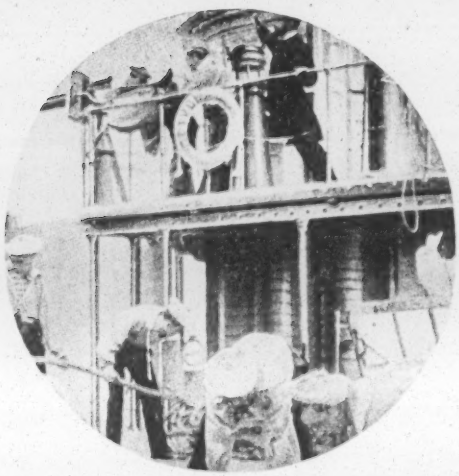
A GOOD STORY.

After a good dinner, a venerable old canon reads to his guest, a young vicar, some stories which make them open their mouths wide with laughter. Length, 82 feet. Price, **$9.02.**

MISTAKEN DOOR.

The most comic pictures ever seen. Length, 115 feet. Price, **$12.65.**

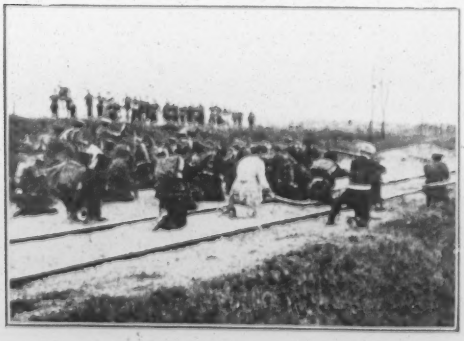
Russian-Japanese War



OUT-LOOK AT PORT ARTHUR.

(The Petropawlosk's Catastrophe)

An excellent picture from the Russian-Japanese War, full of excitement. Length, 132 feet. Price, **$14.52.**



ATTACK ON A TRAIN.

Length, 115 feet, ... Price, **$12.65**

AMBUSH.

Length, 132 feet, ... Price, **$14.52**

A FIGHT ON THE YALOU.

Length, 115 feet, ... Price, **$12.65**

THE GREATEST HIT OF THE YEAR

Life of an American Soldier

Thrilling from Start to Finish. A Patriotic Hit.

LENGTH, 600 FEET. PRICE, $66.

ILLUSTRATED CATALOGUE FREE OF CHARGE

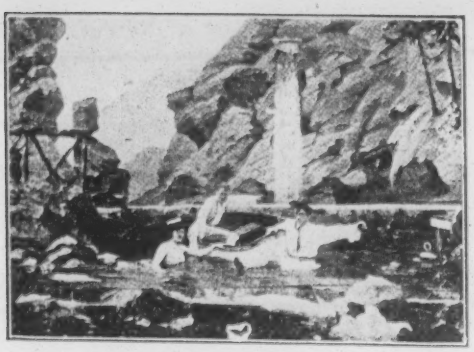
TRICK FILMS

BARNUM'S TRUNK.

Scene of quite a new and original character that is sure to have a big success. We strongly recommend same to our customers. Length, 412 feet. Price, **$45.32.**

KING OF SPADES.

A conjurer having performed sundry card tricks causes the king of spades to grow and play with him. A discussion rises about the game, the conjurer restores him to his former shape and puts him into the pack again. Then he throws the pack of cards upon the table and there rises out of it a castle of cards immediately constructed. Length, 100 feet. Price, **$11.00.**



OUT BOATING.

As a result of a wrong movement, three persons upset their boat and fall into the water; to their great surprise, they find themselves again in the boat, but quite naked. They call out to their clothes which are in the water, which come to take their place. Length, 82 feet. Price, **$9.02.**

A BUTTERFLY'S METAMORPHOSIS.

The latest effect in Life-Motion Picture. Excellent subject for color effect. Length, 115 feet. Price, **$12.65.**

Bold Bank Robbery

Most sensational Film ever made. Exciting and thrilling from start to finish.

Length, 600 Feet. Price, $66.

THE GREATEST PRODUCTION IN 30 MOTION TABLEAUX

Dramatic Scenes

ANNIE'S LOVE STORY.

Betrayed. From Work to Pleasure. Abandoned. Dying of Hunger. Letter to the Parents. Terrible Expiation. In the Hospital. Length, 755 feet. Price, **$83.05**

THE STRIKE.

The Arbitration Refused. The Manager's Murderess. Arrest of the Culprit. Discharged. The Future. Length, 450 feet; price, **$49.50.**

INDIANS AND COW-BOYS.

Punishment of a Highwayman. Departure of the Stage-Coach. Revenge of the Indians. The Capture. The Messenger Dog. In Pursuit of the Robbers. The Captives Rescued. Length, 590 feet; price, **$64.90.**

WILLIAM TELL.

William Tell's Heroism. The Plot. The Apple. Death of Gessler. The Swiss Cheer Their Liberator. Length, 474 feet; price, **$52.14.**

BOAR'S HUNT.

Arrival at the Rendezvous. The Attack. Tally-Ho. The Quarry. The Honor of the Foot. Return Through the Woods. Length, 330 feet; price, **$36.30.**

Great Train Robbery

THE BEST MONEY MAKER YET

LENGTH, 600 FEET **PRICE, $66**

FAIRY SCENES

PUSS IN BOOTS.

Partaking the Inheritance. The Father's Death. Puss in Boots Consoles her Master. Puss in Boots goes out Hunting. Pretends Drowning. Visit to the Properties of the Marquis of Carabas. Puss in Boots' Artifice. Betrothal. Apotheosis. Length, 582 feet; price, **$64.02.**

LUBIN'S

Cineograph With Stereopticon Combined

1905 EXPOSITION MODEL

The Only Life Motion Picture Machine that does not Flicker and will do perfect work. Complete with Calcium Lamp, Electric Lamp and Adjustable Rheostat,

$75.00

Our Illustrated and Descriptive Catalogue Free of Charge.

S. LUBIN, PHILADELPHIA, PA.

Scientific Optician and Largest Manufacturer in the World of LIFE-MOTION PICTURE MACHINES AND FILMS.

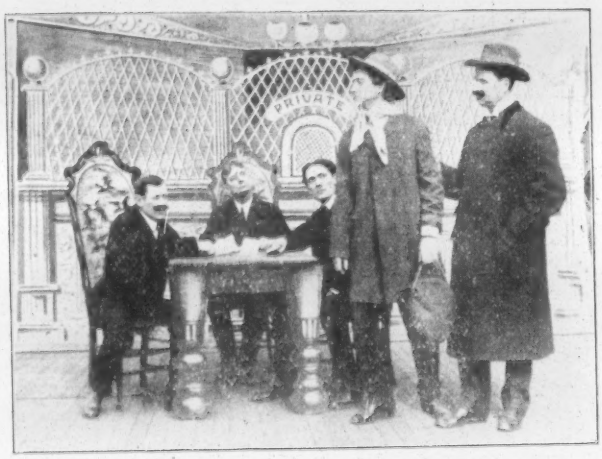
1906

THE

COUNTERFEITERS

CAUGHT BY THE U. S. SECRET SERVICE OFFICERS

COPYRIGHTED 1905, BY S. LUBIN.



A GRIM, STERN CHASE WHICH BRINGS DOWN THE HOUSE

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINE FILMS, SLIDES & STEREOPTICONS

21 S. 8th St. Philadelphia, Pa., U. S. A.

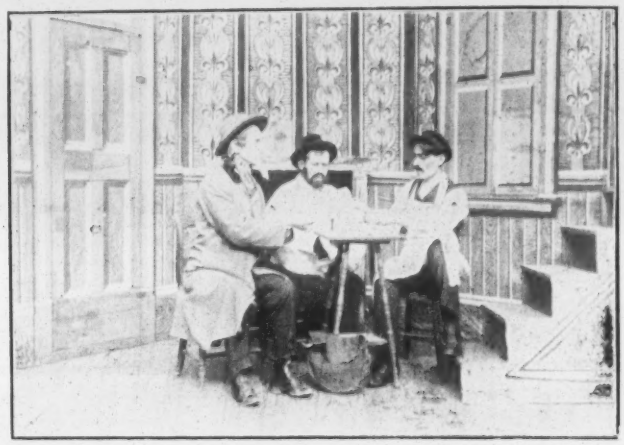
3000—6-05. H. 3000—5-06.

THE COUNTERFEITERS

Caught by the U. S. Secret Service Officers

COPYRIGHTED 1905, BY S. LUBIN

LENGTH, 700 FEET PRICE, $77

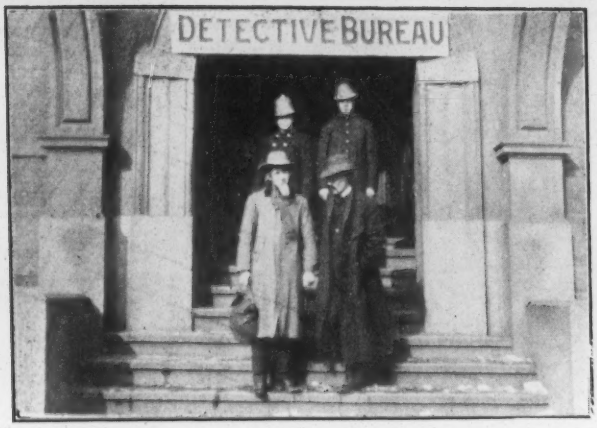


SCENE I.

Far out in a lonely little house right under the roof, the counterfeiters have their secret hiding place. There they make counterfeit money. Their only accomplice is an old woman who guards the house. The counterfeiters just found a farmer who bought their illegitimately made money and carries it away in a satchel, glad to have made such a good bargain.

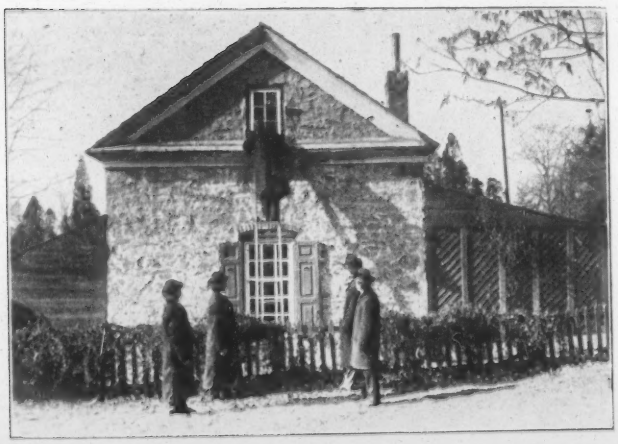
SCENE II.

The Rube enters a store and tries to pay with the counterfeit money. The storekeeper, however, cannot be fooled and causes the Rube to be arrested.



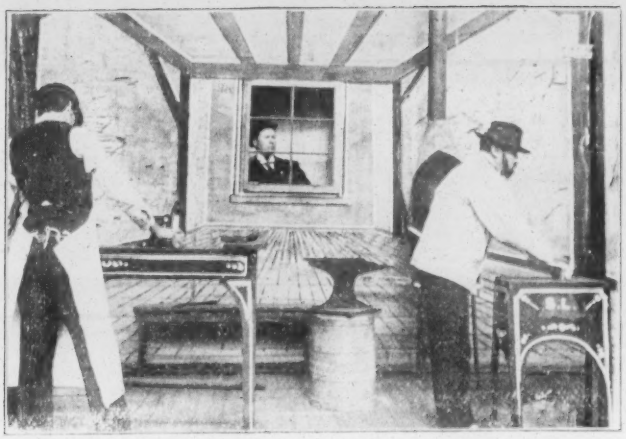
SCENE III.

The farmer is brought to the office of the U. S. Secret Service. He declares himself innocent and offers to show the U. S. Secret Service Officers where he received the counterfeit money. (See also the picture on the title page.)



SCENE IV.

Some of the Secret Service Officers are detailed to this special case. They accompany the farmer to the counterfeiters' secret working place. One of the detectives puts up a ladder, ascends carefully and looks through the window.



SCENE V.

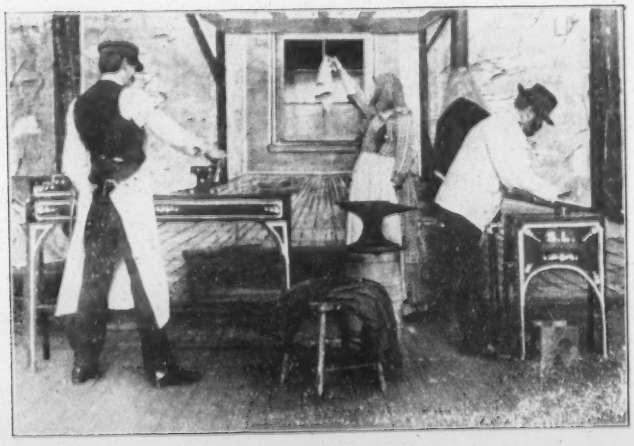
The interior of the counterfeiters' work room. The counterfeiters are busily engaged in making money while the old woman is fixing their clothes and anxiously watching the house. The detective is seen looking through the window into the room watching the two criminals.

SCENE VI.

The old woman hears a noise on the front door. She quickly goes down stairs to see what this means. The moment she opens the door, the Secret Service Officers step in, and to prevent her from screaming, they gag her. She is taken in the back yard, forced to take off some of her clothes which one of the detectives puts on, thus assuming her role. In this attire he entres the house.

SCENE VII.

We see the detective in a room with the counterfeiters sewing their clothes just as the old woman did. He looks around carefully, watching the two counterfeiters and waiting for a chance to call his friends, who wait on the outside for his signal.



SCENE VIII.

In an unobserved moment, the Secret Service Officer dressed as the old woman, goes to the window and waves three times with a handkerchief, the prearranged signal for the detectives to enter the house.

SCENE IX.

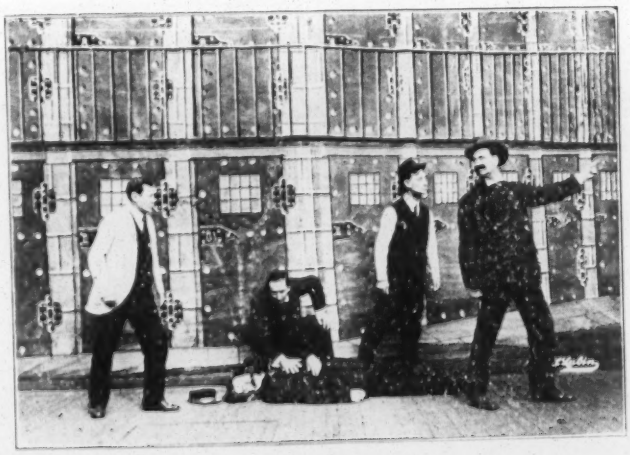
The detectives come up noiselessly, enter the room and after a fierce struggle, overpower the criminals. The detective disguised as a woman, changes his clothes and follows to Court, giving convincing evidence against the counterfeiters.

SCENE X.

The counterfeiters are convicted and sentenced. They are behind the prison bars. The old woman visits them, and while the prison guard does not look, she hands tools into the cell with which the counterfeiters may break out.

SCENE XI.

The younger of the two counterfeiters saws some part out of the door. He escapes and frees his partner in crime. The prison warden, attracted by the hammering, comes to the scene. Seeing the prisoner out of his cell, he shoots at him. The counterfeiter, using his hammer, fells the warden with a heavy blow.

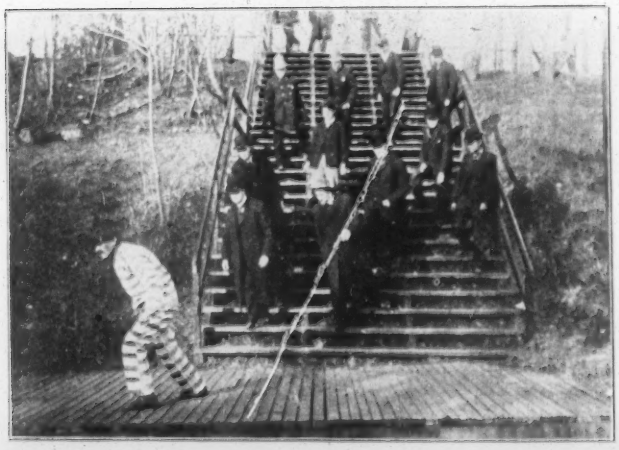


SCENE XII.

The shooting attracts the prison wardens, who immediately come to the scene. They find their comrade dead on the floor. At this moment the criminal comes through the corridor, and being held up by another guard, kills him with the pistol he took from the dead guard. Now begins a grim, stern chase after the fleeing criminal.

SCENE XIII.

In his endeavor to escape, the counterfeiter is seen climbing the steep prison wall and again coming down at the other side, an almost impossible deed. Having gained ground, he makes good his escape.



SCENE XIV.

We see h m fleeing down the wide stairs of the prison hotly pursued by the prison wardens and detectives. But the prisoner is too light-footed and again escapes his pursuers.

SCENE XV.

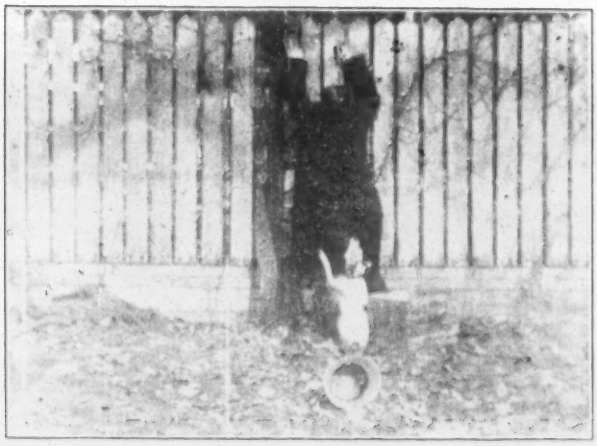
One of the big policemen has troubles of his own. Wherever he goes, whatever he does, he makes a laughing hit—not with the counterfeiter, but so much more with the audience. We see the criminal in the lead, the pursuers following in a grim, stern chase.

SCENE XVI.

Down the stone wall goes the chase. The fat policeman is again in trouble. The escaping criminal gains more and more ground between himself and his pursuers.

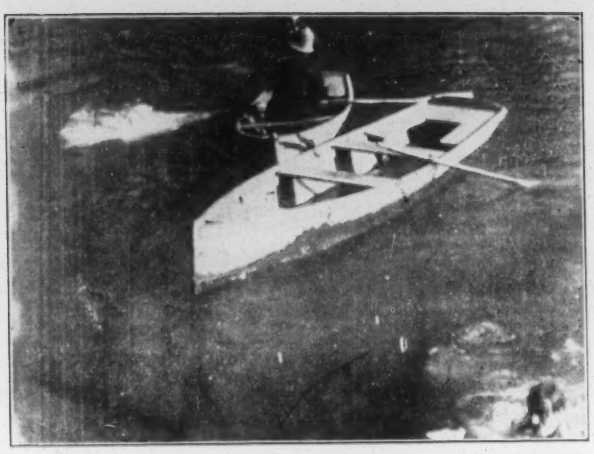
SCENE XVII.

The criminal crosses the railroad track. The big policeman certainly follows, but in his zeal he tumbles down an embankment and falls on the railroad track just as a train is passing. He is rescued just in time by his friends from being killed by a passing train.



SCENE XVIII.

The criminal flees over a fence. The detectives get nearer and nearer. They scale the fence in quick pursuit, but as the big policeman is trying to follow, he is caught by the fierce watch dog and pulled down from the fence. A most laughing struggle occurs between the dog and the policeman.



SCENE XIX.

The counterfeiter takes a boat and tries to cross the river, closely followed by two policemen in another boat. To escape his followers, the counterfeiter jumps in the water and swims ashore.

SCENE XX.

The policemen follow hurriedly and overtake the escaping criminal as he is just winding his way into an alley. They club him and bring him finally to justice.

THE COUNTERFEITERS is one of the best subjects S. LUBIN ever produced, and will make an enormous hit wherever shown.

LENGTH, 700 FEET. PRICE, $77.

LUBIN'S LATEST HITS

BOLD BANK ROBBERY

COPYRIGHTED, 1904

Most sensational Film ever made

LENGTH, 600 FEET PRICE, $66.

"MEET ME AT THE FOUNTAIN"

COPYRIGHTED, 1904

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

LIFE of an AMERICAN SOLDIER

COPYRIGHTED, 1904

Thrilling from Start to Finish. A Patriotic Hit.

LENGTH, 600 FEET PRICE, $66.

Great Train Robbery

COPYRIGHTED, 1904

THE BEST MONEY MAKER YET.

LENGTH, 600 FEET PRICE, $66.

THE KIDNAPPED CHILD

COPYRIGHTED, 1904

The Wildest, Fastest and Funniest Chase.

LENGTH, 300 FEET PRICE, $33.

UNCLE TOM'S CABIN

COPYRIGHTED, 1903

The Most Beautiful Production in 24 Life Motion Tableaux

LENGTH, 700 FEET PRICE, $77.00

CATALOGUES FREE UPON REQUEST

COPYRIGHTED, 1904, BY S. LUBIN

THE GREAT

TRAIN ROBBERY

S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines and Films

21 SOUTH EIGHTH STREET

PHILADELPHIA, PA., U. S. A.

What "The Philadelphia Inquirer" of June 26th, 1904, has to say about Lubin's Great Picture

"The Great Train Robbery" has proved a "thriller" in nearly all the larger cities of the United States. They have been a source of wonder as to how photographs of such a drama could have been taken in the Rocky Mountains.

The picture play begins with a view in the lonesome telegraph station, in which an operator, receiving train orders, is overcome, bound hand and foot, gagged and left unconscious on the floor by the desperadoes; proceeds with the capture of the train, murder of the fireman, killing of the express messenger, blowing open of the safe, hold up of passengers and shooting of one who attempts to escape, and winds up with a horseback ride through the mountains with bags of booty, a wild, weird dance in a log cabin, pursuit by the sheriff's posse, and death of all the robbers.

There is a great amount of shooting. The smoke of the pistols is plainly seen, and men drop dead right and left, but no sound is heard. Nevertheless, while witnessing the exhibition women put their fingers in their ears to shut out the noise of the firing.

The fireman attacks his assailants, with six shooters in his face, while his only weapon is a shovel, and he fails to brain his man by a narrow margin.

After one of the robbers gets him down and beats his brains out with a lump of coal his body is picked up and thrown off the tender.

The desperadoes are a tough-looking lot. The horses look like some of Colonel Cody's bronchos. They dash through the Orange Mountains with the surefootedness of burros. The men are good riders. In the pursuit by the Sheriff one is shot in the back as he dashes madly down hill, and the way in which he tumbles from his horse and strikes the ground leaves the spectators wondering if he is not a dummy, for it does not seem possible that a man could take such a fall and live

THE GREAT

Train Robbery

COPYRIGHTED, 1904, BY S. LUBIN

Full Length, 600 Feet **Price, $66.00**

SYNOPSIS OF SCENES.

SCENE I.

The Chief and His Band.

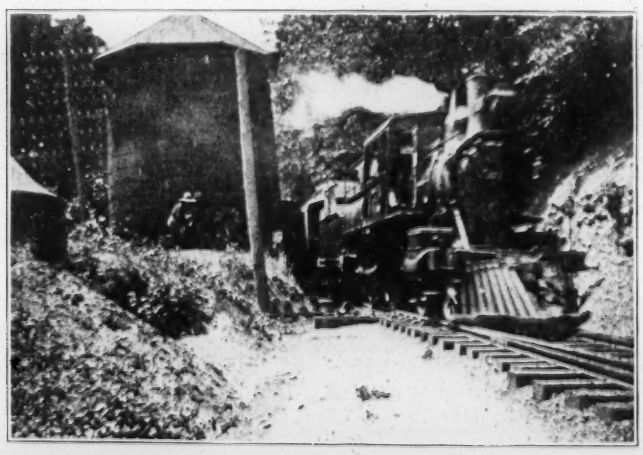
The first scene shows the chief as he explains to his followers the plan of the Great Train Robbery.

SCENE II.

The Interior of a Railroad Telegraph Office.

Two masked robbers enter and compel the operator to stop the approaching train. They make him write an order to the engineer to take water at this station instead at the regular watering stop.

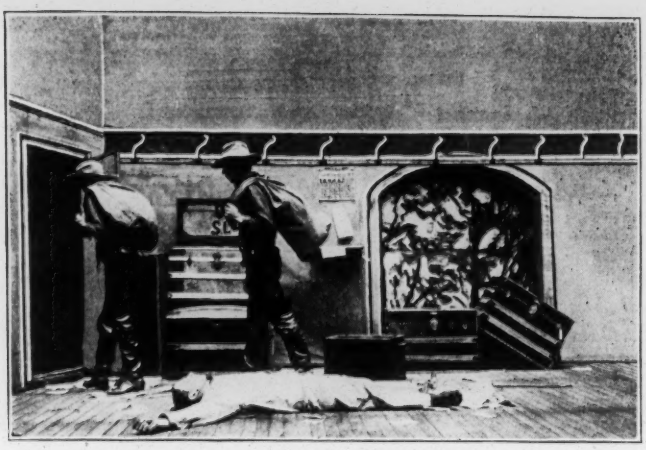
The train stops, the conductor comes to the office window, where the operator delivers the order while the bandits keep their revolvers trained on him. No sooner has the conductor left, when they bind and gag the operator and hastily depart to catch the moving train.



SCENE III.

At the Watering Stop.

This scene shows the train at the water tank. The bandits are hiding behind the tank and just before the train pulls out they quickly board the express car wherein the messenger is busily engaged with his duties.

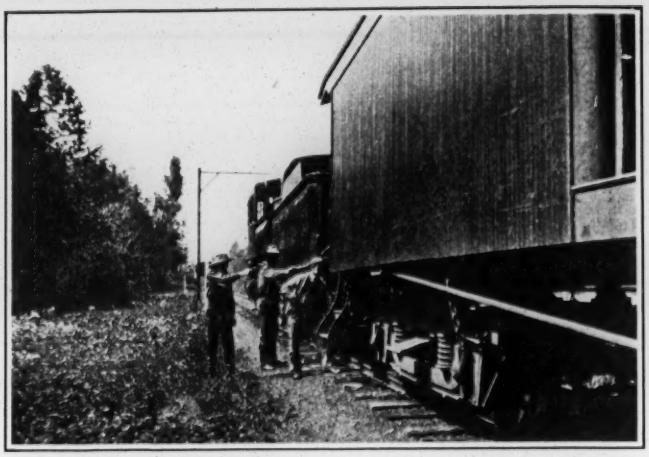


SCENE IV.
The Interior of the Express Car.

Alarmed by the unusual sound, the messenger locks the door, peeps through the key-hole, discovers the bandits and quickly locks the iron boxes which contain the valuables. He then throws the key through the small window and pulls out his revolver to defend the valuables entrusted to him. Two robbers succeed in entering the car. The messenger bravely attacks them and discharges his revolver, but he is quickly laid low by a bullet. The bandits bind and gag him and then try to open the treasure box. When they find it locked they search the messenger for the key, and as they do not find it, they blow up the strong box with dynamite. They take the valuables and the mail bags and quickly leave the car. During all this time the train is seen flying past beautiful scenery.

SCENE V.
Fight on the Tender.

While two of the robbers blow up the strong box in the express car, two other ones hold the engineer and the fireman at pistols' point. The fireman takes a coal shovel and climbs up on the tender to defend himself and his position, but he soon finds himself overpowered and is thrown from the swiftly moving train. The two bandits then compel the engineer to stop the train.



SCENE VI.

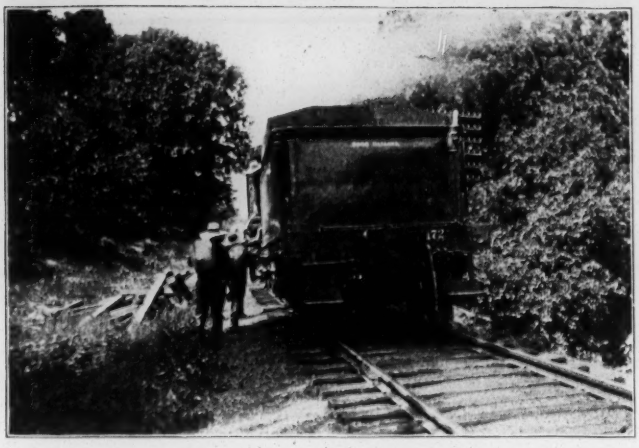
The Engine Ahead.

Forced by the robbers, the engineer brings the train to a stop, uncouples the engine and pulls ahead about two hundred feet, always covered by the bandits' pistols.

SCENE VII.

Looting the Passengers.

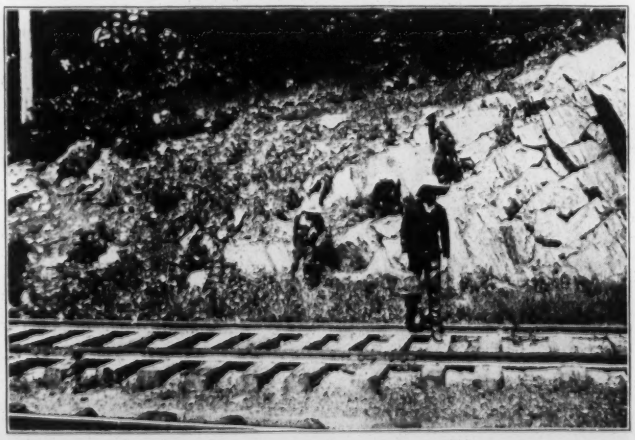
In the meantime, two of the bandits compel the passengers to leave the coaches with hands up. They line them along the tracks, go through their pockets and relieve them of all their valuables. One passenger makes an attempt to escape, but is instantly shot down by one of the bandits. As soon as they have all the booty the bandits mount the engine and make good their escape, while the passengers lend their helping hand to their unfortunate friend who was badly wounded by one of the bandits.



SCENE VIII.

The Flight on the Locomotive.

The bandits bring all their booty on the locomotive and command the engineer to pull the lever, and pretty soon we see them disappear in the distance.



SCENE IX.

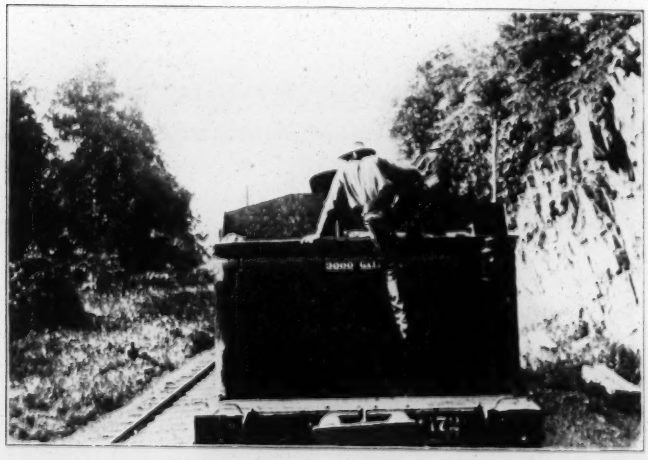
The Escape.

Far out in the rough countries the bandits command the engineer to stop, descend from the engine and escape to the mountains with the stolen goods.

SCENE X.

Crossing the River.

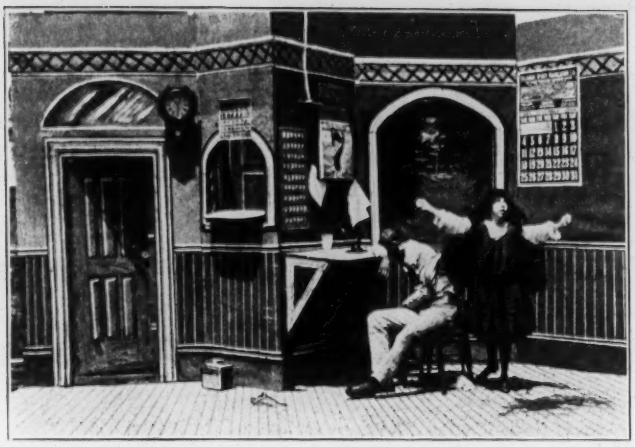
This scene shows the bandits coming down from the mountains into the valley, where they cross a stream to get to a place of safety. The scenery is truly beautiful. One of the robbers, in his hurry, slips and falls in the water, but he quickly arises and makes good his escape.



SCENE XI.

The Signal for Help.

This scene brings us back to the interior of the telegraph office, where the operator lies bound and gagged on the floor. After a desperate struggle he succeeds in reaching the table where his instruments stand. He telegraphs for help and manipulates the key with his mouth, and then falls to the floor, fainting from exhaustion.



SCENE XII.

The Operator's Daughter.

The operator's little daughter enters to bring him his daily dinner. She finds her father bound, kneels down, praying to the Lord to give her strength to help her poor father, throws quickly a glass of water in his face, restoring him to consciousness, takes a knife and cuts the ropes and removes the gag from his mouth.

SCENE XIII.

In a Western Dance Hall.

This typical Western dance hall shows some men in company with women. A tenderfoot appears upon the scene and is made to dance in the regular Western style. Suddenly the door opens, the operator's little daughter enters and relates what has happened. The men quickly stop their merriment, take their guns and leave in pursuit of the outlaws.

SCENE XIV.

After the Bandits.

The bandits are seen dashing through the woods on spirited horses, followed closely by the Sheriff and a large posse. There is much firing from both parties. One of the bandits is shot and falls from his horse, but he staggers to his feet again and kills one of the Deputy Sheriffs before he expires.

SCENE XV.

The Law is Avenged.

This scene shows the bandits in a fierce fight with the Sheriff's posse. The bandits dismount their horses, and, not thinking that the Sheriff and his Deputy were so near, are just beginning to look over their booty when suddenly the Sheriff and his Deputies appear on the scene. A desperate battle takes place, and after a brave stand the bandits and several of the pursuers breathe their last.

SCENE XVI.

The Bandits' Chief.

This scene shows a life-size picture of Daniels, the chief of the bandits, as he takes aim and fires into the audience. The picture is so realistic that women scream, and even though no sound is heard, they put their fingers in their ears to shut out the noise of the firing.

THE END.

LENGTH OF THE FILM, 600 FEET.

PRICE, $66.00

Some Testimonials

The TRAIN ROBBERY received. The subject is certainly magnificent, photographically as well as contrastly, and clear as daylight and dark.

BEN. A. HUNTLEY,
Prof. Huntley's Entertainers.

The TRAIN ROBBERY received, and will say it is good, very good.

E. O. FOGLE,
Franklin, Ohio.

The TRAIN ROBBERY arrived. It is fine, as fine a film as ever was shown in this city.

METROPOLITAN THEATRE,
Tampa, Fla.

Received your TRAIN ROBBERY. The picture is good and clear and the greatest hit of the season.

HARRY MILLER,
St. Louis, Mo.

I received your TRAIN ROBBERY a few days ago and put it on the night I received it, and it certainly did take. It is very fine and the biggest hit yet.

ABNER COBB,
Ft. Worth, Texas.

Your TRAIN ROBBERY is a feature that is always good to repeat the second night.

W. F. REED,
St. James, Mo.

The TRAIN ROBBERY received. I used it last night and I am more than satisfied with it. I used a great many films, but this is the clearest.

A. ICYDA,
Birmingham, Ala.

Your TRAIN ROBBERY and BANK ROBBERY that I have shown these last two weeks give the best of satisfaction, having had large crowds every night They are the greatest success.

C. H. RICHARDSON,
Baltimore, Md.

The TRAIN ROBBERY received. I show it about forty times a day and it is always a hit.

FRANK HALL,
Mgr. Broken Heart, St. Louis, Mo.

COPYRIGHT 1905

FIVE SONGS

ILLUSTRATED BY

Life Motion Pictures

No Slides Are Used

The Holy City

Dear Old Stars and Stripes Good-Bye

Every Day is Sunshine when the Heart Beats True

Outcast and Bride

Only A Soldier Boy

ILLUSTRATED AND MADE ONLY BY

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 South Eighth Street, - - PHLADELPHA, PA.

8000—6-'05. 11-11-'05

OUR SONGS

Illustrated by Life Motion Pictures

have met with unprecedented success. Recognizing the growing demand for

FEATURE FILMS

we determined to put forth every effort to present our patrons with something entirely new, and believe we have eclipsed our efforts in producing

Life Motion Picture Illustrated Songs

(No Slides Are Used.)

We illustrate the entire story in Moving Pictures. Our Illustrated Songs in Motion Pictures have been on exhibition among others at the Howard Atheneum, Boston, Mass., where each exhibition was received with storms of applause, and the management were requested by the public of that city to repeat them.

No First-class Show is complete without one of these Headliners

There is nothing like it anywhere, and you want it if you are looking for a feature Film. Fancy, instead of seeing a slide showing a soldier lying on the battlefield, you see him fall, his comrades fly to his aid, they bind up his wounds and carry him off, while they plunge into the fray, ready to die for their country's sake. You see all this and more in our Songs illustrated in Moving Pictures.

We Furnish Sheet Music FREE OF CHARGE with Every Film.

A $5,000 PRODUCTION

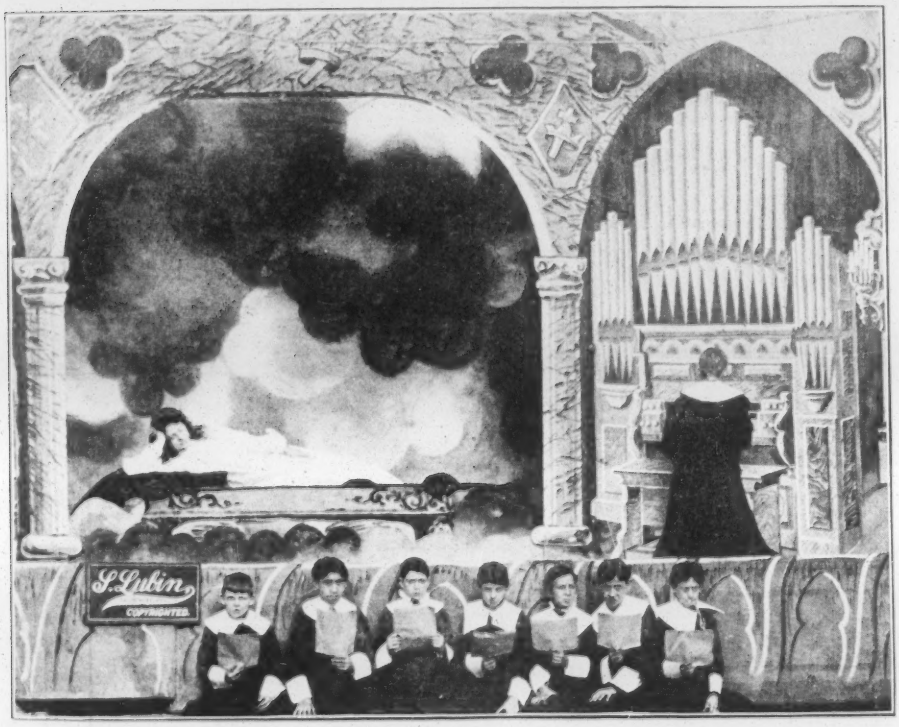
A Masterpiece by a Master Mind

The Holy City

(In 38 Life Motion Tableaux.)

COPYRIGHT 1902, BY S. LUBIN

Powerfully Pathetic, with Extremely Fine Effects.



Length, 350 feet. **Price, $38.50.**

Last night I lay a sleeping,
There came a dream so fair;
I stood in old Jerusalem
Beside the Temple there;
I heard the children singing,
And ever as they sang
Methought the voice of Angels
From Heav'n in answer rang;
Methought the voice of Angels
From Heav'n in answer rang!

And then methought my dream
was changed,
The streets no longer rang,
Hush'd were the glad Hosannas
The little children sang.
The sun grew dark with mystery,
The morn was cold and chill,
As the shadow of a cross arose
Upon a lonely hill,
As the shadow of a cross arose
Upon a lonely hill,

Jerusalem, Jerusalem,
Lift up your gates and sing
Hosanna in the highest,
Hosanna to your King!

Jerusalem, Jerusalem,
Hark! how the Angels sing
Hosanna in the highest,
Hosanna to your King!

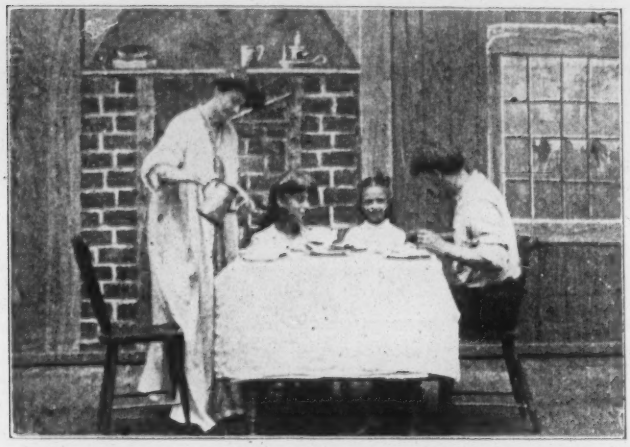
And once again the scene was chang'd,
New earth there seemed to be,
I saw the Holy City
Beside the tideless sea;
The light of God was on its street,
The gates were open wide,
And all who would might enter,
As no one was denied.
No need of moon and stars by night,
Nor sun to shine by day,
It was the new Jerusalem
That would not pass away;
It was the new Jerusalem
That would not pass away.

Jerusalem, Jerusalem,
Sing for the night is o'er,
Hosanna in the highest,
Hosanna forevermore!
Hosanna in the highest,
Hosanna forevermore.

Every Day is Sunshine when the Heart Beats True

255 feet. Price, $28.05.

COPYRIGHT 1903, BY S. LUBIN

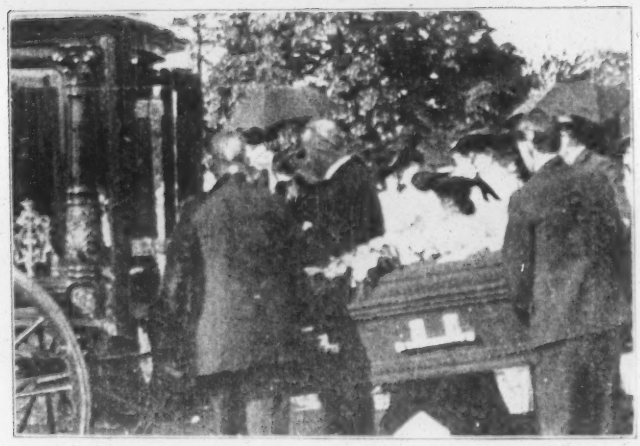


Forty years ago, that's the time I know,
Kate and I were married in the month of May.
Times were hard, you see, hard for Kate and me,
Still our hearts were cheerful all the livelong day.

Tried to do our best and our home was blest,
With our merry children, little Nell and Sue;
Then Kate, my wife, would say: "Tho clouds are in the way,
Ev'ry day is sunshine when the heart beats true."

Chorus.

Kate was fair to see, all the world to me,
Just the sweetest lass I ever knew;
How I miss her here, and her simple words of cheer;
"Ev'ry day is sunshine when the heart beats true."



Saved up ev'ry cent, just to pay the rent,
And to clothe the children when to school they'd go;
Till one summer's day, Kate was laid away,
Down there near the hill-side where the flowers grow.

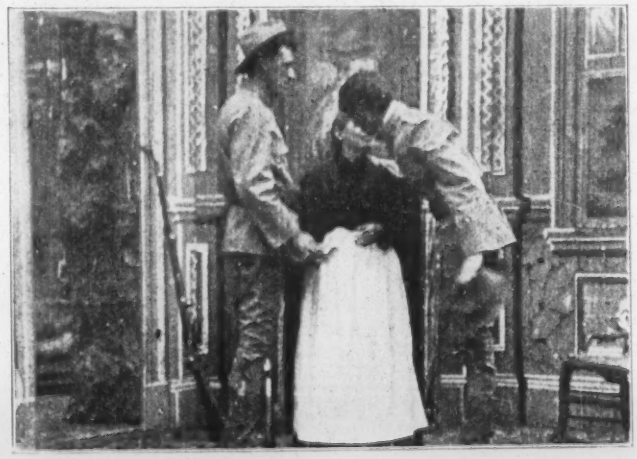
Now I'm getting old, life seems drear and cold,
Cold without her sunny smile and eyes so blue;
I hear a sweet voice say, while dreaming by the way:
"Ev'ry day is sunshine when the heart beats true."

Dear Old Stars and Stripes Good-bye

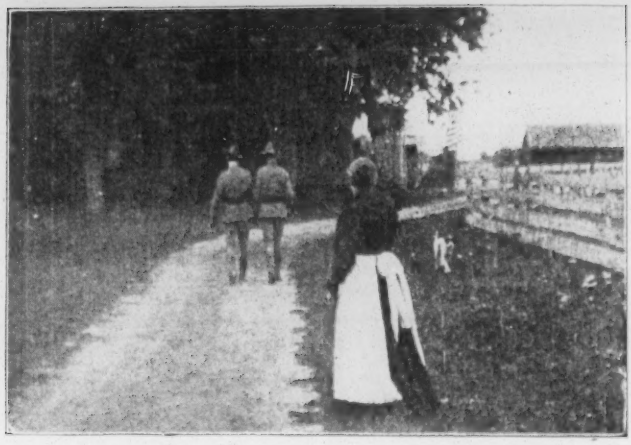
340 feet. Price, $37.40.

COPYRIGHT 1903, BY S. LUBIN

"We must protect our nation's flag, the dear old Stars and Stripes,"
"May God protect you all," their mother cried,
And though her lips were trembling and her cheeks were wet with tears,
She watched them go with mother's tender pride.

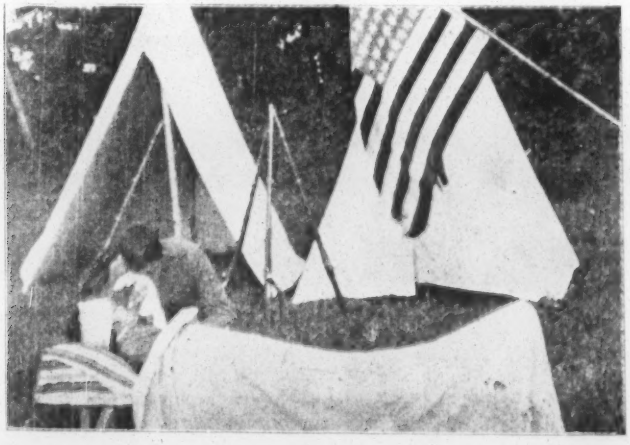


The bugle call was sounding and the tap of drum was heard,
A regiment was leaving for the fray,
Two brothers had enlisted; as they left their dear old home,
They fondly kissed their mother, old and gray.



Long months roll past and still their mother waits for their return,
  Or hopes to hear some cheering news each day.
And when the twilight gathers and her daily toil is done,
  She dreams about her loved ones far away.

One day a letter came for her, she learns the truth at last,
  That one dear son has gone to realms above,
But even in her sorrow she exclaims: "He gave his life
  To help the dear old flag we love."



Chorus.

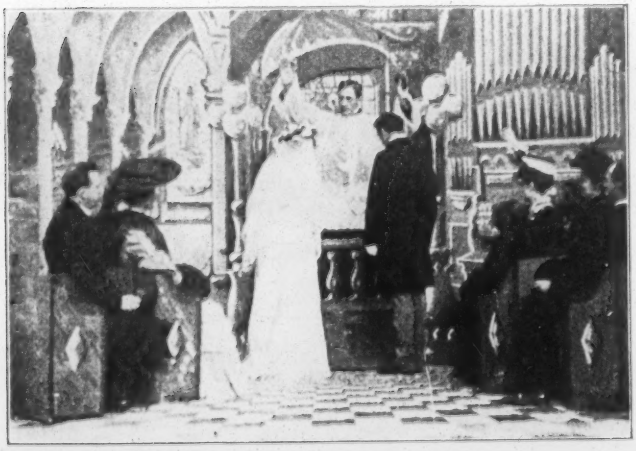
Where the Stars and Stripes were flying
  On the field one brother lay,
When they told him he was dying,
  To the other he did say:
"Bid good-bye to dear old mother,"
  Then he whispered with a sigh,
As he saw the flag above him:
  "Dear old Stars and Stripes good-bye."

OUTCAST AND BRIDE

250 feet. Price, $27.50.

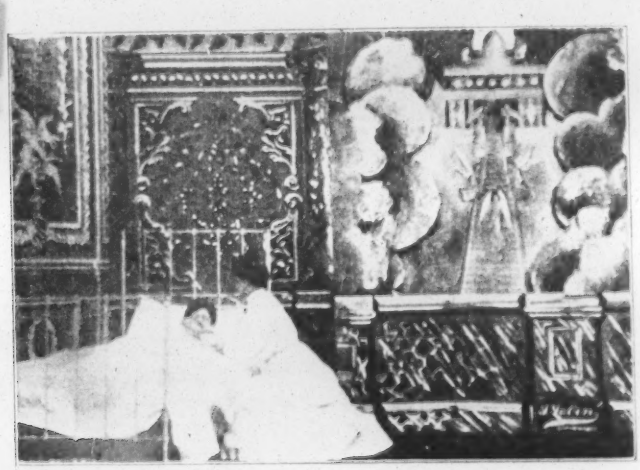
COPYRIGHT 1903, BY S. LUBIN

Alice and Kate were playmates in youth
  And staunch friends to womanhood grew,
How happy they were in those dear old days
  E're life's bitter lessons they knew.
Kate left her home for the city one day,
  Where sin and its sorrow she learned;
Alice remained in the country and soon
  The love of an honest man earned.



Her wedding took place on a winter's eve,
  The old village church shone bright,
Radiant was she, as poor Kate stole alone
  Concealed by the shadows of night.
The wedding is over, the guests leave the church
  As Kate faints and falls in the snow;
Alice quickly perceives and raising her says:
  "She once was my friend long ago."

"Alice, dear friend of my childhood days,"
Sighed Kate as she opened her eyes,
And over her face so pale and wan
Came a smile sweetly full of surprise.
Kate was led home by two gentle, strong arms,
Despite all the sneers of the throng,
Alice cared not for the cruel remarks
That were made as she hurried along.



The outcast is placed in a downy cot,
Where death was to deal her fate;
No effort was spared her dear life to prolong,
Alas, she was succored too late.
The struggle is over, the soul takes its flight
To the realms of the great unknown.
Alice kneels by the bed, and prays to her God
That he will take Kate for His own.

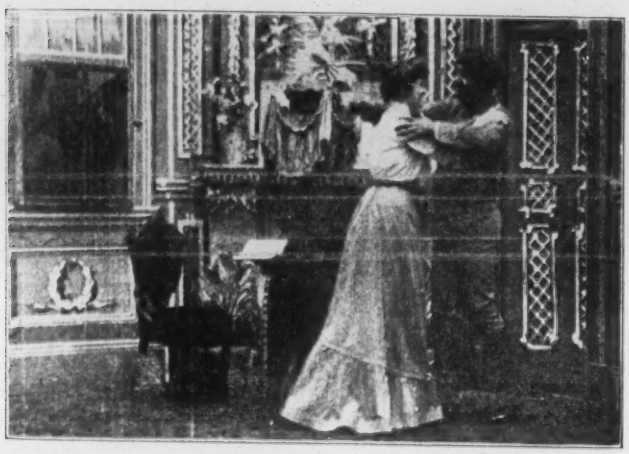
Chorus.

How dif'rent the fate of these two girls,
The outcast and the bride.
One at the altar, in wedlock joined,
The other in rags outside.
Blessed with love was Alice that night,
As Kate in her agony cried!
But a woman's true heart beat alike in the breast
Of the outcast and the bride.

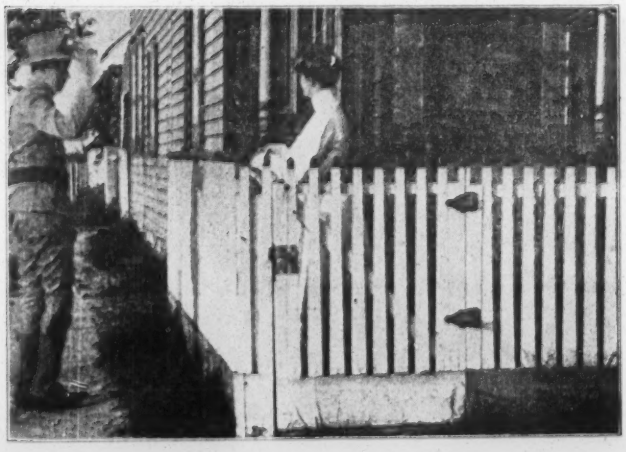
ONLY A SOLDIER BOY

215 feet. Price, $23.65.

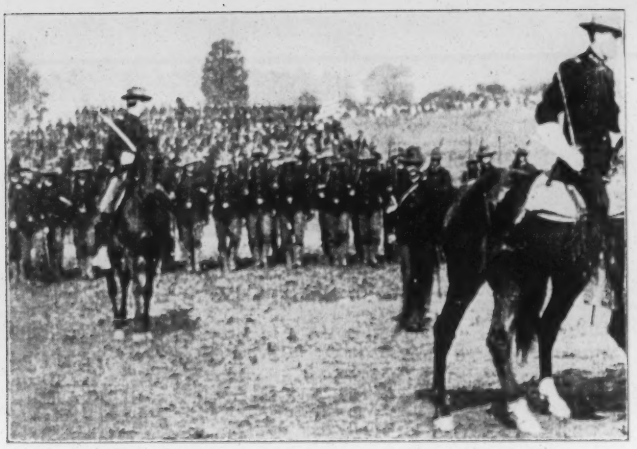
COPYRIGHT 1903, BY S. LUBIN



Now the hour has come at last, Soldier Boy,
Don't you hear the bugle blast, Soldier Boy?
Surely you have heard the news,
There's no time for you to lose,
Love or duty you must choose, Soldier Boy.

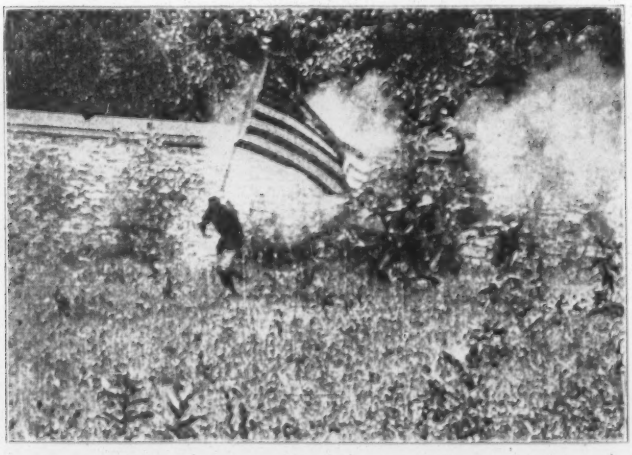


She'll be waiting at the gate, Soldier Boy,
Waiting there to know your fate, Soldier Boy;
And her heart will break, that's all,
If in battle you should fall,
Yet you'll answer to the call, Soldier Boy.



'Mid the sound of shot and steel, Soldier Boy,
If your brain begins to reel, Soldier Boy,
If you look so pale and thin
That's no sign you will give in,
For you're there to die or win, Soldier Boy.

When they pass the medals 'round, Soldier Boy,
All the heroes won't be found, Soldier Boy,
But there's one you left behind,
When you see her you will find
You're her hero, never mind, Soldier Boy.



Chorus.

You are a soldier boy, that's all you know,
When duty calls you're always first to go.
You're not supposed to have a heart,
Let others play the lovers' part,
So brush off your sweetheart's tears and say "good-bye."
Don't let her hear your parting sigh,
When the band begins to play, fall in line
And march away, for you're only a Soldier Boy.

=1905=

Shipwrecked on High Sea

Saved From a Watery Grave

BY THE BRAVE U. S. LIFE SAVERS

COPYRIGHTED 1905, BY S. LUBIN

There is nothing that creates more interest and enthusiasm among the American people than our brave U. S. Life Savers who are on the alert day and night to give up their own lives for those who are in danger at high sea.

This Film is the most stirring, full of sensational situations, a gigantic water scene, and will without doubt be the biggest hit wherever shown.

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

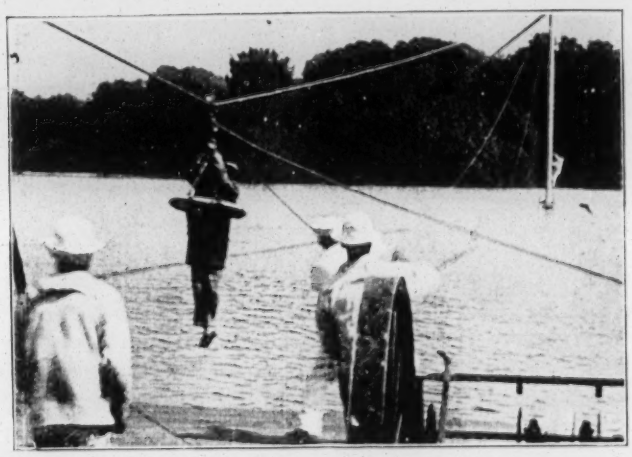
SHIPWRECKED ON HIGH SEA

SAVED FROM A WATERY GRAVE

By the Brave U. S. Life Savers

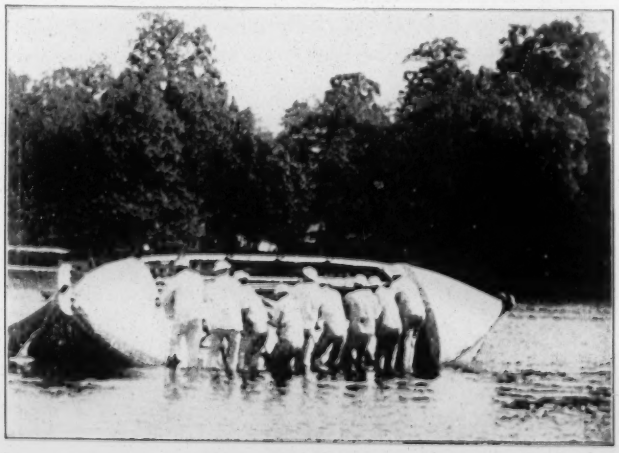
COPYRIGHTED 1905, BY S. LUBIN

LENGTH 600 FEET **PRICE, $66 00**



SCENE I.

The U. S. Life Savers are practicing. Far out in the sea is seen the mast of a ship. High up in the outlook are two men. The Life Savers shoot a ring right to the men in peril, which they fasten around their body and slide down into the Life Savers' boat.

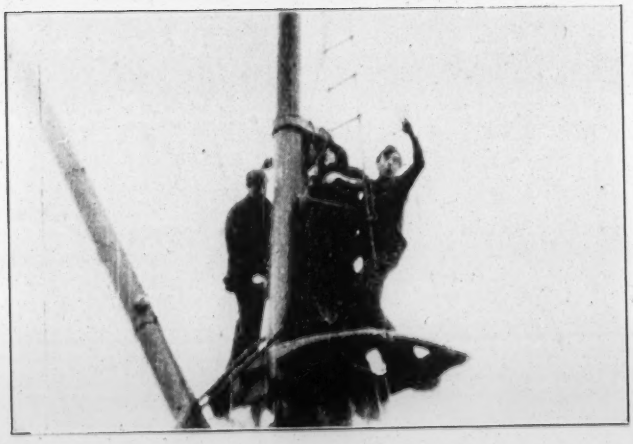


SCENE II.

The famous unsinkable Life Boat. Even though eight of the Life Savers turn the boat so that all the men are under water, the wonderful boat turns to its original position, showing that it cannot sink, no difference what might happen.

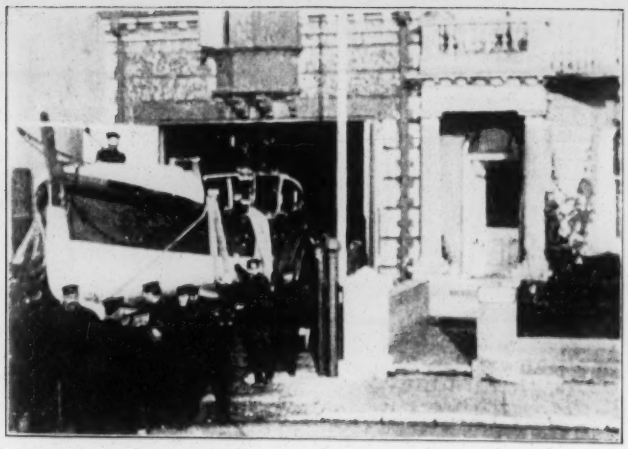
SCENE III.

While still practicing, there appears a signal on High Sea "Ship in Danger." A Flag is quickly raised, signalling to the ship in distress that help will come.



SCENE IV.

Far out in sea we notice a wreck being tossed by the wild waves. High up in the riggings three men are standing, signalling for help.

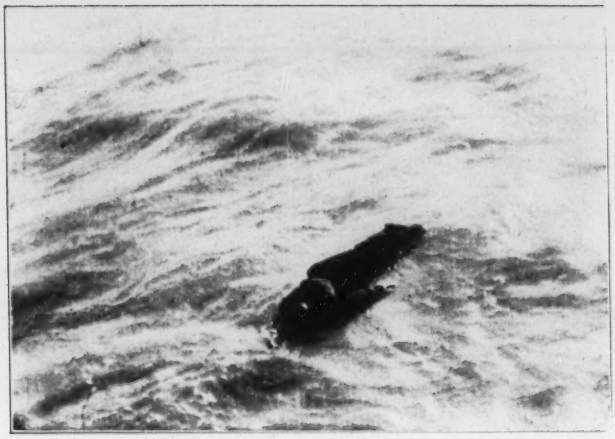


SCENE V.

To the Life Boat! The Life Savers run to the boat house. The doors open. The boat is pulled out. Six horses are attached and galloping they go down to the sea.

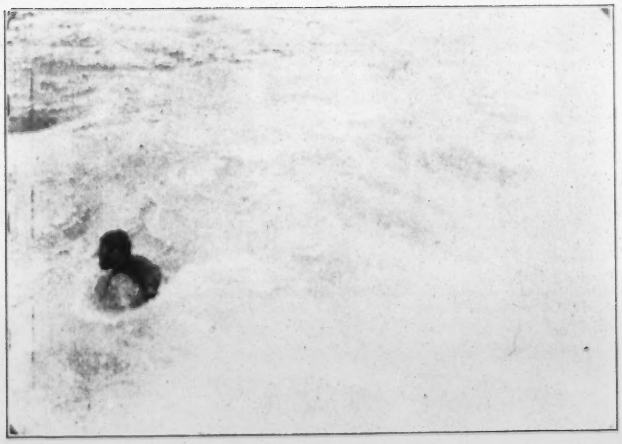
SCENE VI.

This scene brings us to the sea. The Life Boat slides down into the water while the excited and clamoring people stand shouting on the shore.



SCENE VII.

Far out in sea there are seen bodies floating, and with the waves struggling sailors who try to reach the Life Boat which is seen coming nearer and nearer.



SCENE VIII.

The shipwrecked sailors are almost exhausted, but help is near and bravely they struggle with the thundering sea.

SCENE IX.

There is the Life Boat! One more struggle with the raging sea and the life saving work begins. The exhausted sailors are pulled into the Boat and quickly brought to the shore.

SCENE X.

Now to the work of Restoration of Life. Some are restored to life while others are beyond help. They a re carried away to be laid into a cold grave.

SCENE XI.

The brave work has been done. The boat is being pulled on shore to be put under the roof until the services of the brave crew is needed once more.

SCENE XII.

This shows the Life Savers, sturdy, brave fellows, who stand high in the love and admiration of their countrymen:

"May forever that star spangled banner wave
O'er the land of the free and the home of the Brave."

THE GREATEST FEATURE FILMS

THE COUNTERFEITERS

Caught by the U. S. Secret Service Officers

COPYRIGHTED 1905

Absolutely the Most Exciting and Sensational Film ever shown. A Grim Stern Chase, which brings down the House.

LENGTH, 650 FEET - - PRICE, $71.50

"MEET ME AT THE FOUNTAIN"

COPYRIGHTED, 1904

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

BOLD BANK ROBBERY

COPYRIGHTED, 1904

Most sensational Film ever made

LENGTH, 600 FEET PRICE, $66.

St. Petersburg Massacre

The Terrible Slaughtering of Men, Women and Children in the Streets of St. Petersburg, the Capital of the Czar of Russia.

A Marvelous Picture of Realism and Thrilling Throughout.

LENGTH, 225 FEET - - PRICE, $24.75

WE MAKE NEW PICTURES EVERY MONTH

Send us your permanent Address and get our Illustrated Monthly Film Catalogues Free of Charge.

COPYRIGHT

HIGHWAY

ROBBERY

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES AND STEREOPTICONS

21 S. 8th Street, Philadelphia, Pa., U. S. A.

3000-8-05. II. 2-06

LUBIN'S FILMS ARE MONEY MAKERS

LIFE of an AMERICAN SOLDIER

Thrilling from Start to Finish. A Patriotic Hit.

LENGTH, 600 FEET PRICE, $66.00

A DOG LOST, STRAYED or STOLEN

One continuous loud scream. More than 100 dogs in the chase

LENGTH, 225 FEET PRICE, $2475

THE COUNTERFEITERS

Absolutely the Most Exciting and Sensational Film

LENGTH, 700 FEET PRICE, $77.00

"Meet Me at the Fountain"

The Brightest, Funniest and Best Comedy Chase

LENGTH, 475 FEET PRICE, $52.25

Bold Bank Robbery

The Most Sensational Film Ever Made

LENGTH, 600 FEET PRICE, $66.00

Great Train Robbery

The Best Money Maker Yet

LENGTH, 600 FEET PRICE, $66.00

The Kidnapped Child

The Wildest, Fastest and Funniest Chase

LENGTH, 300 FEET PRICE, $33.00

UNCLE TOM'S CABIN

The Most Beautiful Production in 24 Life Motion Tableaux

LENGTH, 700 FEET PRICE, $77.00

ALL FILMS ARE COPYRIGHTED

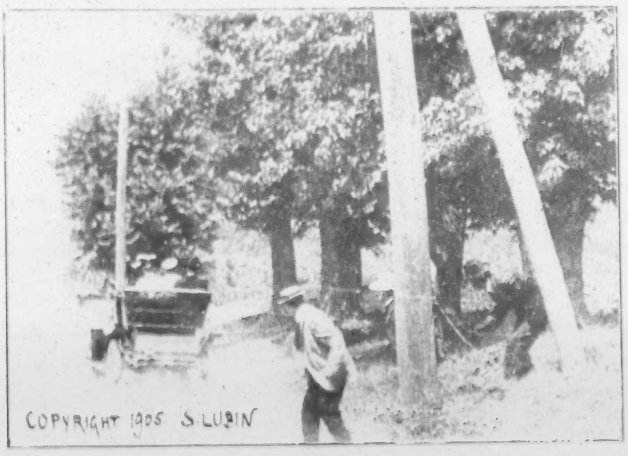
Highway Robbery

COPYRIGHTED

Length, 750 feet **Price, $77.00**

SCENE I

The cashier of a large factory leaves the office building and enters an automobile to ride to the factory, which is located on the outskirts of the city, where he is to pay off the workmen. He carries a satchel containing many thousands of dollars. Three highwaymen watch him leav- the factory.

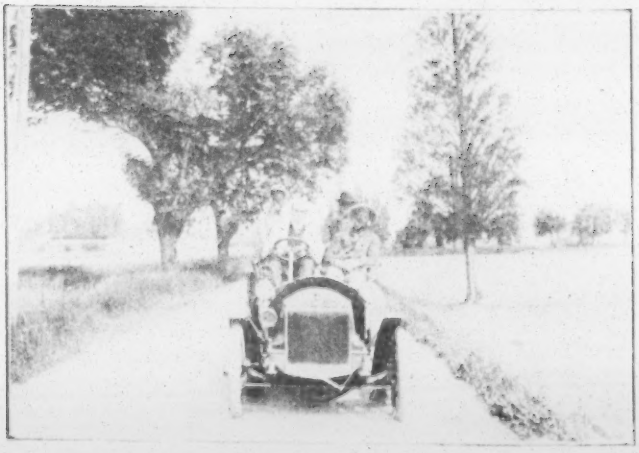


SCENE II

The highwaymen follow the automobile until they are on a lonely road. There they hide behind trees and await the arrival of the cashier.

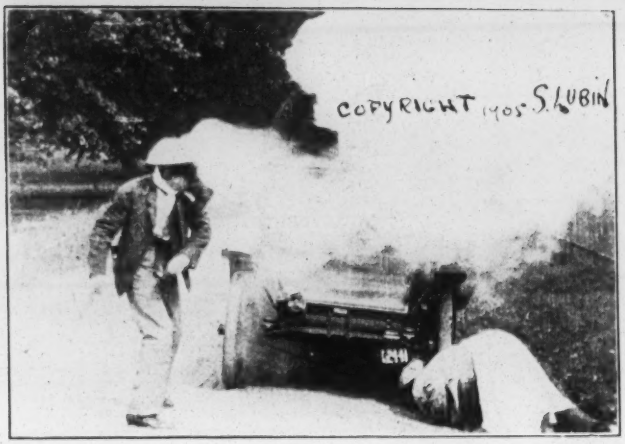
SCENE III

The highwaymen hold up the chauffeur, who stops at the pistol's point. They bind the cashier to a telegraph pole, and also the cashier's young wife, who accompanied him. They then compel the chauffeur to proceed.



SCENE IV

The automobile is seen dashing down the road to the woods, where the highway robbers expect to make good their escape.

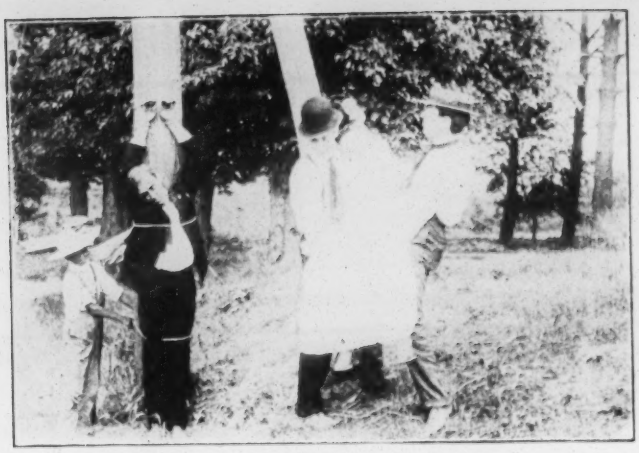


SCENE V

Suddenly the automobile stops, the chauffeur examines the automobile, whereby he intentionally puts a match to the gasoline tank, which explodes, and thus prevents the highway robbers from further using the machine. The highwaymen in revenge kill the chauffeur.

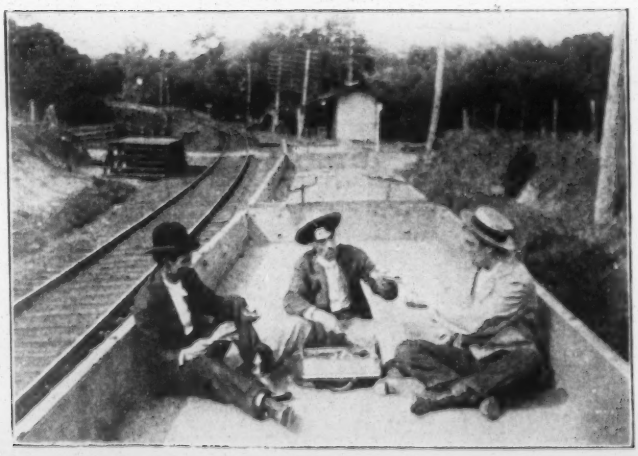
SCENE VI

The highway robbers take the satchel containing the money and escape to the woods. It is not long thereafter that their terrible crime is discovered.



SCENE VII

Country people find the exhausted and almost lifeless forms of the cashier and his young wife. They cut the ropes and try to revive them. They then begin the pursuit of the highwaymen.

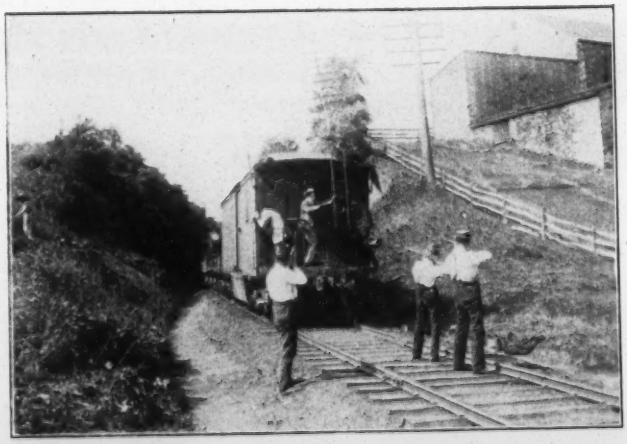


SCENE VIII

The highwaymen await the passing of a freight train. They quickly jump upon the last car, where they divide the spoil. (The country through which the train is running shows a beautiful panorama.)

SCENE IX

The pursuers learn that the highwaymen escaped on the train. They therefore examine every incoming and passing train, long time in vain, but at last with success.



SCENE X

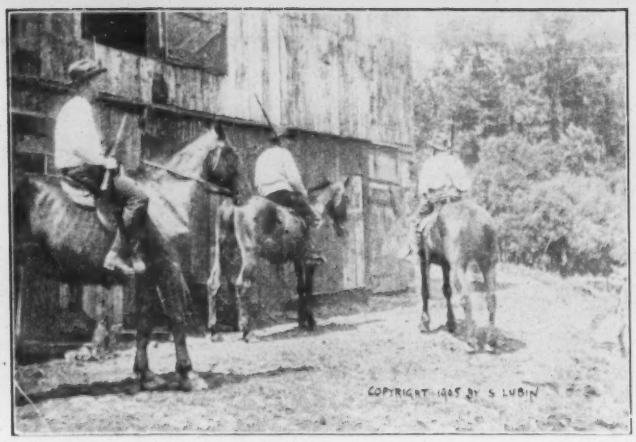
They find the highwaymen standing at the last car of a passing train. Not being able to follow them they fire at them with guns and pistols. The highwaymen, however, escape uninjured.

SCENE XI

The telegraph operator sends instructions to the next station to catch the highway robbers. They, however, leave the train before its arrival at the station, and again escape.

SCENE XII

The highwaymen, in the silence of the night, break into a barn, quickly saddle three horses, mount and escape.

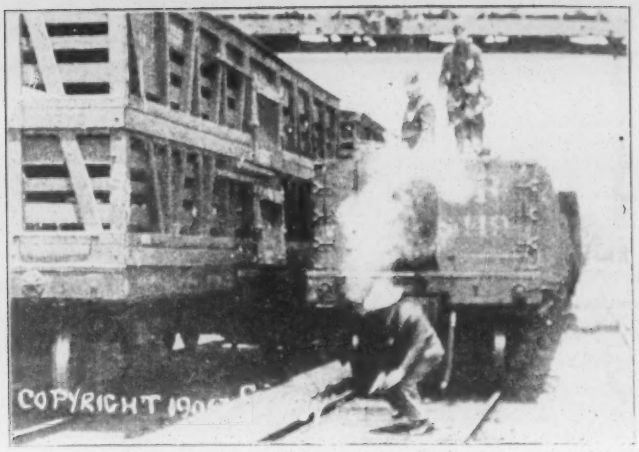


SCENE XIII

The farmer and his sons, awakened by the clattering of hoofs, investigate and, finding three of the horses gone, quickly procure guns and follow the highway robbers.

SCENE XIV

An exciting chase between the highway robbers and their pursuers. They open fire, trying to kill the highway-men, but the latter again escape.

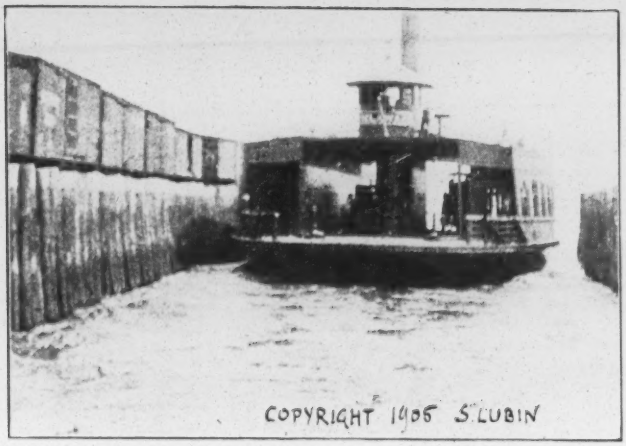


SCENE XV

The highwaymen left the horses and again turn to the railroad yard, there intending to jump on an outgoing freight train. They are surprised, however, by the police, who follow over cars, and under trucks, and many times fire upon the fleeing highwaymen.

SCENE XVI

The highwaymen, seeing their pursuers coming nearer and nearer, pull a team driver from his seat and quickly drive away, hotly followed by the police.



SCENE XVII

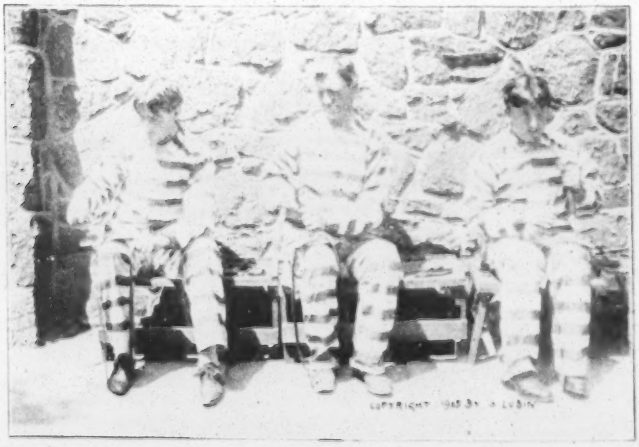
Running to the wharf, the highwaymen jump on an ontgoing ferryboat. The policemen telephone to the chief of police on the other side to catch the highway robbers upon their arrival.

SCENE XVIII

This picture brings us to the other side of the river, to the step leading from the ferryboat. Suddenly the robbers appear, the policemen at their heels, and a fierce fight ensues. With broken heads the highwaymen escape, but the blood dripping from their wounds betrays to the policemen their hiding place.

SCENE XIX

The highwaymen were just going to break in another barn when they are surprised by the police. This time, after a terrible struggle, two of the highwaymen are knocked unconscious while the third one is dragged away. Two policemen also lay on the spot.



SCENE XX

The three highway robbers met their fate. We see them in jail, where they are compelled to make shoes. A sentence of thirty years imposed upon them will give them ample time to think over their misdeeds.

COPYRIGHT BY S. LUBIN

Length, 750 Feet **Price, $77.00**

COPYRIGHTED

Lubin's New Films

ON A VACATION TRIP
TRANSPARENT CARDS
MEET ME DOWN AT LUNA, LENA
FIRE IN NEW YORK'S BOWERY
DOWN IN THE COAL MINES
SHAD FISHING

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICONS AND LIFE MOTION PICTURE MACHINES

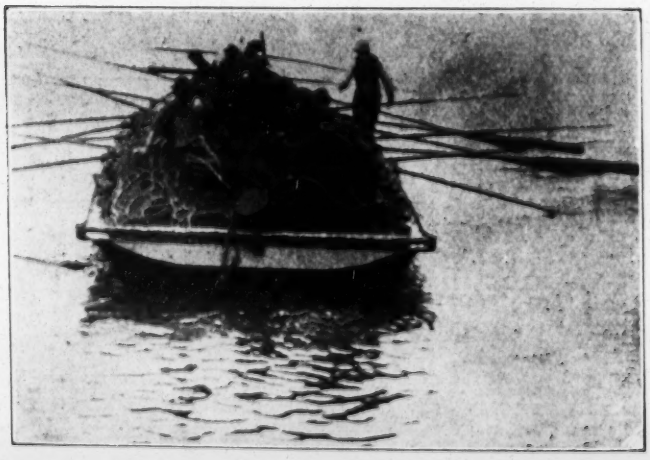
21 S. 8th St., Philadelphia, Pa., U. S. A.

1. 3000. 11-05. 111-11-06

SHAD FISHING.

Length, 250 feet. Price, $27.50.

The shad fishing in the Delaware during the early spring brings Thousands of Dollars to the busy fishermen. We depicted here in Life Moving Pictures all the scenes and incidents beginning with the throwing out of the nets.



We then note the hauling in of the wide spread nets. We see the shad splashing in the water. We see thousands of them hauled into the boat where they are assorted by the fishermen. A highly interesting Film which will be greatly appreciated by every audience.

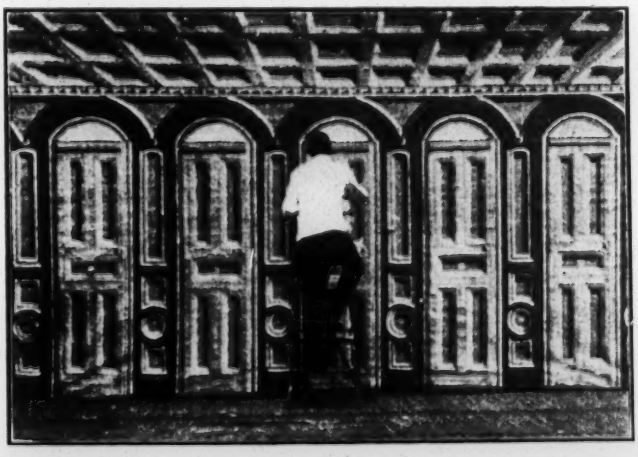
ON A VACATION TRIP.

Copyrighted by S. Lubin.

Length 365 feet. Price $40.15.

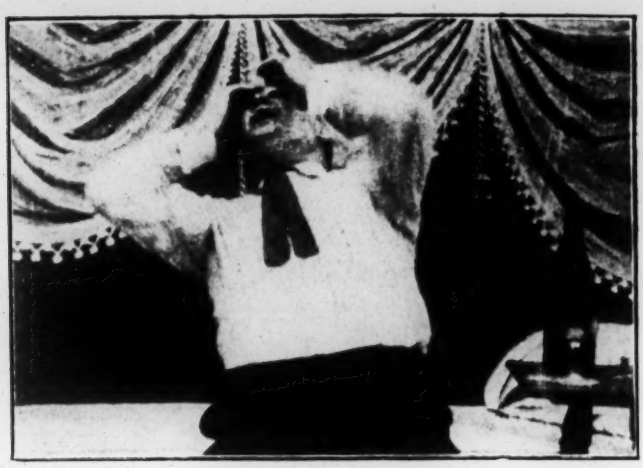
SCENE 1.

The opening scene shows a merry crowd, men and women, going on a vacation trip down the river. We see the merriment on the boat, the couples dancing while the music is playing.



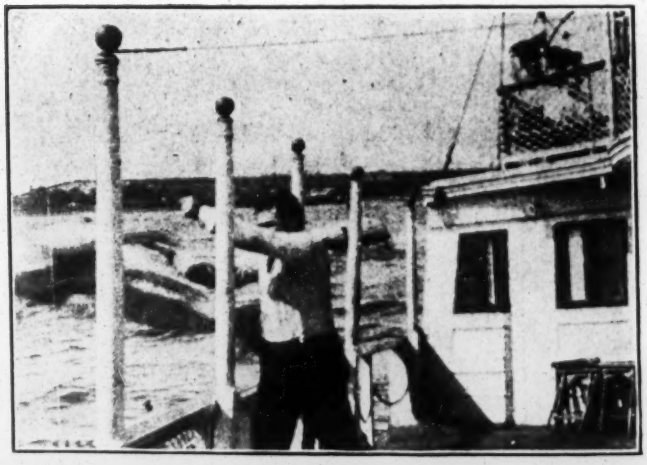
SCENE 2.

Tired from the day's frolic, the travelers retire. One of the colored servants takes a step ladder, looking through the transom of the state rooms. The scenes show us all he sees depicted in Life Moving Pictures



SCENE 3.

Looking through the transom of the last stateroom, he sees a fat man busy sewing his trousers. He takes a syphon, drenching the fat man with soda water, and quickly runs away.



SCENE 4.

The fat man runs out of his stateroom to punish the practical joker. At this moment a young man passes his room. Thinking the passer-by was the mischief-maker, the fat man pulls off his clothes and then throws him overboard.

SCENE 5.

The unwilling bather swims ashore, and, being minus clothes, he slips in a barrel, and is thus brought home by the police. An exceedingly funny film, laughable from start to finish.

TRANSPARENT CARDS.

Length, 180 feet. Price, 19.80.

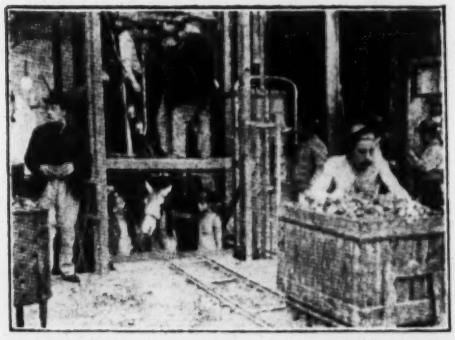
This picture is beautiful in photography and original in subject. It is especially adapted for smokers and will be highly appreciated wherever shown.

DOWN IN THE COAL MINES.

Length, 650 feet. Price, $71.50

SCENE 1.

The picture opens showing the coal miner's family at home. Father and son leave for their work. They kiss their dear ones good-bye, not knowing if they ever may return from the dangerous work down in the mines.



SCENE 2.

Men and horses are carried down to the mines, and in a short time we see them all at their dangerous and hard work. The little coal cars are seen bringing the coal to the air-shafts, from where they are hoisted up to the surface.

SCENE 3.

Suddenly a terrible explosion is heard. The lights are extinguished. Darkness is throughout. The water rushes into the mines, flooding everything before the workmen have time to save themselves. Soldiers, firemen and other willing hands come to the rescue, risking their own lives to bring up the ones who may still be alive.

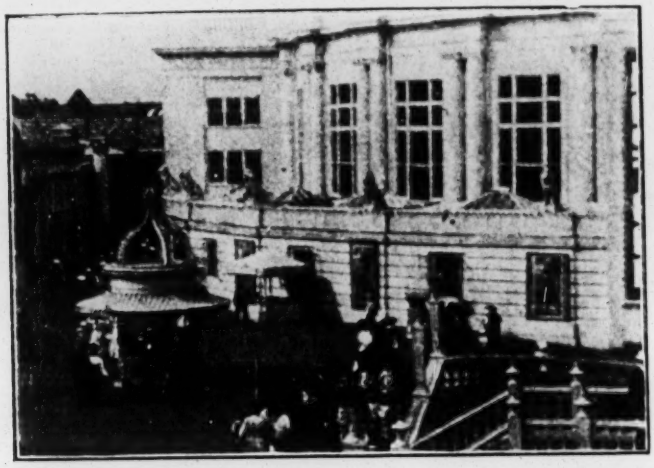
SCENE 4.

Among the victims of the mine explosion is the son whom we have seen parting in the morning. The mother rushes frantically to the side of her dead son, and the most dramatic incident closes this beautiful film.

MEET ME DOWN AT LUNA, LENA

Copyrighted by S. Lubin.

Length, 325 feet. Price, $35.75.

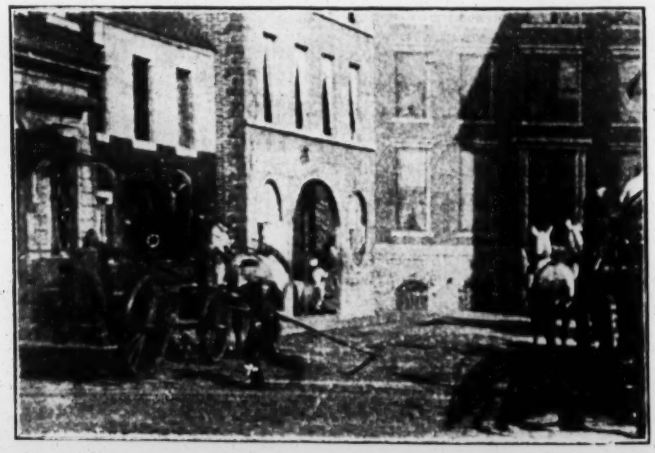


This film shows how John spends money on his best girl. He certainly gets all that's coming to him and a little more. We see Coney Island from one end to the other, and thoroughly enjoy the trip, just as well as John with his Lena.

FIRE IN NEW YORK'S BOWERY

Copyrighted by S. Lubin.

Length, 200 feet. Price, $22.00



This is one of the best fire films we ever put on the market. It shows not only the Bowery, but also one of the fastest fire runs and the most thrilling rescues ever undertaken by a fire department. The film is full of life throughout; clear, sharp and distinct. An excellent subject for every show.

Through THE Matrimonial Agency

THE BEST CHASE FILM EVER PRODUCED

SCREAMINGLY FUNNY
FROM START TO FINISH

LENGTH, 700 FEET PRICE, $77.00

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

I—3000-11 06 III. 1 1-06

Through the Matrimonial Agency.

Copyrighted by S. Lubin.

Length, 700 feet. Price, $77.00.

MILLER'S MATRIMONIAL AGENCY.

One of the busiest places in town is Miller's Matrimonial Agency. We see men and women entering the door to try their luck at Cupid's Court.

RECEPTION AT CUPID'S COURT.

Marriages are generally made in heaven. Here they are made through Miller's Matrimonial Agency. He has the finest selection of men and women.

THE INTRODUCTION CLERK.

The Introduction-Clerk introduces the gentlemen to the ladies whereby it happens that he generally misfits the couples. While he turns the gentlemen to the right and ladies to the left, one of the old spinsters, too anxious to kiss and marry, enters the gentlemen's room.

WANTED A HUSBAND.

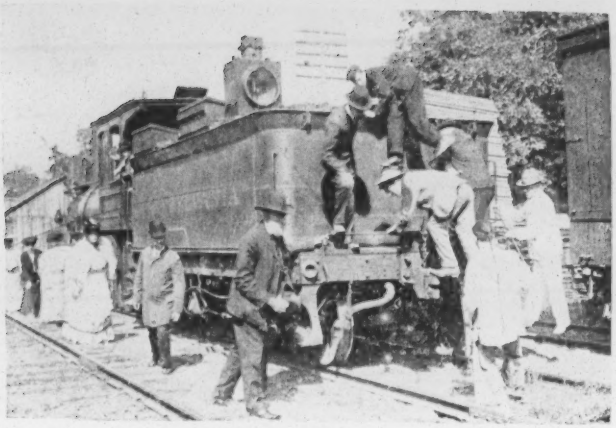
The men fairly frightened start to run. As soon as the women notice this, they run after the men and thus one of the funniest chases begins.

THE FIRST VICTIM.

During the chase one of the men slips and falls. He is immediately caught by one of the pursuing women. The ever present Introduction-Clerk lets them sign the book and congratulates them upon their engagement.

A NARROW ESCAPE.

The fleeing men see themselves suddenly before a high wall, while the women are almost at their heels. To the greatest delight of the audience, the men are seen to jump over the wall, the women after them. This is one of the funniest scenes ever witnessed.

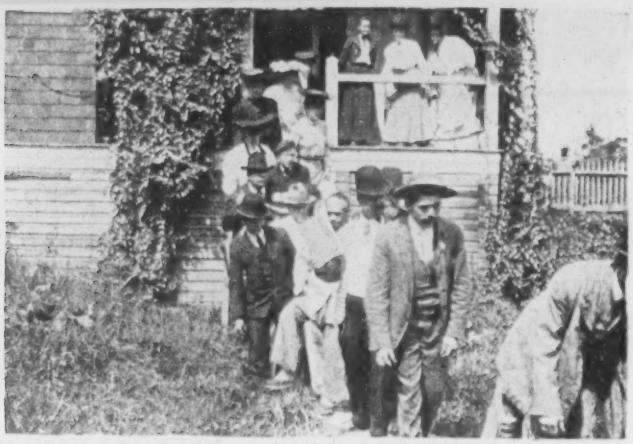


OUTWITTED.

The men try to escape on an outgoing engine. They are outwitted, however, by the women who hold up the engineer and then follow the fleeing men.

THE HIGH FENCE.

Neither a high fence nor anything else can prevent the women from following a prospective husband. The chase is funny beyond description. A genuine Lubin hit.

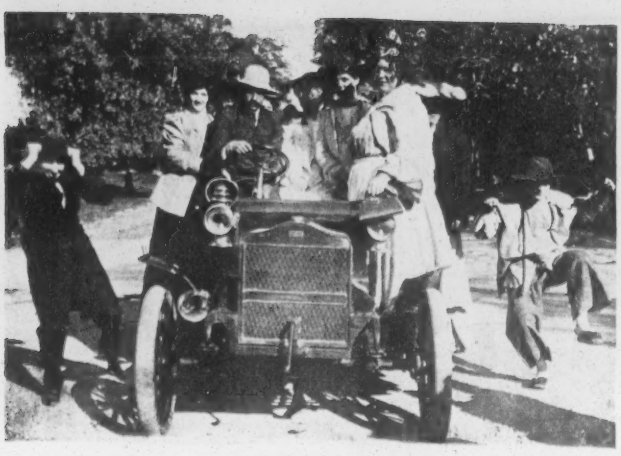


ALMOST SAFE.

The men are seen entering an open doorway. They think they escaped their female pursuers but it is plainly to be seen that they are mistaken.

UPS AND DOWNS.

The chase is going up a steep hill. Some of the men slip and roll downwards right into the hands of the following women. The Introduction-Clerk is always at hand with his book, uniting the couples as quick as they find themselves. This scene is full of funny situations throughout.



A LIVELY CHASE.

The chase is coming down a country road. An automobile, going the same way, is held up by the women. As many women as possible crowd into the automobile. When near the men, the automobile stops, the women rush out and each one tries to catch a man.

DOOMED.

The lucky ones of the women hasten to the Magistrate's Office pulling their intended with them. The Introduction-Clerk pushes the couples upstairs, anxious to collect his registration fee.

KISS AND MAKE UP.

The couples are married in quick time by the Magistrate. The kissing scene following is one of the funniest ever reproduced in Life Moving Pictures

NO RACE SUICIDE.

The last tableau is one which surely pleases President Roosevelt. It shows the couples a few years after their marriage. Thus ends the funniest Film ever made.

Length, 700 Feet. **Price, $77.00**

Copyrighted by S. Lubin.

COPYRIGHT 1905

FUN ON THE FARM

ONE OF THE MOST BEAUTIFUL FILMS,
WELL DESIGNED, CLEVER & LAUGHABLE.

S. LUBIN

LARGEST MANUFACTURER OF
LIFE MOTION PICTURE MACHINES
FILMS, SLIDES & STEREOPTICONS

21 S. 8th Street, Philadelphia, Pa., U. S. A.

The illustrations below show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

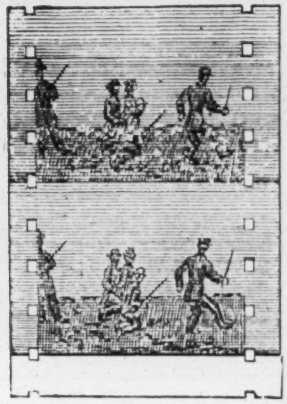


Fig. 1.

BLANK FILMS

For connecting two or more pictures and as starters

7 CENTS PER FOOT

Fig. 3.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

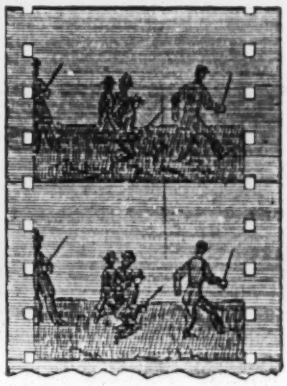


Fig. 2.

Film Repairer, Made of Solid Brass, Nickeled, Price, One Dollar.

Film Cement. Price, 15c per Bottle. By Mail, 25c.

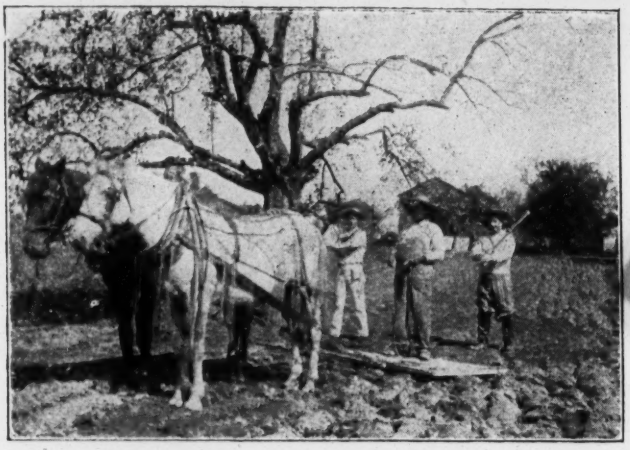
DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see Fig. 1. Cut the other end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the Emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white space on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where the Emulsion has been scraped off. This is where the Cement should be placed. Be sure to spread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion side.) Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the Cement. Then lay Fig. 2 on the opposite side of the Mender, and press the finger tightly through the centre directly over the joint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint will be equally as strong as before the Film was cut.

FUN ON THE FARM.

Copyright 1905, by S. Lubin.

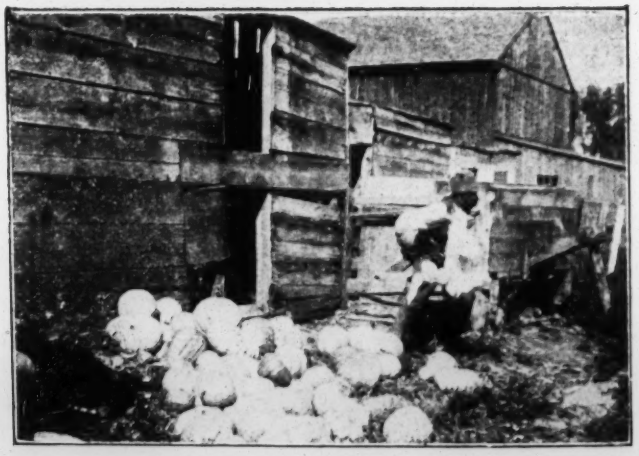
Length, 525 feet. Price, $57.75.



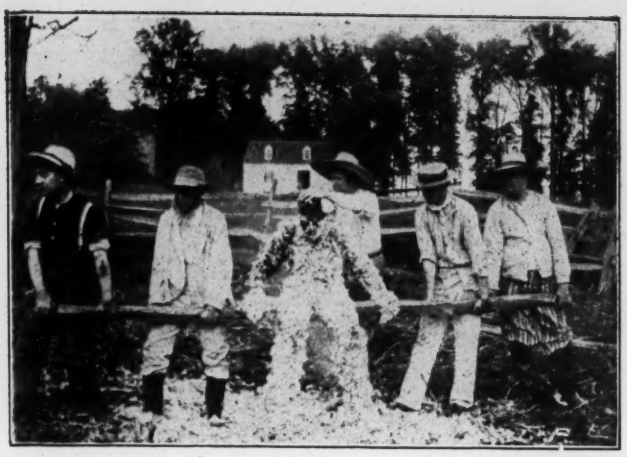
On one of the largest farms, the farmers are seen at their work which they seemingly enjoy. They are seen plowing, sowing and harrowing. Altogether this is one of the finest pictures ever made.

Coming home from their work, the farmers find the dairy maids at the wash tub. One of the farmers tries to kiss a pretty maiden. There seems to be no objection on her part and the fun begins.

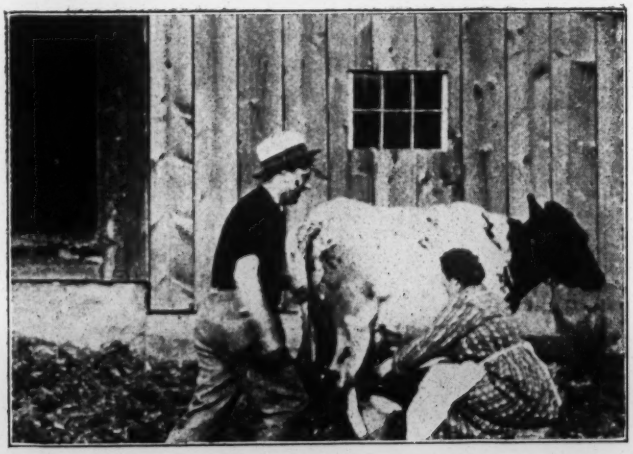
The farmers are stacking corn of immense size. This is a beautiful scene full of interest and fine in photography.



While the farmers are in the field, a darkey visits the chicken coop. Seeing some pumpkins, he also takes a few of these and quickly escapes.



The farmers pursue the fleeing chicken thief. After one of the best chases ever seen, they catch him, tar and feather him and carry him riding on a rail down to the water where he gets a good ducking.



The dairy maids are seen milking the cows. One of the farmers tries to kiss the prettiest of the maidens but is punished to the greatest delight of the audience.

After the work is over, boys and girls go for a straw ride to a husking bee. They have lots of fun. It is hard to say which scene is the prettiest as they are all exceptionally good.

Having arrived at their destination, they sing, play games and enjoy all kinds of merrymaking. One of the farmers tries to kiss the dairy maid but she laughingly runs away.

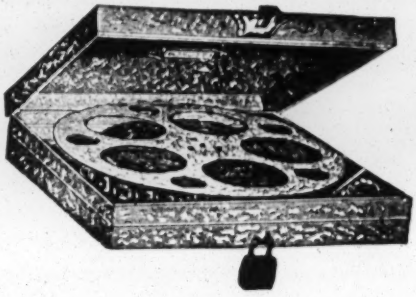
Husking bee. While husking corn, one of the men finds the red ear, which gives him the privilege of kissing the girls. He tries to kiss the dairy maid but she again runs away.

The last scene shows the farmer sitting by his sweetheart. In his hand he holds the red ear which he shows her, asking for the kiss due him. First she acts somewhat shy but she soon seems to enjoy the kissing game and one of the liveliest kissing scenes ends this most beautiful picture.

Copyright 1905, by S. Lubin.

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

Lubin's Fire Proof Film Box



Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key

Box No. 1 holds one ten inch reel . .	**$1.00 each.**
Box No. 2 holds two ten inch reels . .	**$1.50 each.**

EACH REEL HOLDS ABOUT 1000 FEET OF FILM.

Made Only and for Sale by S. Lubin, 21 S. 8th St., Philadelphia, Pa.

LUBIN'S FILMS

COPYRIGHT

IMPORTANT NOTICE

MANY of our Films are copied by other manufacturers. Those copies are called "Dupes." A copy is never as good as the original. In most cases it is very poor. A "Dupe" has lost all the delicate photographic tone of the original. The finest shades are missing, the whites and blacks are intensified, producing a blotchy effect.

In accordance with our general policy

WE SELL

HIGH GRADE GOODS
EXCLUSIVELY

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES & STEREOPTICONS

21 S. 8th Street, Philadelphia, Pa., U. S. A.

II 3000—1-06

Bull-Fight with the Matadores Senor Don Luis Mazzantini and Bombita.

380 feet. $41.80.

This Bull-Fight is absolutely the finest ever taken. It shows all the exciting features and incidents of the fight and is a marvellous picture of realism and thrilling interest. The real thing.

COMIC SCENES

The False Cripple.

100 feet. $11.00

Soap Bubbles.

65 feet. $7.15.

Ice Cream Eater.

80 feet. $8.80.

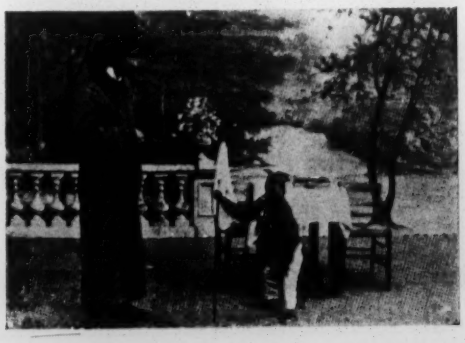
He is so fond of ice cream, he even eats the glass.

The Clever Baker.

65 feet. $7.15.

A most comical picture, sure to make a hit.

"August," the Monkey.



245 feet. $26.95.

Very clever and funny.

Mistaken Door.

115 feet. $12.65.

The funniest pictures ever seen.

A Cheeky Traveler.

245 feet. $26.95.

A gentleman enjoying the solitude in a railroad car is interrupted by a young man who tries to make himself as comfortable as possible.

After taking off his clothes he insists in extinguishing the light, but sees himslf strongly opposed by our first friend.

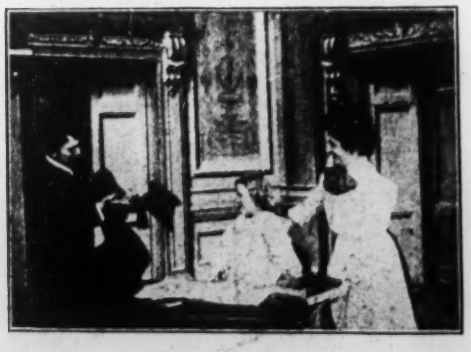
At the end of the fight we see the "cheeky traveler" outside the car picking up his belongings, while the gentleman being alone in his booth, can read his paper without further disturbance.

A very comic and realistic subject.

The Top Hat.

80 feet. $8.80.

A little tot sees what father does with the opera hat and she thinks



she can do the same with the high hat. The result is that the high hat is out of business. Very funny.

The Bad Remedy.

80 feet. $8.80.

An old man is seated at a table endeavoring to eat something. He is evidently afflicted with stomach trouble, and it is with great difficulty that he manages to swallow his food. He examines his tongue by looking at it in a hand mirror, and here the scene changes to show what was

seen in the looking glass. After satisfying himself that he is in pretty bad condition, he takes some medicine from a bottle, drinks it, and then the fun commences. The facial contortions are extremely laughable.

A Good Story.

80 feet. $8.80.

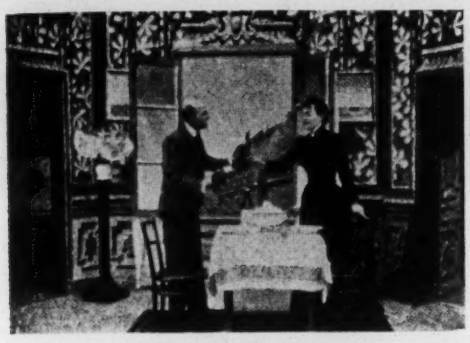
After a good dinner, a venerable old canon reads to his guest, a young

vicar, some stories which make them open their mouths wide with laughter.

A Hurried Moving In.

110 feet. $12.10.

A gentleman who is looking out for an apartment, finds one that suits him. He wants to take possession



of it at once, and immediately all his furniture arrives quite by itself, and everything is at once in its place.

He gets the table ready for dinner, in the same way, and when his wife comes to see how he is getting on, she finds everything nice and comfortable. He offers her a bunch of flowers, and they sit down to have their dinner.

The Magic Hat.

180 feet. $19.80.

A conjurer takes a hat and makes cakes inside with eggs, which he takes out of his butler's mouth. As

he takes the cakes out of the hat, the latter eats them, but when the conjurer sees the trick, he forces his butler to restitute them, and a most funny situation arises.

Smiles and Tears.

80 feet. $8.80.

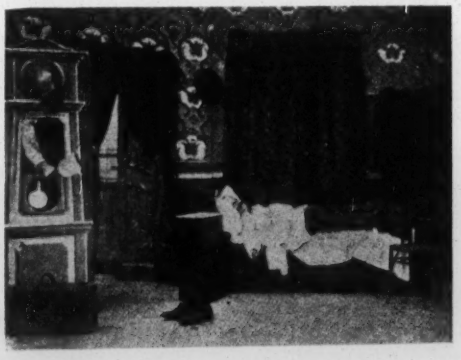
A comical looking man facing the audience and reading a letter, evidently from his wife, who is on a

visit to her mother. Judging from his smiling countenance, she has started the letter with some very nice story. Suddenly the expression on the man's face changes. His mother-in-law is going to pay him a visit. Here he is seen almost crying. He braces up, however, and the picture brings his face closer and closer, until it is of an enormous size.

Too Late.

80 feet. $8.80.

A gentleman gets up in the morning and sees with terror that he is late. Fortunately, all his clothes come quite by themselves, his bag,



his stick and everything else follow.

He runs and sees his train just leaving. Wanting to catch it he jumps on, but misses and falls down.

Miraculous Shampooing.

130 feet. $14.30.

A poor man is desperate at being absolutely bald. His servant brings him a shampoo, which is said to be marvelous. He tries it at once, and he has no sooner rubbed his head than the hair begins to grow. Encouraged by this first success, he

continues, and soon finds himself covered with the most glorious hair and superb beard. His servant, who comes in, is taken aback. He is so glad he wants to kiss her, but wherever he touched her she has hair.

Burglars at Work.

245 feet. $26.95.

This is a very amusing film, in which two burglars, entering through the roof into the room of a man, frighten him so as to cause him to run for help. The thieves see him, through the window, riding on

his wheel, hurrying back accompanied by a policeman. While the cop is looking for the burglars they escape through the window, and finding the wheel in front of the house, mount it, and leave their followers far behind.

Mind! Madame is Coming.

65 feet. $7.15.

Edith, the cook, is visited by her beau just as she is preparing hot water for wash day. Tony, the porter, who is jealous of the cook, suddenly announces the arrival of the madame in the house. The beau quickly goes into the big water kettle

while the madame enters. Tony, to get his revenge, pours hot water in the kettle, whereupon the beau steps out of the kettle, to the great amusement of madame. A very funny picture, full of laughter.

A Bewildered Traveler.

95 feet. $10.45.

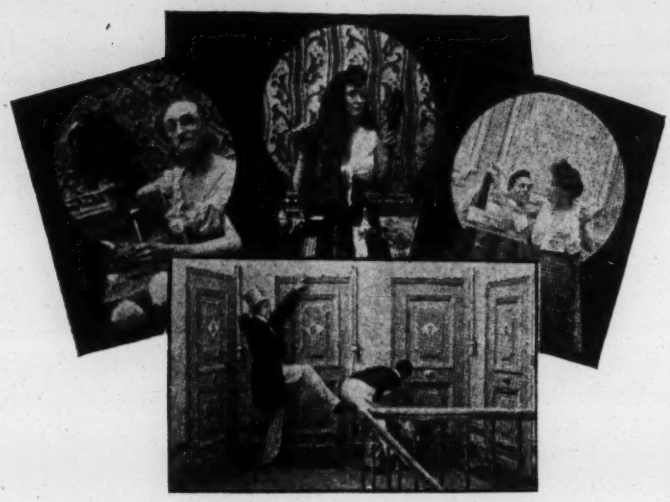
A traveler is about to go to bed, when he finds himself on the top of a sideboard, which is changed into a boat. He gets frightened and falls head first into the water; he endeav-

ors to save himself by swimming, but instead of being in the water, he is simply on the floor. It was but a dream. He again attempts to get into bed, but finds himself on the mantelpiece, from which he is suddenly thrown down.

Peeping Tom.

115 feet. $12.65.

An hotel porter tries in his spare time to find out the secrets of the



guests in looking through the keyholes of the different rooms. He must see very funny things, judging from his facial expressions.

A Scandal in a Staircase.

130 feet. $14.30.

An old "beau" calling on a lady friend is closely followed by his own wife. The latter bursts into the room, where, after discovering the culprit

hidden under a table cloth, she chases the two out and pursues them into the staircase, hitting them with her umbrella.

Out Boating.

80 feet. $8.80.

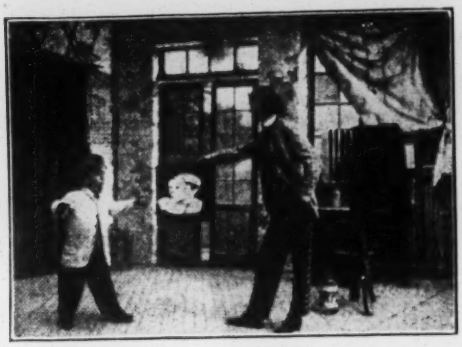
As a result of a wrong movement, three persons upset their boat and fall into the water; to their great surprise, they find themselves again

in the boat, but quite naked. They call out to their clothes which are in the water, which come to take their place.

Behind the Lens.

115 feet. $12.65.

A midget comes to a photographer's to have his picture taken. While the photographer is behind

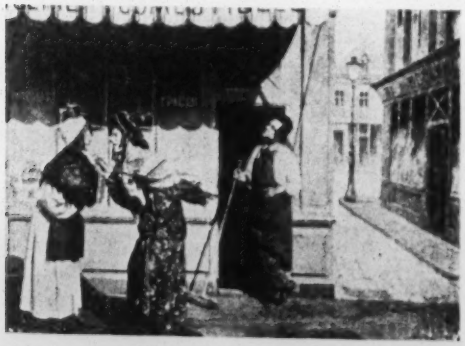


the lens many comic scenes happen before the lens, so that the photographer is unable to take the picture. The scene is very amusing, is full of fun and must be seen to be appreciated.

The Shower Bath.

50 feet. $5.50.

The sun is shining again after a heavy rain. A grocer comes out of his shop in order to sweep his footway. Two old gossips meet each

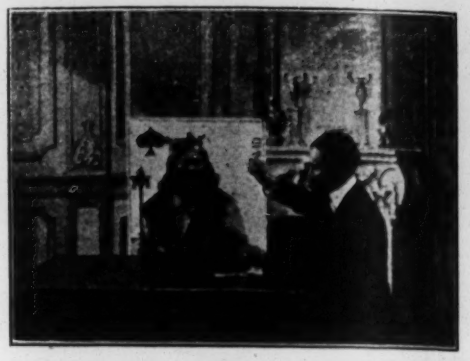


other and start at once chatting. The grocer, seeing this, lifts his sunshade with the handle of his broom, pours the water, which had accumulated there, over their heads.

King of Spades.

100 feet. $11.00.

A conjurer causes the king of spades to grow and play with him. A discussion rises about the game,

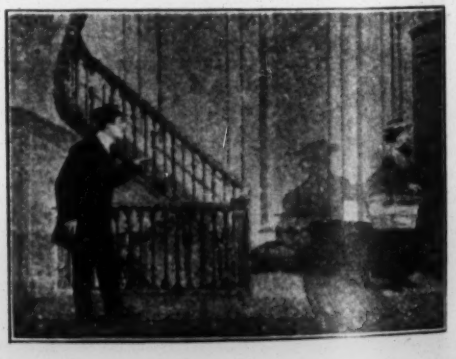


the conjurer restores him to his former shape and puts him into the pack again. Then he throws the pack of cards upon the table and there rises out of it a castle of cards immediately constructed.

Love at Each Floor.

280 feet. $30.80.

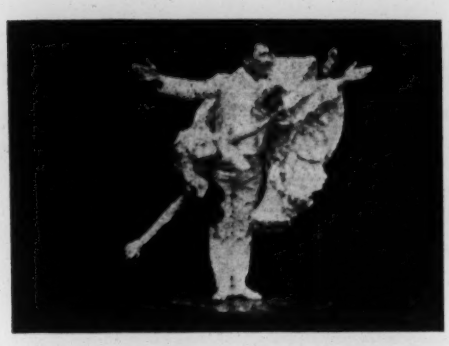
A college boy spends his time in looking through key-holes into every lodging of a four-story house. He seems extremely interested. How-



ever, when he gets to the fourth floor he has such a scene before his eyes that, scared to death, he rushes down stairs with such a speed, showing the extent of his fright.

DANCES

Plastic Dances.



130 feet. $14.30.

Barrisson Sisters.

80 feet. $8.80.

Ruffian's Dance.

130 feet. $14.30.

Cake Walk, Up-to-Date.

130 feet. $14.30.

The Swing.

65 feet. $7.15.

Rustic entertainment under the reign of Louis XIV.

. . . Miscellaneous . . .

Baby and Dog.

80 feet. $8.80.

A child is seated on the floor with its playthings and a pet dog. The child is feeding the dog with her

bread and milk, which the dog evidently enjoys. A good picture to amuse children.

Boar's Hunt.

330 feet. $36.50

Arrival at the Rendezvous. The Attack. Tally-Ho. The Quarry. The Honor of the Foot. Return Through the Woods.

Barnum's Trunk.

410 feet. $45.10.

Scene of quite a new and original character that is sure to have a big success. We strongly recommend

same to our customers as one of the funniest pictures and a big drawing card.

The Clothes Dealer.

130 feet. $14.30.

While a prospective buyer is trying on a suit of clothes, they disappear by

magic and leave the astonished man in his underclothes. Before he can protest another suit flies on to him, and so it keeps on until a policeman interferes.

Drama in the Air.

175 feet. $19.25.

At the opening of the picture we see the filling of the balloon with gas. The aeronaut enters with a friend, the balloon ascends and is seen drifting away. We see the most beautiful sceneries which the balloon passes—the harbor filled with warships, the great city and wild waves precipitating over the rocks. Suddenly a storm arises. A heavy rain falls; lightning and thundering. We see the balloon helplessly driven by the

fierce storm. Suddenly lightning strikes the balloon, which catches fire, and is seen descending rapidly into the deep sea. A fisherman, just passing this spot in his boat, rescues the two brave balloonists. This is a most sensational film, and at the same time one whose sceneries are most delightful. It is an entire novelty in animated photography, and we guarantee it to be a big hit with every audience.

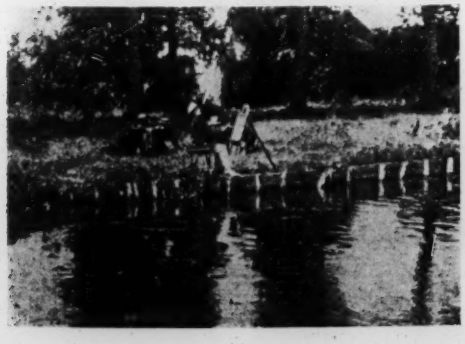
Disagreeable Five O'Clock.

100 feet. $11.00.

An old swell enters into a pastrycook's shop. Seduced by the charms of the pastrycook's wife, he indulges in familiarities which the latter accepts only because she does not wish to displease a customer. But the husband turns up beating up cream, and seeing the old satyr's ways, requests him to get off. The latter is so much disturbed that he takes the wrong door and goes out through the kitchen, thinking he goes out of

the shop. The pastrycook avails himself of it to pour the cream into the customer's hat which remained upon a table. The old swell enters into the shop again, takes his hat, and when he puts it on receives the whole of its contents upon his head and trousers. Blinded and completely astounded, he throws a table down as he runs away and comes back again to recriminate for having been so badly treated.

Painter's Misfortune.



50 feet. $5.50.

Startling Pursuit.

65 feet. $7.15.

Christmas Night.

145 feet. $15.95.

This film shows the roofs of a town, it snows heavily, and the angels are busy putting toys in the

chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls become alive and execute a little pantomime. (Very Pretty.)

The Nest Robbers.

165 feet. $18.15.

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they

are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

Wonderful Bee-Hive.

245 feet. $26.95.

We see the busy bees flying around the hive. Suddenly a pretty dancer appears on the scene, and we

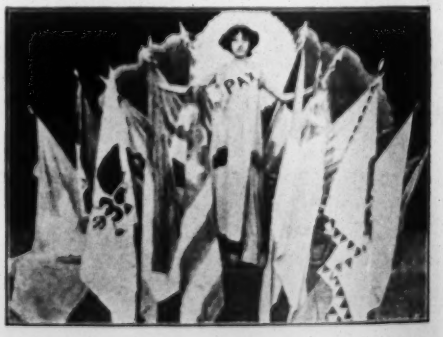
enjoy a very pretty dance, executed by six pretty dancers.

The Queen gets tired, and while resting a large spider tries to catch her, but her friends release her in time.

Saluting the Flags.

110 feet. $12.10.

A very pretty film, showing a magician producing flags of all nations from paper cuts.



The apotheosis brings the goddess of peace holding all flags together. Very successful subject.

A Doorporter's Horrible End.

95 feet. $10.45.

Whilst two furniture removers are hard at work a young cook's apprentice amuses himself by watering them as they pass with a little pump which had been left in the vestibule by the doorporter, who had fallen

asleep behind the door. The youngster having recommenced his game, the workmen wonder where the ill-timed and disagreeable shower baths are coming from. They did not perceive the boy at first, who had hidden himself behind some flower pots, but they catch sight of the doorporter, whom they believe to be the guilty person. Then with a formidable effort they push the door, crushing the poor man, who falls down as flat as a pancake.

Scenes at Every Door.

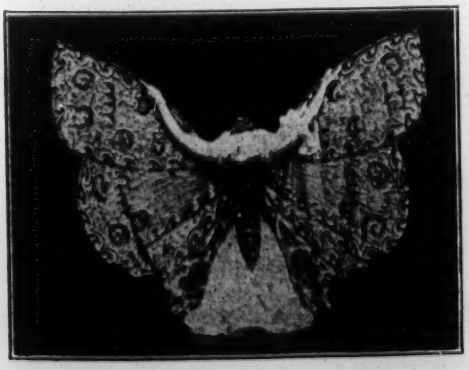
395 feet. $43.45.

A doorkeeper has just received the mail for the whole house, and he goes up for the distribution, not without casting a discreet glance in every apartment through the key-hole. At the fourth floor a strong smell of

burn draws his attention, and he hurriedly looks inside. He suddenly withdraws horror-stricken; a man is burning, and while the doorkeeper rushes down stairs without thinking to bring assistance, the door opens and the burning man falls down suffocated. The precipitated flight of the inhabitants from floor to floor, the arrival of firemen and the working of the fire engines makes it very realistic, and therefore a successful picture.

A Butterfly's Metamorphosis.

115 feet. $12.65.



The latest effect in Life-Motion Pictures. Excellent subject for color effect.

The Marvelous Hen.

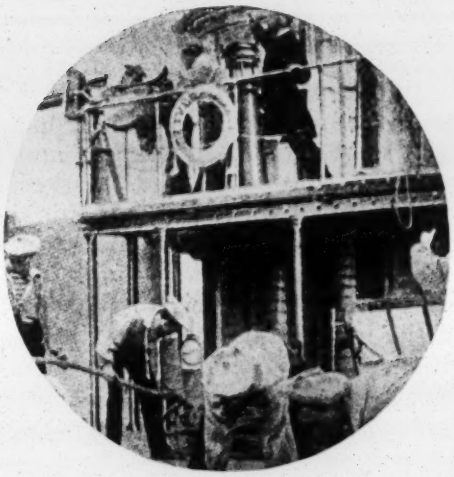
135 feet. $14.85.

One of the most comical films ever taken. Bound to please any audience.

Russian-Japanese War

Ambush.

130 feet. $14.30.



OUTLOOK AT PORT ARTHUR.
(The Petropawlosk's Catastrophe).
130 feet. $14.30.

An excellent picture from the Russian-Japanese War, full of excitement.

A Fight on the Yalou.

115 feet. $12.65.

Attack on a Train.

115 feet. $12.65.

Around Port Arthur (No. 1).
250 feet. $27.50.

a. Japanese messenger of truce.
b. Attack on a pit.
c. Russian soldiers caring for Japanese wounded.

Around Port Arthur (No. 2).
250 feet. $27.50.

a. Attack on a hill.

b. Red Cross in the field.

THE STRIKE

A MOST REALISTIC PICTURE

LENGTH, 450 FEET **PRICE, $49.50**

The scene takes place in the Director's office. The workmen's delegates submit to him the complaints of their fellow workmen. Although

the director's son sides with the workmen, he refuses to listen to them. The works are guarded by soldiers. The strikers await in the street the return of their delegates. They come out, give the result of their interview with the manager and his refusal to listen to their just claims.

In their anger, the workmen are on the point of storming the place, although the policemen are trying to keep them back. Finally the officer at the head of the troops orders his men to fire, and several men and children are killed or wounded. The manager comes out and endeavors to pacify the workmen, but a woman who has just seen her husband killed before her eyes by a bullet throws a

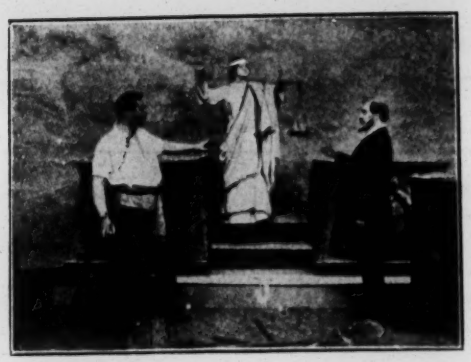
brick at his head and kills him.

In a garret on the bed lies the killed workman. His wife, surrounded by her children, is weeping, when suddenly the policemen break in to arrest her. She is taken away, notwithstanding the children crying and clinging to their mother.

The next scene brings us in the

court room. The woman begs her judges not to leave her children helpless in the world. The manager's son, although in great sorrow, knowing that his father was wrong, pleads in favor of the woman, asking her freedom.

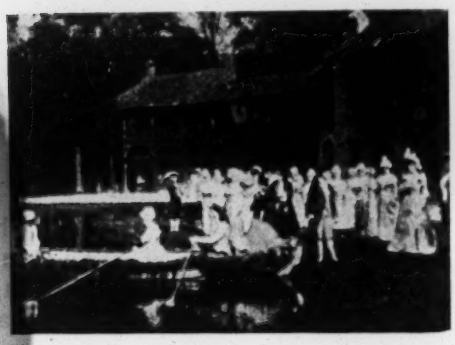
In an Apotheosis labor and capital unite their strength to give happiness to all and fortune



in the future. The Justice appears and presides over this loyal alliance.

MARIE ANTOINETTE

575 FEET **$63.75**



Festival in Trianon. Menuet. Lunch on the Grass. Blindman's Buff. Love Rendezvous. The Revolution. Taking the Bastile. The Temple Prison. Before the Court. The Scaffold.

Smoker Too Small.

65 feet. $7.15.

Charley's Aunt.

65 feet. $7.15.

The Wages of Sin is Death

COPYRIGHT 1904

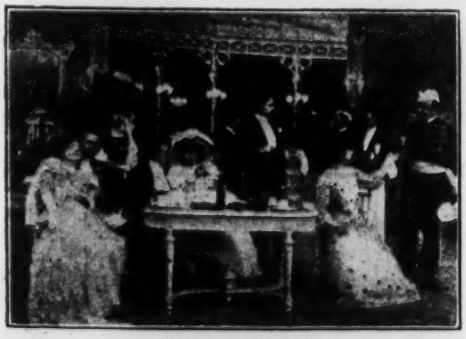
ANNIE'S LOVE STORY

LENGTH, 750 FEET **PRICE, $82.50**

A wealthy young man in his motor car is impatiently waiting for the working girls to come out of a dress-making establishment.

At last the working girls appear. The young man addresses one of them, offering her some flowers and leads her to the automobile, which quickly takes them away.

The next scene shows the lovers at home in their cottage. The young man gradually tires of his relations with the young woman and tries to get rid of her. The visit of his old companions affords him a good excuse to leave her. The young woman

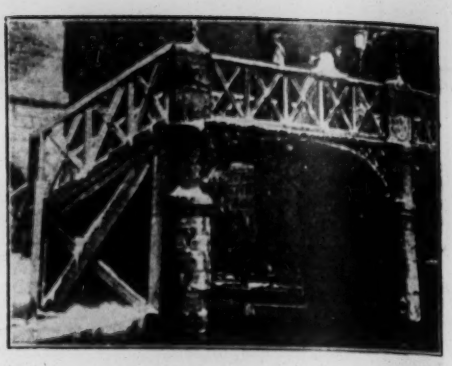


The next scene brings us to a restaurant of ill repute. We see the young man enter with his new acquaintance, dressed in the height of fashion. He introduces her to his companions. Champagne is served. First reticent, the young girl under the influence of rippling champagne becomes more and more the willing prey of her enticer.

understands that this is the beginning of the end and the closing chapter of her dreams of happiness.

Deserted, she sinks lower and lower, until, almost frenzied by hunger, she comes to a suburban place of ill repute. Misery has taught her to beg. Exhausted with sufferings and dying of hunger, she falls.

The next scene brings us to the parents' home. While waiting the father's return, the mother is sewing. The postman brings a letter. The mother, recognizing her daughter's handwriting, lays her head weeping upon her arms. The father returns from work. He asks the cause of his wife's tears. At last she gives him the letter just received.

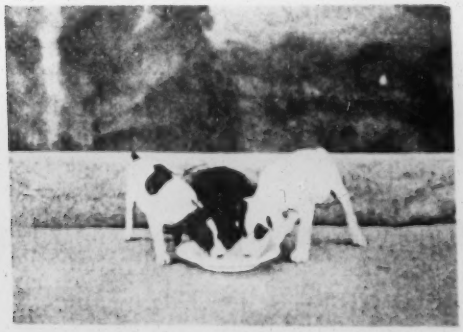


Stormy winter night. Annie's companion tries to force her to a shameful occupation, which she emphatically refuses to obey. The enraged brute draws a dagger, runs after the fleeing woman, catches her upon a high bridge and stabs her in the breast. He then throws her over the railing down in the deep, cold water. The outcry of the poor woman attracts two policemen, who rescue her.

This scene shows Annie in the hospital in a dying condition. She prays to see her parents and receive their

forgiveness. The parents appear, and Annie dies in the arms of her beloved ones.

Dogs and Cats.



65 feet. $7.15.

The Little Greedy Beggar.

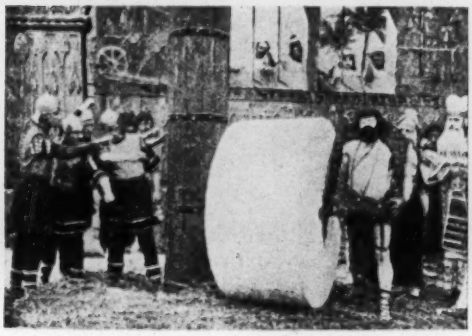
65 feet. $7.15.

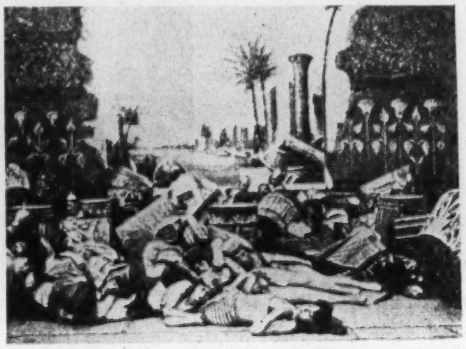
SAMSON and DELILA

Biblical Parable in Eight Pictures

LENGTH, 460 FEET **PRICE, $50.60**

This picture describes the well-known biblical story of Samson and Delila. The picture commences with Samson's visit to Gaza, a city of the Philistines. While there they closed the gates upon him and set watchmen to defend them, intending to





put him to death on the following day. Samson slept until midnight, and then arose. Upon reaching the gates, he slew the watchman, pulled down the gates and carried them to the top of an adjoining hill, where he left them, to the confusion and disappointment of the Philistines.

After many feats of this kind, Samson permitted himself to become infatuated with a treacherous woman among the Philistines, named Delila. He revealed to her that the secret of his strength lay in the fact that, being a Nazarite, he never had cut his hair. After hearing this, she waited until Samson was asleep, and then having cut off his seven locks, called out that the Philistines were coming. Samson, on awakening, found his strength gone, and Delila, having called in the Philistines, they came in and put out his eyes. They then threw him into prison.

Indians and Cowboys

590 FEET **$64.90**

Punishment of a Highwayman. Departure of the Stage-Coach. Revenge of the Indians. The Capture. The Messenger Dog. In Pursuit of the Robbers. The Captives Rescued.

Joseph Sold by His Brothers

620 FEET **$68.20**

This most beautiful film depicts the well-known Biblical scenes when Joseph is sold by his brothers and taken to Egypt, where he finally landed in jail. There he explains to his fellow-prisoners their dreams. The one will gain his liberty while the other will hang. His predictions come true. It was at that time that the King has some dreams which he wanted to have explained. Learning that Joseph could do this, he had him brought before him. Joseph explained his dreams and was made Governor. We also see how Joseph is tempted by Pharaoh's wife, and how he is crowned Governor.

This picture makes an exceedingly fine show for church fairs as well as for any other show.

THE PRODIGAL SON

A BIBLICAL STORY

LENGTH, 475 FEET **PRICE, $52.25**

The father of the two sons is first shown, presenting a large quantity of jewels and money to each of his two sons. The one who is the "black sheep" of the family accepts his share very greedily and seems to be anxious to take it away and squander it. The other son carefully turns his share over to his servants and instructs them what he wishes done with it. Immediately the wealth is distributed the first son hurries away with his treasure and the second re-enters his father's house.

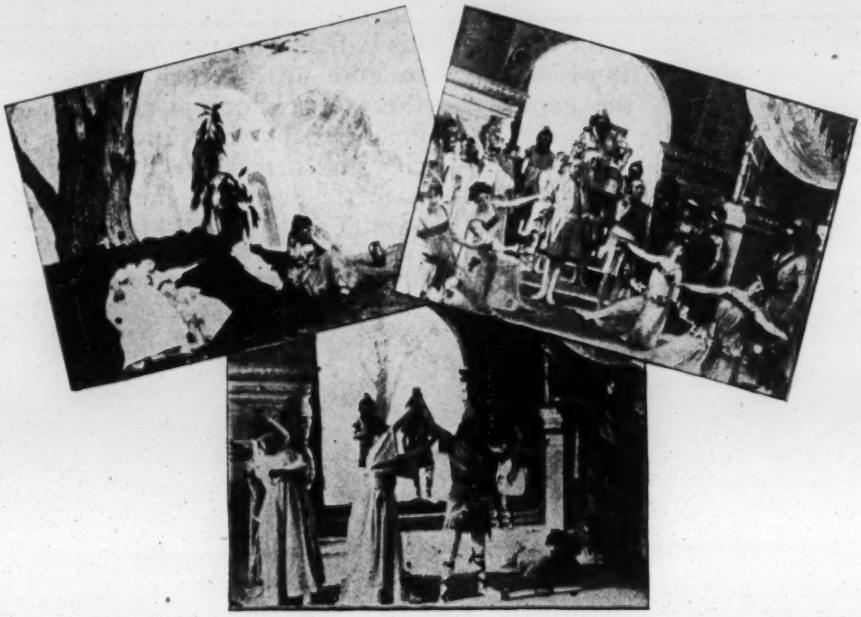
Here the scene changes, and shows the spendthrift at his pleasure in a wine garden. Next he is seen, after his share has been spent, wending his way back home. Outside the house he sees the pigs and, being very hungry, pushes them away from their troughs and eats their food. He is discovered by his father's servants and driven off. He returns to the stable after the servants have disappeared and, sitting down on a nearby stone, falls asleep. In his dreams he sees his anxious mother awaiting his return and his father endeavoring to comfort her. Upon waking he decides to go to the house. As he approaches the door he is stopped by one of his father's slaves and, not being recognized, is refused admission. He induces the slave to send for his mother, and immediately she appears. She recognizes her son and they embrace each other. The glad news is sent to the father, and when he sees him there is great rejoicing. The fatted calf is killed and great is the joy of the entire household at the return of the lost one.

SOLOMON'S JUDGMENT

LENGTH, 195 FEET **PRICE, $21.45**

Everybody knows the story of Solomon's Judgment.

The film shows us at the beginning, the two mothers resting with their children. The one who, through her carelessness, killed her son, exchanges the dead child for the living one. Awakening, the betrayed mother fights for her child, but the king's soldiers drag both women before Solomon, who



is well known for his wisdom. He orders the child to be cut in two parts, but the real mother, rather than see her son killed, begs to give him to the other woman.

Solomon recognizes the true mother, restores the child and condemns the bad woman.

This film is of the best photographic work and highly recommended for clerical performances.

THE PASSION PLAY.

COPYRIGHT BY S. LUBIN

Scenes and Incidents in the Life of Our Lord, Jesus Christ, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

WE would call your particular attention to the fact that **we have the only complete set of Passion Play Films.** There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. **Among our films are some that were heretofore considered impossible to produce. Each Film is a masterpiece.**

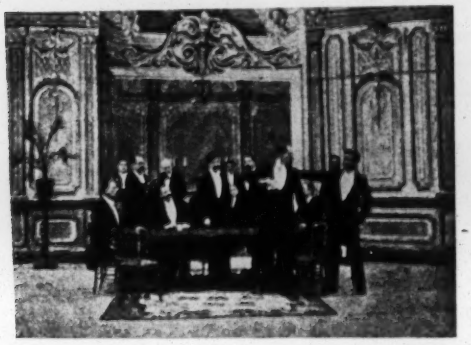
Ask for Our Special Catalogue.

The Gambler's Life and End

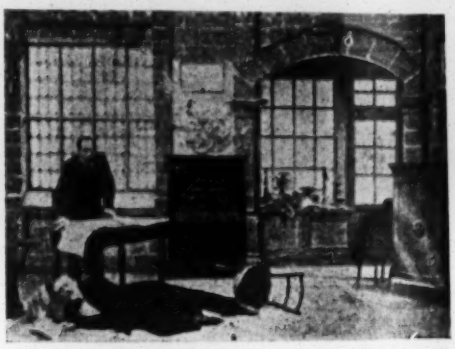
COPYRIGHT 1904

LENGTH, 540 FEET **PRICE, $59.40**

The interior of a saloon is first shown. A man enters and, after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. As the victim seems to be a "good thing" in the game mentioned above, the gamblers lay in wait for him. He comes, is induced to go to the gambling house, submits, and is next seen entering the card room. He sits at one of the tables and



plays a few hands. He loses all he has. The money lender appears and lends him money on his note. He still loses. After getting rid of all, he jumps madly from the table, and, tossing the cards in the air, leaves the place. Scene now changes to the money lender's office. The gambler enters. The money lender demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this the money lender goes to his desk to get the note and show it. The gambler, now seeing his chance to rid himself of the old money lender, picks up a knife from the table and, stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails, and, before leaving, stabs the old fellow again. Next scene shows the murderer at home with his wife and child. Judging from the expression on their faces, his wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police arrive and arrest the murderer. A very pathetic scene is here shown as the gambler parts with his little girl. Next



the court room is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them, but is held back, and they are induced to leave the room. The case proceeds, the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. Next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gasps and falls exhausted to the floor. Next is shown the death chamber. The rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended. This film depicts a very strong moral.

The Sign of the Cross

COPYRIGHT 1904

A Soul-Stirring Drama in Life-Motion Pictures

LENGTH, 500 FEET **PRICE, $55.00**

THE PERSECUTED CHRISTIANS.

Marcus Protects Mercia.

The picture opens with a scene in Rome at the time of Nero. A small party of worshippers belonging to a new sect which had sprung up in Rome—namely, the Nazarenes or

Christians—are roughly handled by the reckless mob. Stephanus and Mercia, both faithful worshippers of Christus, are arrested and the boy carried off to a dungeon, there to await the most agonizing torture.

Mercia would have suffered the same fate had not her sweet face attracted the attention of Marcus Superbus, who hastened to her assistance.

THE TORTURE CHAMBER.

Stephanus on the Rack.

Scene 2 shows the rack, on which Stephanus is placed by the order of the Emperor Nero, who has said that "all Christians shall perish."

Marcus Superbus suddenly enters. Mercia has told him of the boy's ar-

rest. He offers to save the boy "for her sake," which he now does by knocking down one after the other of Stephanus's persecutors.

ting the cords which hold the lad to the rack with his sword, he lifts him in his arms, and cuts his way through a host of gaolers who attempt to stop his progress from the cell.

THE CHRISTIAN PRAYER MEETING.

Assassinated by the Roman Guards.

A secluded spot, wherein we see the Christians at prayer. In rush the relentless soldiers and slay them as they kneel. Just as a sword is raised to kill Mercia its owner is sprawling on the ground from a blow delivered by Marcus Superbus, the all-powerful Prefect of Rome.

THE FEAST OF MARCUS.

The Sign of the Cross.

The interior of the house of Marcus Superbus.

A slave is ordered to bring Mercia. A feeling of love for Mercia which has strangely overpowered Marcus bursts forth into flame.

Approaching Mercia, he tenderly embraces her. She shrinks from him in terror. He tries to repeat the embrace, but Mercia holds aloft a crucifix, and Marcus sinks upon his knees, overawed and subdued.

MARCUS APPEALS TO NERO.

Mercia Must Die.

Nero has proclaimed that all the Christians shall die, and that they shall be put to death by lions at the amphitheatre.

Marcus Superbus is announced to the Emperor and he straightway astonishes him by asking his pardon for the Christians. The Emperor refuses, and Mercia must die.

THE CHRISTIAN BETRAYER.

Arrest of the Spy.

We see the people, who started the persecution of the Christians, in heavy chains. The people accused these informers of being themselves Christians, and therefore they must die also.

THE CHRISTIAN PRISONERS.

The Light hath come—Marcus, too, is a Christian.

The last scene is the interior of the cell under the seats of the amphitheatre. On a roughly-hewn slab lies standing by his side is Mercia.

By and by all the older prisoners have gone to meet their doom, and the only occupants of the cell are Mercia and Stephanus.

The door of the cell opens, a guard enters, and orders Stephanus to prepare for death. He clings closer to Mercia, but is dragged away by the guard. Suddenly the door at the other end of the cell is flung open, and Marcus Superbus enters in a final effort to save the girl he loves so dearly.

Loking him full in the face, her eyes full of tender compassion, she says:

"If you love me, come with me!"

Did he hear aright? Go with her! Go with her to death! Yes; he would go.

Another moment and the pair of lovers, both Christians, have entered the arena.

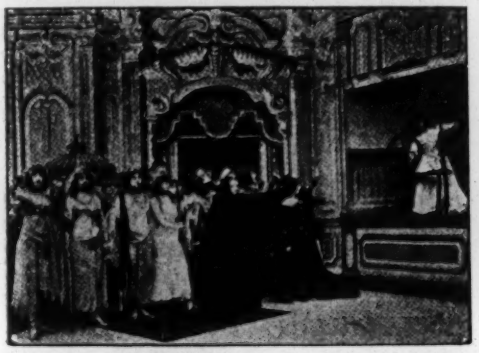
The Sleeping Beauty

COPYRIGHTED 1903

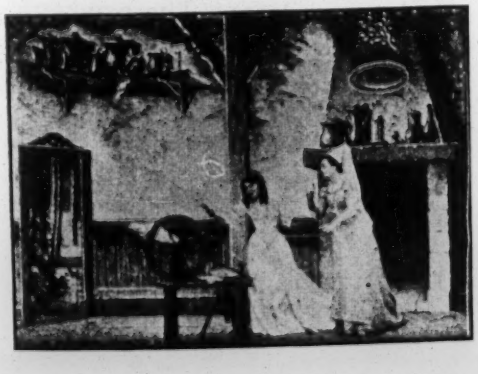
LENGTH, 1000 FEET **PRICE, $110.00**

The Baptism of the Princess.

There once lived a powerful king in Germany who was very much loved by his subjects, and who, to complete his happiness, longed to have a child. His wish was finally satisfied, for a princess was born to him. That day the king gave a great



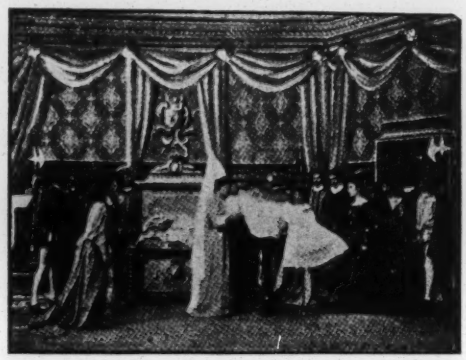
feast to which all the great dignitaries of his kingdom were invited, as well as the fairies. But unfortunately the king forgot one, which was the most wicked of them all. She appeared, however, uninvited, and approaching the cradle, she pre-



dicted that when she was fifteen years of age, the young girl would prick her finger at the spinning-wheel and would fall in a trance for a hundred years.

Fifteen years after—The fatal Spinning-Wheel.

In order to prevent the accomplishment of the bad prophecy made by the fairy, the king sent out a proclamation forbidding the use of the spinning-wheel throughout his kingdom. But the proclamation was not to reach an old peasant who in-



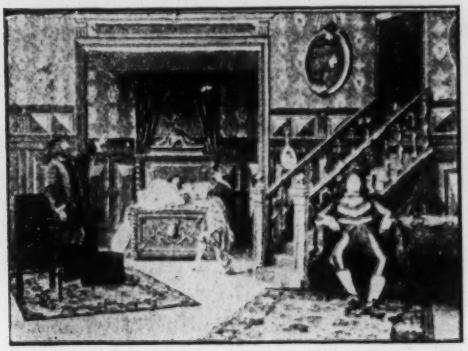
habited an isolated farmhouse.

So it happened that the princess was walking one day to the farmhouse to get a glass of milk. Seeing the wheel, she could not resist the wish to make it work. She had no sooner touched it than the point of

the spindle went into her finger. Soon after this the king, queen, the princess and the princesses stretch themselves, gape, and fall gently to the ground in a sleep.

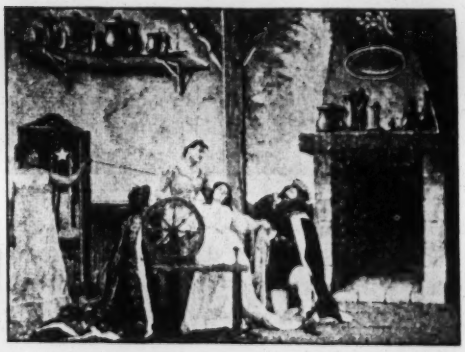
The Prince is smitten with the Princess.

The lords and princesses are awaiting the arrival of the prince.



The prince comes out of his apartments accompanied by his jester, and looking annoyed.

Suddenly at the end of the room



the young enchanted princess can be seen asleep. The prince is delighted and runs towards her, but the vision has disappeared.

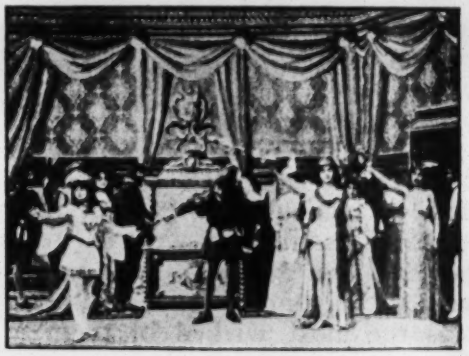
calls together the Court to tell them of his voyage to find the sleeping princess.

The prince is simply delighted and

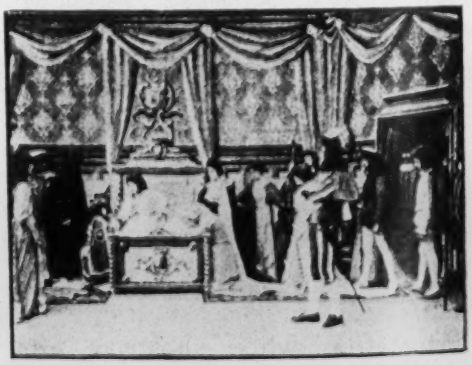
The Three Cross-roads.

The prince and Bettinet have gone. The bad fairy, as is natural, is going to exercise her wicked gen-

ius to lay all the snares it is possible in their way to prevent them from reaching the end of their journey.



She tries to frighten them by ground, which the prince fights and utterly annihilates. The prince then



uses his talisman, and calls the good fairy.

The Haunted Inn.

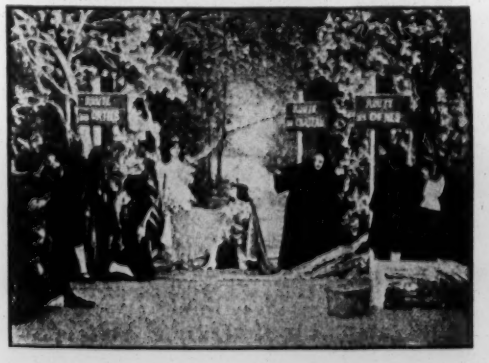
The two travelers, tired out with

walking, reach the inn and ask for something to eat whilst they are preparing two rooms for them. The inn-keeper and his waiters, who are

none other than the emissaries of the bad fairy, cause them to undergo all sorts of misadventures.

Fairy Palace.

Our two heroes are descending the grand staircase of a splendid marble palace with a magnificent hall sur-



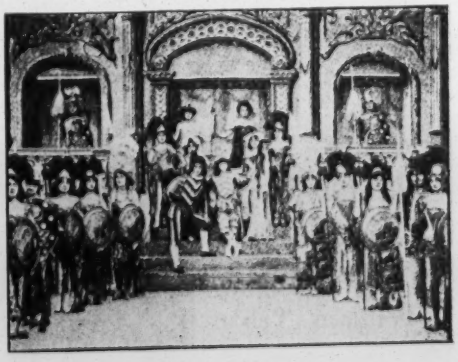
rounded with galleries and terraces. The fairies then come in, while the prince and Bettinet watch a lascivious dance by a pleiad of young fairies.

The Mysterious Oak.

The prince and Bettinet find them-

selves lost again in the forest. The prince sits down at the trunk of a tree, tired out, and Bettinet lies

down at the foot of an old oak-tree, when both of them soon fall asleep. benefactor. She causes a flowery sword to appear, which she hands to



the prince, telling him, that with this weapon, he will vanquish the greatest enemies.

The Fairy Grotto.

Guided by his new talisman, the prince reaches the grotto which protects the entrance to the castle.

Proceeding, they find themselves in the presence of two enormous winged dragons, which spit fire. The prince attacks them courageously with his enchanted sword, and immediately they vanish in smoke. The cave opens and they go in.

The Princess Awakes.

We find the castle and those who inhabit it asleep, just as we left them at the third scene. They have all kept the same positions and have been asleep for one hundred years.

Our two heroes arrive. The prince goes to kneel beside the young princess, who raises herself, and all the Court get up at the same time, as if they had only waited for this signal to awake out of their sleep.

Fairyland—End.

The queen of the fairies comes in and blesses the union of the young

lovers, whom she has never ceased to protect.

WILLIAM TELL

Length,
475 feet.

William Tell's
Heroism.
The Plot.
The Apple.

Price,
$52.25.

Death of Gessler.
The Swiss Cheer
Their Liberator.

LITTLE TOM THUMB

COPYRIGHT 1903

LENGTH, 835 FEET **PRICE, $91.85**

The Poor Woodsman.

The seven children of the poor woodsman form a dejected group around their hearthstone. The young-

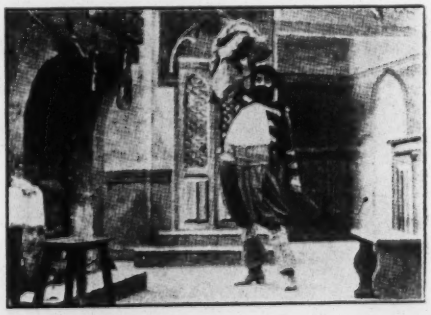
est, the hero of our story, raises two empty wooden bowls from the table and thus demonstrates that the cupboard is bare. The father and mother come in and after the children are sent to bed, discuss some means of providing for them; they cannot bear the sight of the little ones starv-

ing before their eyes, so decide to lose them in the dark forest. Tom Thumb in the meantime has hidden himself under the table and overhears what is to befall him and his brothers.

Lost in the Forest.

Early the next morning the woodsman and his wife conduct their family to the gloomy woods. Tom Thumb dropping crumbs along the way, hoping by this means to retrace his step. While the children are gathering faggots the parents steal away unobserved. As soon as the

brothers discover that they are left alone, our hero climbs a tree in order to command a wider view, but can see nothing of them. The breadcrumbs do not serve their purpose, for the birds have devoured them, so the children wander in vain through the dense woods.



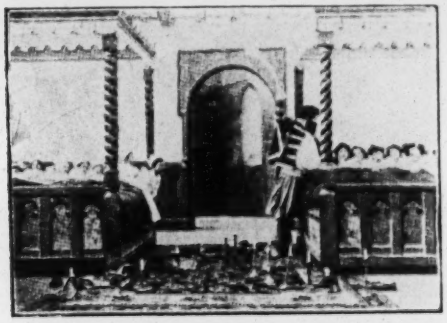
The Ogre's House.

As night falls Tom Thumb perceives a light, and on following it they come to a large house, which is the home of a dreadful Ogre. His kind-hearted wife hides the seven boys in a large chest, just before her husband's return. But soon the Ogre smells the fresh meat and discovering their hiding place, pulls Tom

Thumb from his retreat; then thrusts him back to reserve the feast for the next day.

Tom Thumb's Ruse.

The Ogre's seven daughters, each wearing her crown, are seen safely to bed by their mother. After they fall asleep the woodsman's children troop in and occupy the other large bed. Tom Thumb has the brilliant



idea of changing his cap and those of his companions in misfortune for the crowns of the Ogre's daughters. As soon as this is accomplished the drunken Ogre staggers in and, spying the heads with the caps, cuts them off with a single blow. When the Ogre disappears the children escape from the house.

Taking Away the Boots.

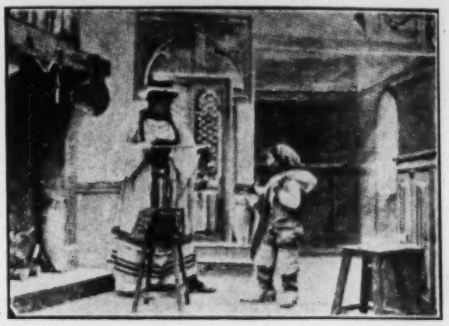
The Ogre dons his seven-league boots and pursues the fugitives. At last becoming fatigued, he falls asleep near the entrance of a cave where the children are hiding.

With much difficulty Tom Thumb draws the boots from the Ogre's feet, and sending the other children home, returns to the Ogre's house.

The Ogre awakens, but is helpless without his boots, as the stones cut his bare feet.

Tom Thumb Rewarded.

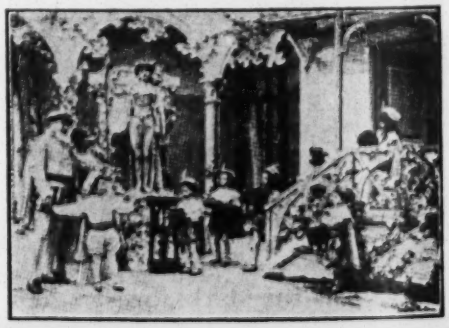
Tom Thumb, aided by the Ogre's magic bots, reaches his destination.



The wife is in tears over the fate of her daughters, but when Tom Thumb represents that her husband is captured by brigands, she gives him a bag of money and jewels for the Ogre's ransom, and a talisman which shall invoke a fairy at his command.

Tom Thumb's Return.

Tom Thumb returns to his parents



shortly after his brothers' arrival, and after a joyful family reunion presents his gifts to his mother.

By means of the talisman he summons the good fairy, who transforms the hut into a palace and bestows boundless wealth and happiness upon the humble family.

PUSS IN BOOTS

COPYRIGHT 1903

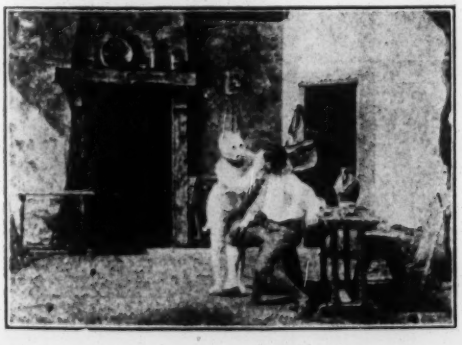
LENGTH, 590 FEET **PRICE, $64.90**

An old miller, feeling that his end is near, assembles his three sons to divide his property among them.

He leaves his mill to the oldest, his land and property to the second, and when his youngest son enters he has nothing to give him any more but the old, purring cat. After this the old man dies.

Having left her master, the cat goes in the forest, where a lot of young rabbits are frolicking. She suddenly appears in the midst of them, provided with a bag, and seizes one, which she puts in the bag and carries it away.

The cat then runs to the King's palace, where she offers the rabbit to the King as a present of his master,

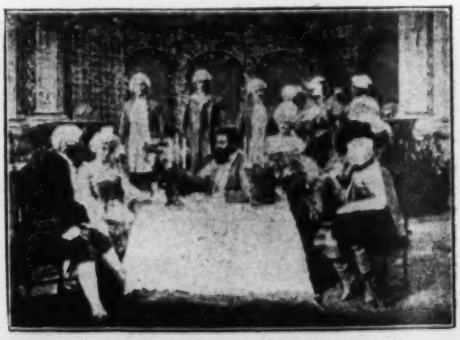


The youngest son, despaired for having been so badly served, mourns over his sad lot, when the cat, getting suddenly taller, caresses and comforts him, telling him that she is in a position to procure him a fortune and honors. She asks him to dress her, and begs him to give her a pair of boots, hat and a wallet.

Marquis of Carabas. She asks her master to go to the bank of the river, take his clothes off and throw himself in the river, pretending to be drowning, at the very moment when the King's coach is passing by, wherein the King with the Princess is taking a ride. The miller's son jumps into the water. The coach

stops, the King alights, followed by the Princess, and orders the servants to help the young man. The Princess, seeing the charming young man, falls in love with him. The King invites him to get into the coach, and the three ride towards the palace.

The cat, in the meantime, went to the corn fields, where country men and women are harvesting. She asks the reapers to tell the King when his coach passes by that all these fields are the property of the Marquis of Carabas. If they do not tell so they will be minced in pie-meat.



The King's coach appears; he asks whose fields these are. They belong to the Marquis of Carabas, answer the countrymen.

While the King is reviewing the Marquis of Carabas' estate, the cat goes to the Ogre's Castle, asking him if it is true that he can assume any form he likes. The Ogre, to show his cleverness, changes himself immediately into a roaring lion. The cat admires this, but says she does not believe that he can make himself into one of the smallest animals, and asks him to transform himself into a rat, which the Ogre does. The cat immediately catches the rat and eats her up.

The cat then goes to the dining room, where the servants are preparing a great dinner for the Ogre and tells them that they are released, and that the castle and everything in it belongs now to the Marquis of Carabas. Soon after this the King and Princess enter, followed by their court. The young miller's son, who has been informed by the cat of the situation, does the honor of his house to his royal guests.

COPYRIGHT 1906

A NIGHT OFF

Oh, What a Difference in the Morning!

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

3000 7-06

A NIGHT OFF

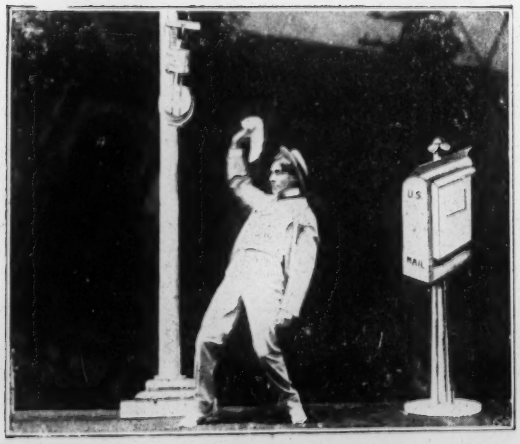
Oh, What a Difference in the Morning

Length, 800 feet Price, $88.00

The picture opens with a jolly birthday party at the Hotel Majestic. Evening draws near and still champagne is flowing freely. At last the time has come for the parting. With great effort the three friends leave the hotel where they had such a jolly time.

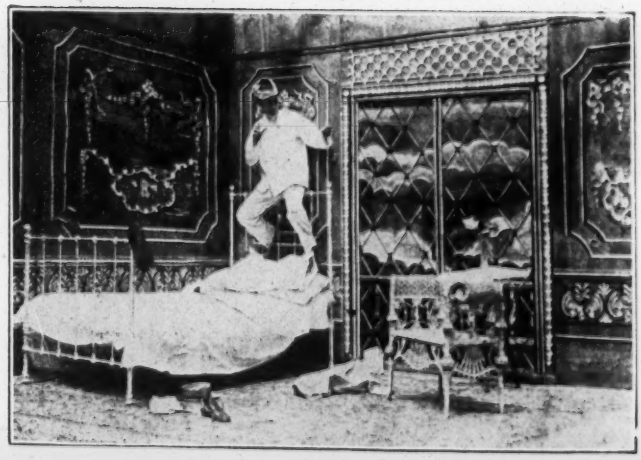
Outside the hotel the two friends engage a carriage while the host prefers to walk in the dreamy moonlight.

Walking down the street his path is not always straight. He upsets a bakery wagon and while rounding the corner comes in collision with an Italian peddler smashing everything the man carries. A fight ensues which is stopped by a policeman.



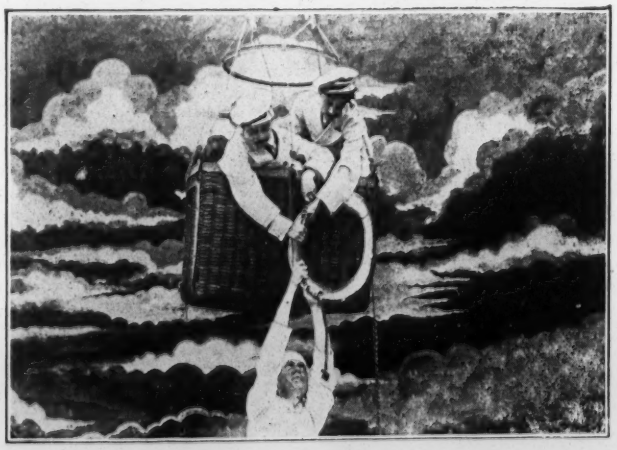
The champagne begins to work. The whole city goes around, the streets pass flying and the electric pole dances while the letter box raises its arms in horror.

At last he reaches home. He tries to unlock the door but cannot find the keyhole. After many vain attempts the door opens and he falls into the vestibule.

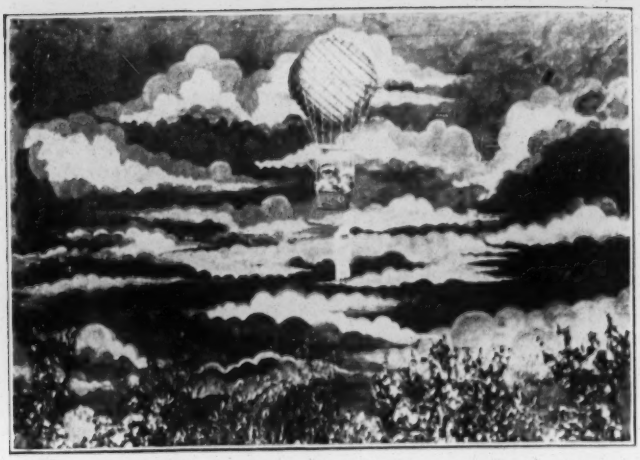


Arriving at his bed room he begins to undress but not before he upset everything in the room. Going to bed he takes with him a pitcher of ice water. Suddenly the bed turns upside down, the furniture begins to move, the bed clothes jump into the air—Oh! such a headache.

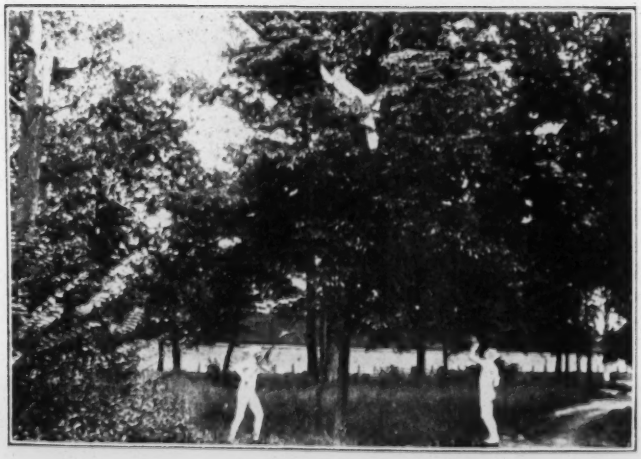
Suddenly champagne bottles begin to dance through the room. They get larger and larger changing suddenly into imps who pursue our frightened host. He jumps through the door followed by the threatening imps.



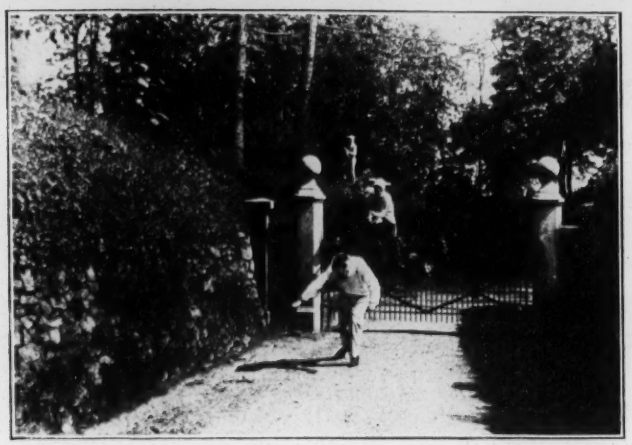
In his flight he falls into the sea but is rescued by the timely arrival of two aeronauts, flying in their balloon over the sea.



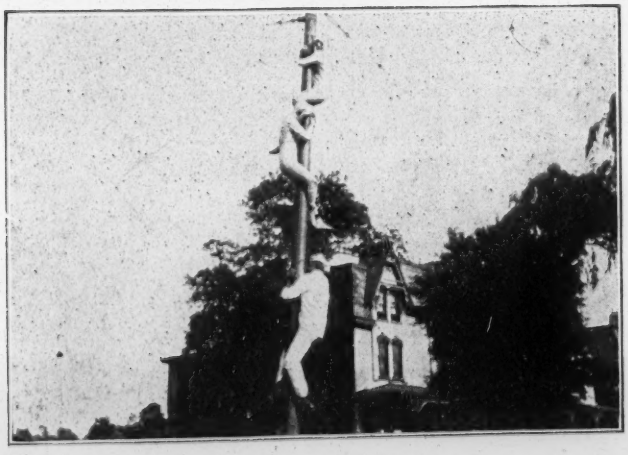
He is pulled up into the balloon but before he reaches the basket in safety he lets go of the line and drops down many thousand feet.



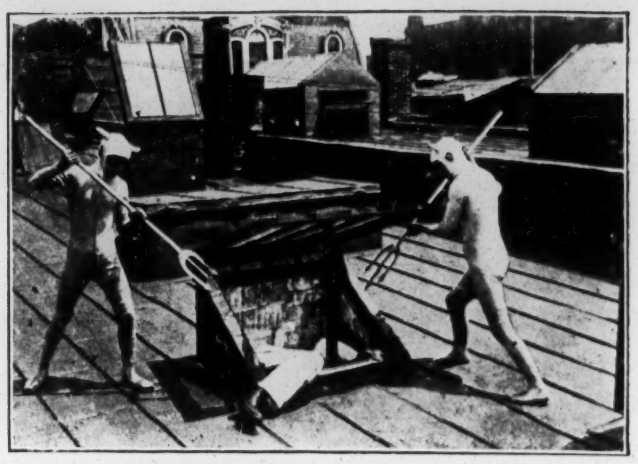
The balloon was flying over woodland thus saving his life. While falling through the trees he notices the two imps waiting underneath to pierce him with their spears. Reaching the ground, he starts to run, hotly pursued by the imps.



He runs through woodland along the country roads always pursued by the devilish imps. An iron gate is no obstacle for the fleeing man. He jumps over it but still cannot escape his pursuers.



It is indeed a funny sight to see the fleeing man mount a horse which is running backwards. He now jumps over a high wall and even climbs up a telegraph pole.

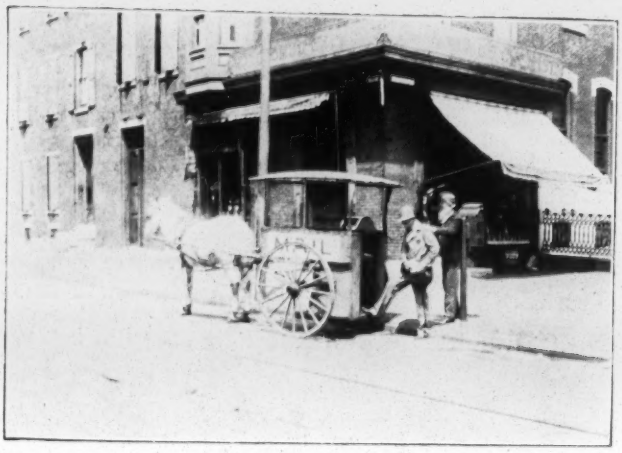


Seeing no other means of escape he drops through the skylight of his own home when he suddenly wakes and finds that the skylight really fell down in his room and that everything else was only a dream.

It certainly was a jolly birthday party, but–
OH! WHAT A DIFFERENCE IN THE MORNING.

COPYRIGHT

The Great



MAIL ROBBERY

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

21 South Eighth Street

PHILADELPHIA, PA.

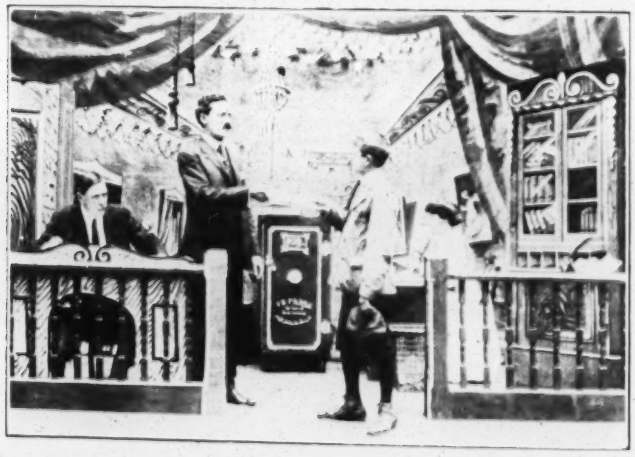
3000-7-06

The Great Mail Robbery.

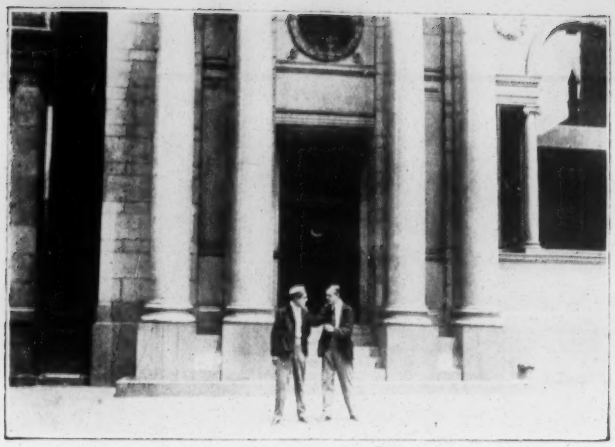
LENGTH, 550 FEET **PRICE, $60.50**

Copyright, 1906

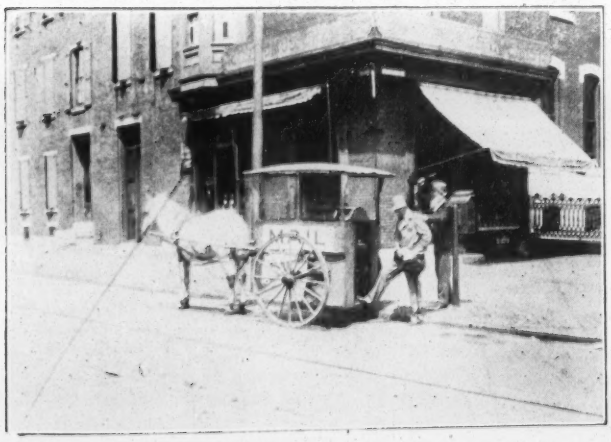
Two clerks, one discharged and the other one still in employment, enter into conspiracy to rob their employer.



The next scene brings us to the office where the clerk is employed. The chief enters, gives his orders and dictates letters. He opens the big safe wherefrom he takes a large amount of money. This he puts in an envelope which he hands to his clerk to be addressed. The chief then calls the office boy and entrusts the valuable letter in his care telling him to have it registered so that it may reach its destination in safety.



Immediately after the office boy has left the clerk leaves the office. His pal is waiting on the street. He quickly tells him about the large amount of money the office boy carries in the envelope and instructs him to run after the boy and rob him.



The office boy delivers the letter to the collecting mail carrier and receives his receipt just before the crooked clerk who followed him could take the envelope from him. The clerk then follows the mail carrier. In a secluded spot he knocks him down, robbing him of all the letters. He dons the mail carrier's clothes and makes good his escape.

After closing the office the trusted clerk meets his pal in the park. They open the envelopes one by one, taking the valuable contents and also take the money from the registered letter. They then go home where they prepare to have a good time with the ill-gotten money.

Wine and women are their downfall. We see the two pals in company of gay women having a good time in restaurants, on pleasure boats and in a public resort. Justice, however, soon lays her hands upon them. Detectives are on their trail, they are arrested and soon brought to justice, being imprisoned for a long term for the Great Mail Robbery.

(COPYRIGHT BY S. LUBIN)

Lubin's New Films

VENGEANCE IS MINE.—The best dramatic Film and beautiful in every respect. A great hit.

ME AND MY TWO PALS.—A funny chase with entirely new ideas.

BLACKMAILING THE MOTORISTS.—Too funny for words. You want this.

"A FRESH BATH" or "THE TRIPPER TRIPPED. Another tickler, good and funny

THE OLYMPIC GAMES.—Whereby the American outclassed all other Nations. Grand!

WEDDING CEREMONIES OF KING ALFONSO, OF SPAIN, WITH PRINCESS ENA OF BATTENBERG.—The only original films taken of this event.

THE SAN FRANCISCO EARTHQUAKE.—The only good films taken at the place of the great disaster.

All films guaranteed Originals.

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICONS AND LIFE MOTION PICTURE MACHINES

21 S. 8th St., Philadelphia, Pa., U. S. A.

We Manufacture

the world-renowned **Cineograph** with **Stereopticon Combined**, Films, Stereopticon Slides, grind the Lenses, in short, manufacture everything pertaining to Life Motion Machines.

We would call your special attention

to the superior quality of our patented **FILMS** Being made under our new and exclusive process, they are reinforced and hardened in the perforation and **cannot Peel, Scratch or Break.**

Every Film shipped by us is submitted to a most rigid inspection before it leaves the factory. They are put to a severe test by a practical person and we warrant them to be perfect in every detail.

To Avoid Errors

be careful to give full address, and to state line or Express Company by which shipment should be made.

Our Terms

are strictly **net** and **spot cash.**

If desired, we allow examination in the express office.

Goods forwarded C. O. D. only on receipt of one-half deposit accompanying the order.

Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

Any Information

relating to the **Cineograph** or **Films** will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods; therefore do not hesitate in making your wants known to us.

Send us your **permanent address** for Catalogues, etc.

S. LUBIN

Inventor and Manufacturer of

Life Motion Picture Machines, Films and Stereopticon Slides

21 South Eighth Street, Philadelphia, Pa., U. S. A.

VENGEANCE IS MINE.

450 FEET **PRICE, $49.50**

This Film is full of dramatic effects and should be on every program. It shows in quick following, most sensational scenes how a father avenges the honor of his daughter. When at last the betrayer is struck down by a bullet from the old man's gun he gives himself up to the police. But God is merciful to him. He expires and is carried away with tender care by the police who refused to arrest him. A most beautiful picture of which we cannot speak too highly.

ME AND MY TWO PALS.

310 FEET **PRICE, $34.10**

This picture shows a little girl together with her dog and cat, her two pals. While she is taking a walk with Pussy, a girl takes her pal and quickly runs away. Crying, the little girl calls her mother, sisters and aunts to help her find the thief. Now follows a lively chase, Carlo, the dog, in the lead and the scrambling women following. At last the culprit is caught and the girl and her two pals reunited. This description gives only a poor idea of the beauty of this picture. We recommend it highly.

Blackmailing the Motorists.

200 FEET **PRICE $22.00**

Three weary Willies lay under a haystack. They decide to hold up some motorists and exert money from them "for damages done." They make a dummy, stuff the same with straw and paint it to resemble one of their friends, while this friend himself is being bandaged so as to represent a man hurt through an accident. Two of the three walk the street, dummy in the center. An automobile is approaching. The dummy is thrown in the way of the automobile and run over. The two companions quickly carry the dummy out of sight to the haystack where the third accomplice is waiting. The dummy is quickly covered with straw. The frightened automobilists express their sorrow over the accident and are willing to pay a goodly sum "to cover the damages." After the automobilists have gone the sick man throws off his bandages and the three divide the money. In the meantime the automobilists found out that they had been buncoed. They come back and give the three tramps "their money's worth"—this time, however, not in cash.

This is an exceedingly funny picture full of life and will certainly be a big hit.

"A Fresh Bath" or "The Tripper Tripped"

130 FEET **PRICE $14.30**

This is an exceedingly funny picture which must be seen to be appreciated. A man trying to take a dip in the surf is caught by a big crab. What follows is too funny to describe. The Film is only 130 feet long but has enough humor to satisfy any audience.

WEDDING CEREMONIES

OF

King Alfonso of Spain

WITH

Princess Ena of Battenberg

425 FEET **PRICE $63.75**

Our photographers, which were the only ones on the scene, took many pictures pertaining to the wedding of the King and Queen of Spain. We guarantee every Film to be original, taken at the place of the event. The church scene is absolutely exclusive. All pictures clear, sharp and distinct. Orders will be filled in rotation. Send us your deposit at once so that you will be among the first ones to receive these pictures.

THE OLYMPIC GAMES

AT ATHENS, GREECE

We wish to call your special attention to the fact that we have the only genuine Films of the Olympic Games whereby the American competitors out-classed those of all other countries. Do not buy any fake pictures or made-up Films. Our Films are guaranteed original, taken at Athens, Greece. They will be sold at the same price as all our other Films, 11c a foot. We have 4000 feet to select from.

THE SAN FRANCISCO EARTHQUAKE

We have the following Original Films of the San Francisco Disaster:

SET NO. II—	No. 6	Pan. from Nob Hill	120 ft.
	" 7	" of Chinatown	70 "
	" 8	" St. Francis Hotel	70 "
	" 9	Thieves in Camp, Golden Gate Park	70 "
	" 10	Refugees in Golden Gate Park	155 "
	" 11	Fun among the Refugees	75 "
SET NO. III—	" 12	Pan. San Francisco in Fire and Smoke	200 "
	" 13	First Trolley after the earthquake	95 "
	" 14	Doomed City showing Falling walls and houses	145 "
	" 15	Refugees on Market Street	145 "
	" 16	Waterfront Refugees leaving San Francisco	200 "
	" 17	Arrival of Refugees at Oakland	135 "
SET NO. IV—	" 18	Feeding Chinese	45 "
	" 19	Pan. from Telegraph Hill	90 "
	" 20	Effect of Earthquake	80 "
	" 21	Pan. of Market Street before the Fire	400 "
	" 22	Going to the Fire, showing Chief Sullivan, who was killed during the Earthquake	120 "

We guarantee every Film to be Original taken at the scene of the Great Disaster. We wish to call your attention to the fact that Keith's Theatre refused to show any other Film but Lubin's, which proves that our Films are the finest on the market.

The price of these Films is the same as all our other Films which is 11 cents per foot. Absolutely no order will be considered if not accompanied by a deposit of at least $25.00.

We generally sell these Films in sets only. We are willing, however, to make an exception and sell single scenes if necessary.

As we are extremely busy, we would advise you to place your order at once.

WHAT THE PRESS SAYS ABOUT OUR FILMS:

FROM THE PROGRAM OF KEITH'S CHESTNUT STREET THEATRE, PHILADELPHIA.

WEEK OF MAY 7, 1906.

M.

Life Motion Pictures, Showing the Devastation caused by the

EARTHQUAKE AT SAN FRANCISCO.,

April 18, 1906.

1. City Hall from Market St. and City Hall Ave.
2. Panorama from 6th and Mission Sts.
3. Panorama from Roof of U. S. Mint.
4. Panorama from Market St. and Grand Ave., showing ruins of the St Francis Hotel in the background, and the people looking for relics.
5. Refugees in Camp in Jefferson Square.

The fact that these pictures are shown here this week is due to Philadelphia enterprise, as they were taken by moving picture photographers in the employ of S. Lubin, 21 South Eighth St., Philadelphia. They are positively the first life motion pictures of this catastrophe to be show in the East.

PHILADELPHIA INQUIRER.

MAY 7, 1906.

EARTHQUAKE PICTURES AT KEITH'S.

A notable feature of the vaudeville show last night was the presentation of admirable life-motion pictures showing the awful devastation wrought by earthquake and fire at San Francisco.

The views were the first life motion pictures of the scenes of devastation following the great earthquake at San Francisco. The securing of these enduring records of a catastrophe that will live long in history is due to the energy and enterprise of a Philadelphian.

They show a chaos of brick and granite heaps tangled wires and smouldering timbers in the place where stately buildings and palatial residences stood a few days before. Soldiers patrol the ruined thoroughfares; houseless refugees of all stations of life wander about aimlessly in search of food, water and shelter; automobiles bearing dead and wounded, and supply wagons hurrying stores to relief stations fight their way through the disorganized crowds.

PHILADELPHIA RECORD.

MAY 7, 1906.

S. Lubin, inventor of the cineograph, deserves credit for the exhibition, for within two hours of the receipt of the news of the great catastrophe, he had a corps of operators en route to the stricken city. The pictures that were obtained are more awe-inspiring than any written description of the holocaust could be. All the pricipal public structures and prominent hotels that were shattered by the earthquake and partially consumed by fire are shown. Probably the most realistic picture is a series depicting scenes in the city parks, where the refugees, rich and poor, are camping out in tents and improvised shelters. Men and women of wealth, in grotesque garbs, mingle freely with less fortunate fellow-sufferers, scantily clothed. Meals are being cooked in the open by those who were fortunate enough to procure food and cooking utensils.

PHILADELPHIA PRESS.

MAY 7, 1906.

One of the most important, as well as one of the most interesting features of this extraordinary bill was the exhibition of the first moving pictures of the San Francisco disaster to reach the East. These were taken by the operators of Prof. Lubin, of this city. In the pictures are depicted a number of episodes showing the awe-inspiring scenes in the devastated city.

PHILADELPHIA EVENING ITEM.

MAY 7, 1906.

ONE OF THE FIRST TO BE SEEN OF THE CALIFORNIA EARTHQUAKE AND FIRE.

One of the first life motion pictures of scenes of devastation following the great earthquake at San Francisco reached this city on Sunday. An all day and night hustle in printing and developing these marvelous reproductions of the havoc wrought by nature's cataclysm made it possible to exhibit them yesterday afternoon at Keith's Chestnut Street Theatre

The securing of these enduring records of a catastrophe that will live long in history is due to the energy and enterprise of a Philadelphian. He is Professor S. Lubin the inventor of the cineograph, which represents the perfection of life motion picture machines. Within two hours after the news of the earthquake was received here, Professor Lubin had dispatched a corp of cineograph operators to San Francisco.

WE PUBLISH

NEW FILM LISTS

TWICE A MONTH.

Our Films are Money-Makers.

Send us your permanent address and
we will mail you our beautiful
illustrated catalogues

FREE OF CHARGE.

S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE
MACHINES AND FILMS

21 South Eighth Street, PHILADELPHIA, PENNA., U. S. A.

COPYRIGHT 1906

Rescued

By CARLO

A CHARMING FILM WHICH IS ABSOLUTELY NEW IN CONCEPTION AND REALIZATION

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

21 South Eighth Street

PHILADELPHIA, PA.

3000. 4-06 11. 11-06

LUBIN'S

BIG FEATURE FILMS

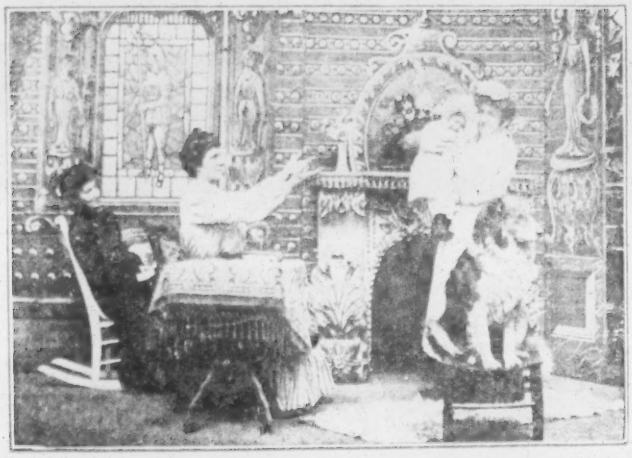
	LENGTH	PRICE
Fire in New York's Bowery	200 feet	$22.00
Shad Fishing	250 "	27.50
Why the Typewriter was Fired	260 "	28.60
Willie's Vacation	270 "	29.70
The Kidnapped Child	300 "	33.00
Meet Me Down at Luna Lena	330 "	36.30
On a Vacation Trip	350 "	38.50
Trials and Troubles of an Automobilist	400 "	44.00
The Clown's Adventures	465 "	51.15
Meet Me at the Fountain	475 "	52.25
A Dog, Lost, Strayed or Stolen	480 "	52.80
Rescued by Carlo	500 "	55.00
The Bigamist	500 "	55.00
Fun on the Farm	525 "	57.75
Avenging a Crime—Burned at the Stake	585 "	64.35
The Great Train Robbery	600 "	66.00
The Bold Bank Robbery	600 "	66.00
Life of An American Soldier	600 "	66.00
Life of A New York Policeman	610 "	67.10
The Counterfeiters	700 "	77.00
Uncle Tom's Cabin	700 "	77.00
Through the Matrimonial Agency	700 "	77.00
Highway Robbery	750 "	82.50
The Wreckers of the Limited Express	900 "	99.00
Around New York in Fifteen Minutes	950 "	104.50

Illustrated Catalogues Free of Charge

Rescued by Carlo

COPYRIGHT 1906

Length, 500 feet. Price $55.00.



In the sitting room of their luxurious home, we see husband, wife and baby, the latter playing with her big dog, Carlo. After the husband has left for his office, the baby is taken out by her nurse.

The nurse turned to the park where she is met every day by her lover, a policeman. On the way she is accosted by a wicked looking beggar woman who asks for alms but receives a haughty refusal.

A little later the nurse meets her lover. Absorbed in conversation with him the nurse turns her back on her sleeping charge and thus does not notice the gypsy woman stealing the sleeping baby from the baby coach and making off as quickly as she can.

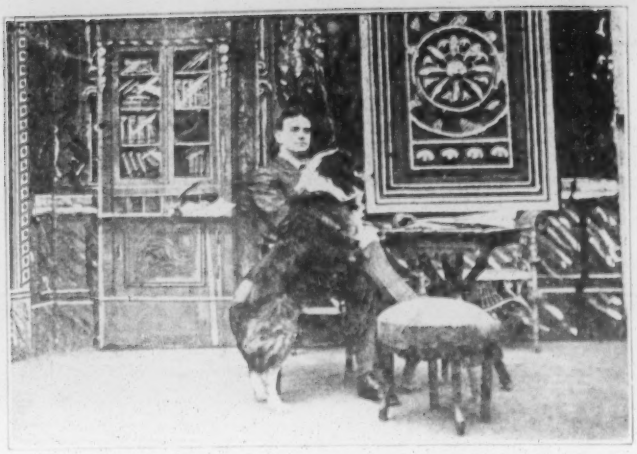
The old gypsy has just arrived with the child in her filthy attic where she proceeds to divest the baby of its rich clothing. Then leaving the almost naked baby on a heap of rags, she retires to a corner and gloats greedily over the pretty clothing with which the loving mother has decked her baby but a few hours before.

The child's mother is doing some fancy work when the remorse-stricken nurse bursts into the room and confesses to the loss of the child. The dog who is listening intently and who seems to understand every word starts off to find his little playmate.

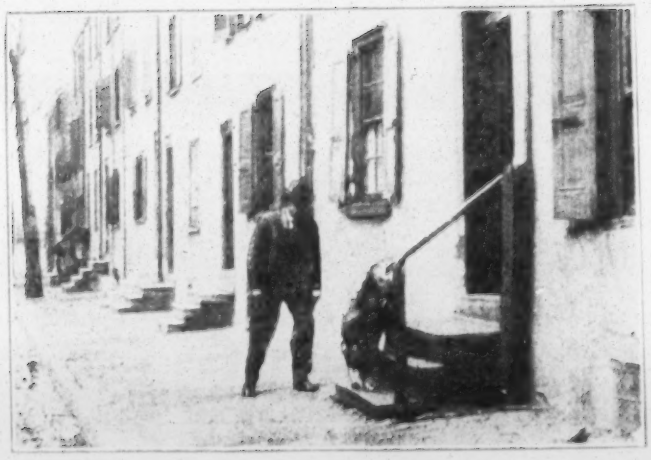
We see the dog leave the house. Taking up the scent he runs to the park and pretty soon reaches the place from where the baby was taken. He goes systematically along, passing a large monument, through wide streets, always unerringly following the scent until he comes to a small house in a narrow alley where he pushes open the door running straight in.

While still at work undressing the baby, the gypsy is surprised to see a dog breaking into the room. The dog caresses the little child until the old woman with shouts and drunken curses chases him from the garret.

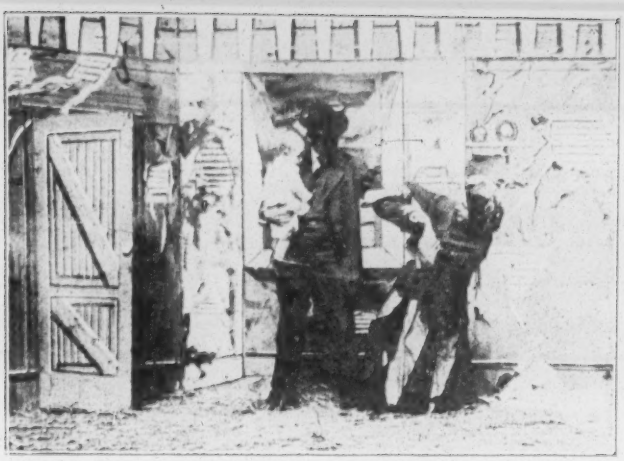
As quickly as he can the dog runs from the dirty slum through the various streets he has before traversed until at last he arrives again at his master's house.



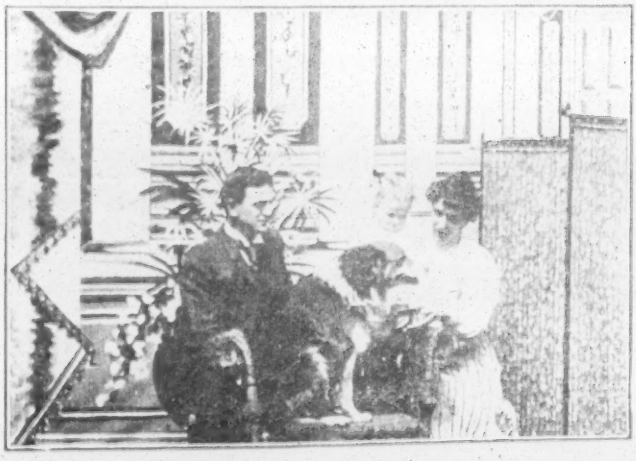
Making his way to the study where the master is sitting, trying in vain to think of a way to recover his stolen darling. The dog jumps up to him trying everything in his power to attract attention, barking, running to the door and back with such evident meaning that at last the master decides to follow.



The faithful dog pushes open the door and starts to lead his master through the streets where we have seen him before until he reaches the very house where the child is detained.



He goes right up into the room where the child lies on a heap of straw. Quickly and fondly the father seizes his little baby and without stopping to pay any attention to the drunken old woman who tries to bar his way, he rushes home again.



The grief-stricken mother almost dispairing of ever seeing her child sees suddenly her husband enter with the lost one in his arms. The dog full of joy of this happy gathering, licks the faces of master, mistress and little playmate.

A New Comedy Film

The Clown's Adventures

Length, 465 Feet **Price, $51.15**

If you look for a good comedy Film, here it is. We see the clown preparing for a performance. Tired from the day's work, he lies down to take a rest. But there is no rest for the weary.

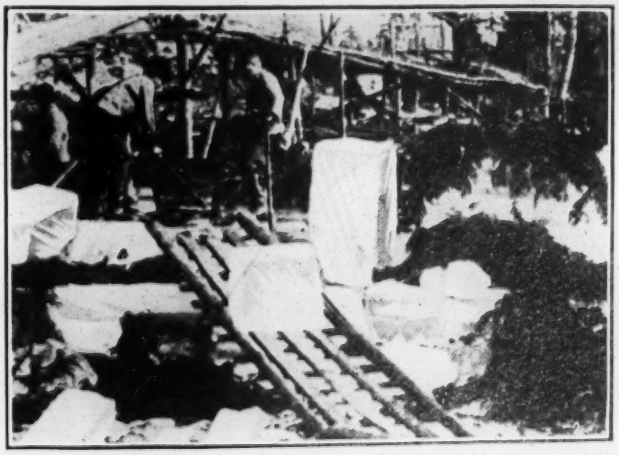
Scene after scene passes before our eyes, funny, drolly, comic, mysterious and astounding. The scenes pass so quickly that we hardly have time to realize one before another surprises us. The Film is full of life, clever and laughable.

COPYRIGHT 1906

HOW TO KEEP COOL
OR
OUR ICE SUPPLY.

LENGTH, 310 FEET. **PRICE, 34.10.**

Never before a picture like this has been taken. Whoever stops to think where all the ice comes from which is used throughout the country? Our picture opens by showing large ice fields. The ice is sawn in large cubes. It then is dragged out of the sea by grappling irons and is taken to the chutes down which it rushes. It is a beautiful sight to see the big ice blocks slide down at a speed of 80 miles an hour.



At the bottom of the chute the runners are turned up at a sharp angle. The descending blocks rush up this incline. They are then caught and turned to the ship which is to bring them to their destination.

The Film ends with a beautiful scene in a cafe showing how the ice is used for ice water and ice cream.

The Film is excellent in photography and unique in subject.

"GOOD NIGHT"

LENGTH 65 FEET — HAND COLORED — PRICE $15.00

The film opens with a large rose, which dissolves into a picture of a beautiful woman, surrounded by a wreath of roses.

This picture again dissolves into an American flag, floating over passing clouds. Soon there appear stars in the sky, spelling the words "Good night," while a lovely little girl blows out a candle.

This film should be used by every exhibitor at the close of his show. The film is beautifully hand colored throughout.

S. Lubin, 21 South Eighth St.
PHILADELPHIA, PA., U. S. A.

WHALE HUNTING.

LENGTH 500 FEET. **PRICE, $55.**

This is the most exciting and thrilling Film that has ever been taken and is, moreover, the only Film in existence of this industry. The Film shows the look-out man in the crow's nest sighting the prey, then goes on to depict incidents in the chase, with the whale rising every now and then from the water to blow. After that can be seen the enormous harpoon being fired from the gun in the bows of the vessel, and striking its victim. Immediately on receiving the harpoon, the beast makes the most frantic struggles to escape, and so powerful is it, that, although the whaling steamer has her

engines put at half-speed astern, this frantic whale towed her ahead at the rate of four knots an hour. The "playing" of the beast by means of steam winches is shown, as is also eventually its death. After this, the curious operation of inflating the whale, in order to make it remain on the surface of the water, is seen, as well as a fine picture of the whale being towed back to the whaling station where the blubber is removed. A close view shows this tremendous animal which weighs 75 tons.

COPYRIGHT

THE BANK DEFAULTER

The inside story of the looting of a great Bank by its Official.

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

21 SOUTH EIGHTH STREET

PHILADELPHIA, PA.

Our New Feature Films

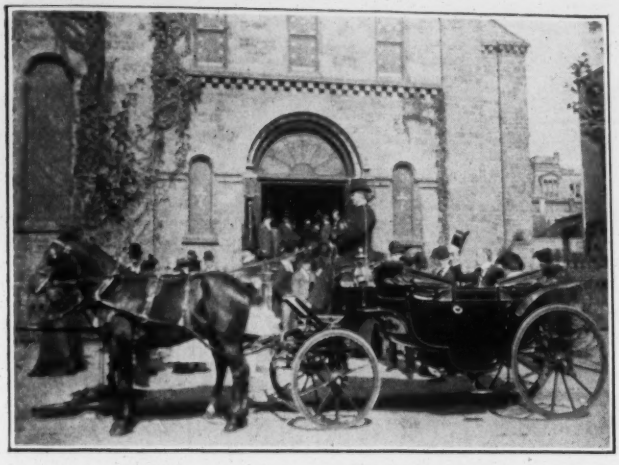
Whale Hunting	505 feet	$55.55
How to Keep Cool	310 "	34.10
Vengeance is Mine	450 "	49.50
Me and My Two Pals	310 "	34.10
Blackmailing the Motorists	200 "	22.00
A Fresh Bath or The Tripper Tripped	130 "	14.30
Anything for Peace and Quietness	160 "	17.60
Gambler's Nightmare	255 "	28.05
A Night Off	800 "	88.00
The Secret of Death Valley	600 "	66.00
Great Mail Robbery	550 "	60.50
The Wish Bone	820 "	90.20
The Lost Hat (He got it alright)	460 "	50.60
Tramp and Dumpcart	65 "	7.15
Interrupted Flirtation	120 "	13.20
Willie's Vacation	270 "	29.70
Lynch Law	590 "	64.90
Trials and Troubles of an Automobilist	400 "	44.00
Two Seedy Rubes They have a Hot Time in the Old Town	440 "	48.40
Just Like A Girl	75 "	8.25
Wanted A Husband	600 "	66.00

Ask For Our Beautifully Illustrated Catalogue

The Bank Defaulter.

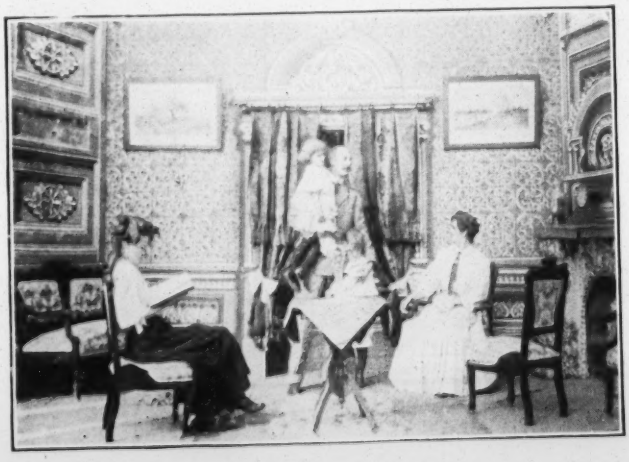
COPYRIGHT

Length, 1000 feet. Price, $110.00.



The Banker as a Church Member

The president of the leading bank of a great city is entering his carriage as it stands in front of the fashionable church at the close of Sunday services. Members of the congregation, of which he is the chief pillar, crowd about to pay respectful homage to their honored brother.



The Banker at Home

He drives to his palatial mansion, where he is lovingly greeted by his fond wife and affectionate children, who meet him in spacious apartments, luxuriously furnished at the expense of the bank's depositors.

At the Bank

The banker, in an expensive, imported automobile, is seen on his way to the bank. He reaches the bank. The doors are open. Hard working depositors are in line waiting their turn, eager to add their little mite to the banker's hoard.

His Wife's Rival

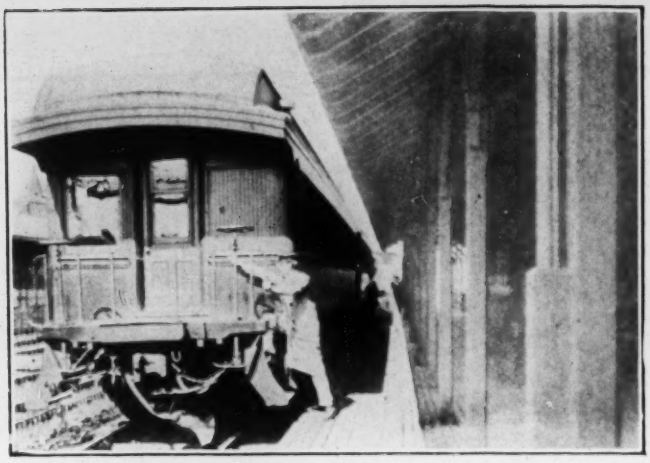
After banking hours the first chapter of the banker's double life is revealed. After an automobile drive through the park, the banker and his mistress, upon whom he has lavished fortunes, enter a fashionable cafe to dine in sumptuous style.

Looting the Bank

Back to the bank to collect the loot. It is after banking hours and, except the unsuspecting watchman the banker is alone. Bonds and securities in the vault are carefully examined. Nothing but gilt edge papers of negotiable character, and bank notes of the largest denomination shall be taken.

The Bird in a Gilded Cage

The bank is looted. With traveling bag stuffed with spoils, the banker is off to the house of his mistress, where she reigns like a bird in a gilded cage. She meets him on the steps. They hasten to her boudoir to make their hurried preparations for flight.

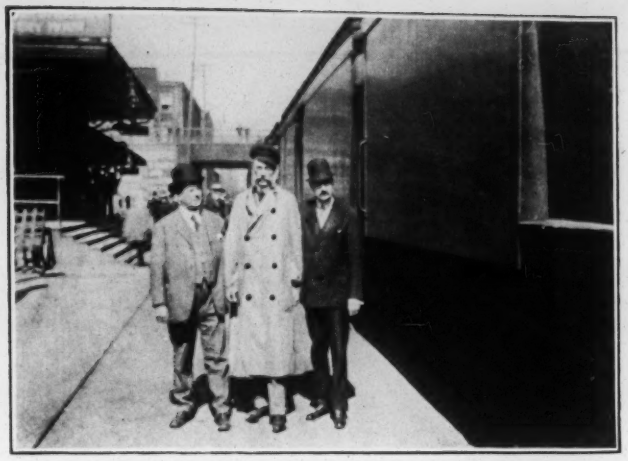


The Flight

A sound is heard outside. Already the defalcation has been discovered. The detectives are on the trail. Cunningly disguised the fugitive banker eludes the detectives on watch, and reaching the railroad station, succeeds in catching the train just as it starts.

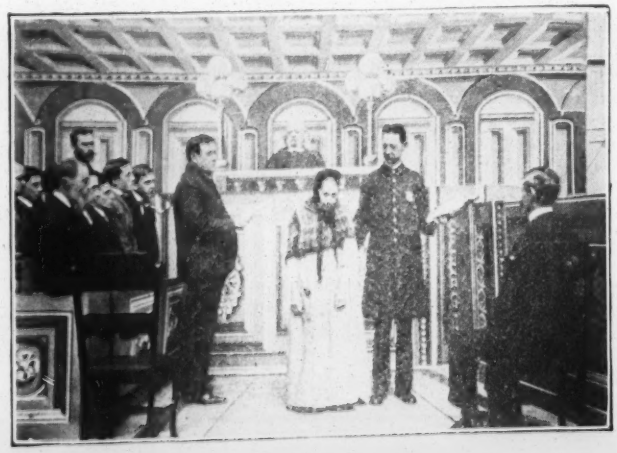
Some of the Depositors

The scene changes to the homes of some of the depositors. Women and children are seen at their daily toil in humble abodes, slaving and scraping together every penny to be laid away in the bank against the coming of the dreaded day of sickness and trouble.



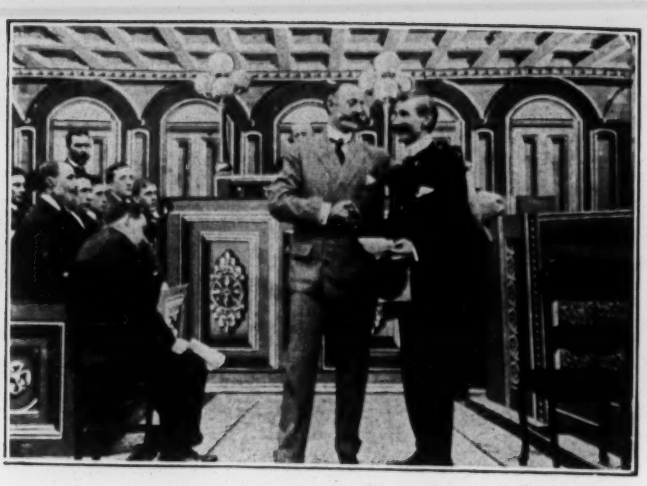
Captured

Arriving at a distant city the banker registers at a hotel under an assumed name. But the officers of the law track him down, and he is brought back to the scene of his crime for trial.



Convicted for Stealing Bread

There are dramatic scenes in the courtroom. An old woman, driven by hunger to the theft of a loaf of bread, is on trial. She was starving and had no money, so she is convicted. She is sentenced and taken to jail.



Acquitted, While Stealing a Million

The next case for trial is that of the defaulting banker. The evidence is clear. The banker stole a million, but he still has it; so he is acquitted. He is honorably discharged, and as he departs he smilingly receives the congratulations of his able counsel and friends.

Justice Ashamed

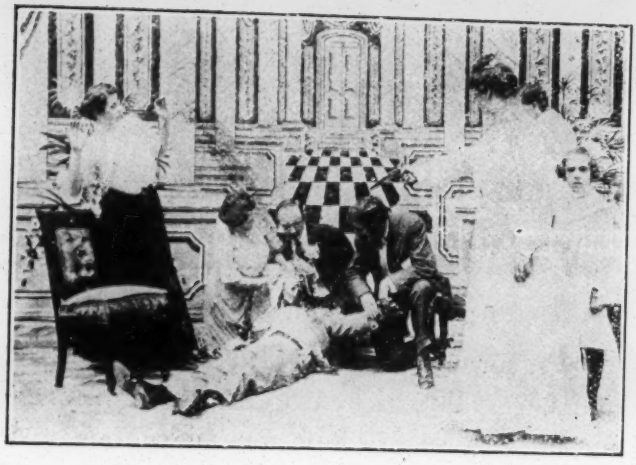
Grand allegorical finale of Justice blindfolded. She poises her scales. At the verdict of acquittal the weight of gold bears down the scales and

JUSTICE BOWS HER HEAD IN SHAME.

COPYRIGHT

THE SECRET

OF



OF

DEATH VALLEY

A thrilling Drama
in
Life Motion Pictures

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

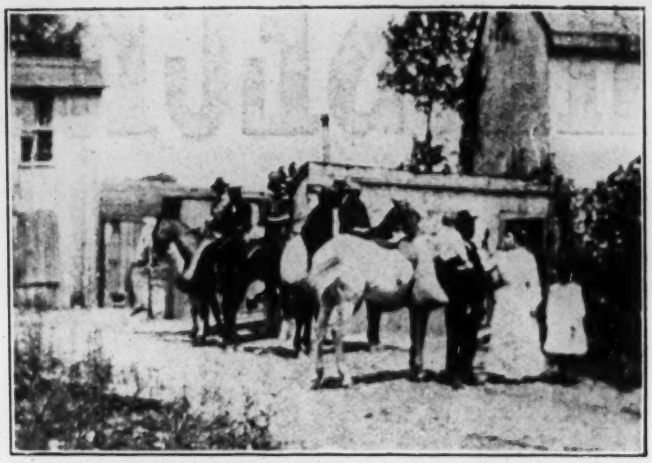
21 South Eighth Street

PHILADELPHIA, PA.

1, 5000 -9-06

The Secret of Death Valley

Length, 600 Feet A Thrilling Drama in Life Motion Pictures **Price, $66.00**



Scene I. Seeking a Fortune.

The gold fever is raging. Many men leave their homes seeking a fortune. The riches of Death Valley induces five prospectors to go there and look for gold mines. We see the miners taking leave of wife and family in a most affectionate manner, not knowing if they will ever see them again.

Scene II. A Rich Claim.

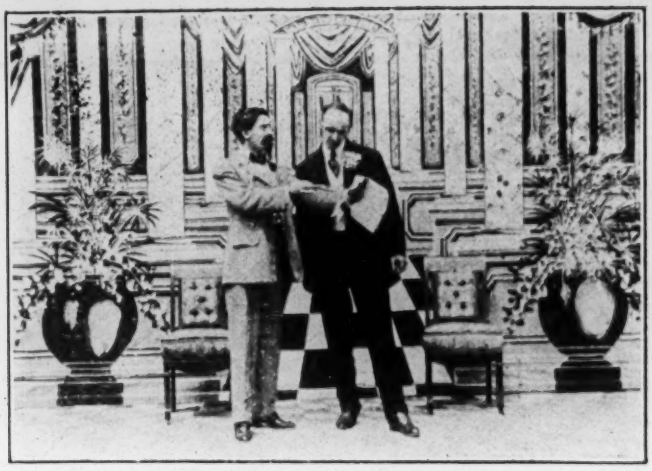
Prospectors have been looking for gold all along the road. At last one miner was successful in finding a rich gravel mine. He calls his friends who seem to be very much excited over the richness of the mine. The lucky prospector stakes up his claim much envied by his companions.

Scene III. The Wife's Vision.

While the lucky prospectors went to sleep two of the less fortunate ones conspire to kill their friends thus coming in possession of the rich gold mine. Pretending to attend to the log fire they fail to go to sleep. In the dark of the night they shoot down their friends. While this murder is enacted the wife of one of the prospectors has a vision. In her dream she sees the killing of her husband, the father of her children. Shrieking she awakes and the picture vanishes.

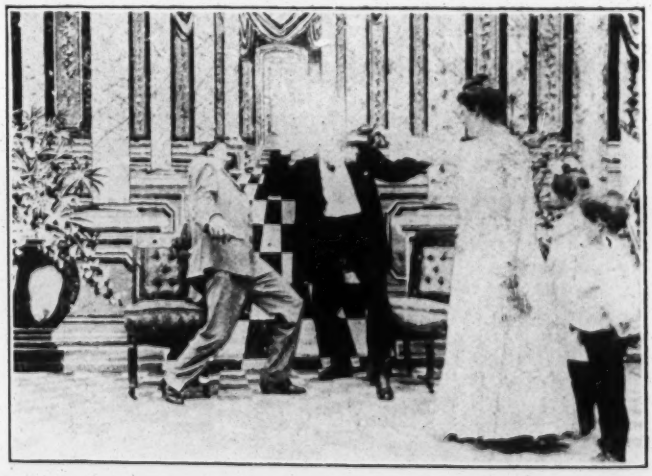
Scene IV. Slain for Gold.

The two miners made rich by murder are seen to ride homewards, their mules packed with gold. Upon a small path where one miner is compelled to ride in front of his companion, the last one draws a revolver and shoots down his partner, thus becoming the sole possessor of the great gold mine.



Scene V. Ill-Gotten Riches.

The rich miner has built for himself a palacial residence where he hopes to enjoy his ill gotten riches. The visions of his dead comrades, however, follow him wherever he goes and and make his life miserable. He is just showing his friend his beautiful home when the visions appear again.



Scene VI. Avenged.

The wife of the murdered possessor of the great gold mine was hunting everywhere for the murderer of her husband. She knows him from her vision. She saw him in the City and she followed him to his palatial home. While sitting there with his friend she suddenly enters, raises her revolver which she bought for this purpose and kills the murderer of her husband, thus avenging a great crime.

... THE ...

WRECKERS

OF THE

LIMITED EXPRESS

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINE FILMS, SLIDES & STEREOPTICONS

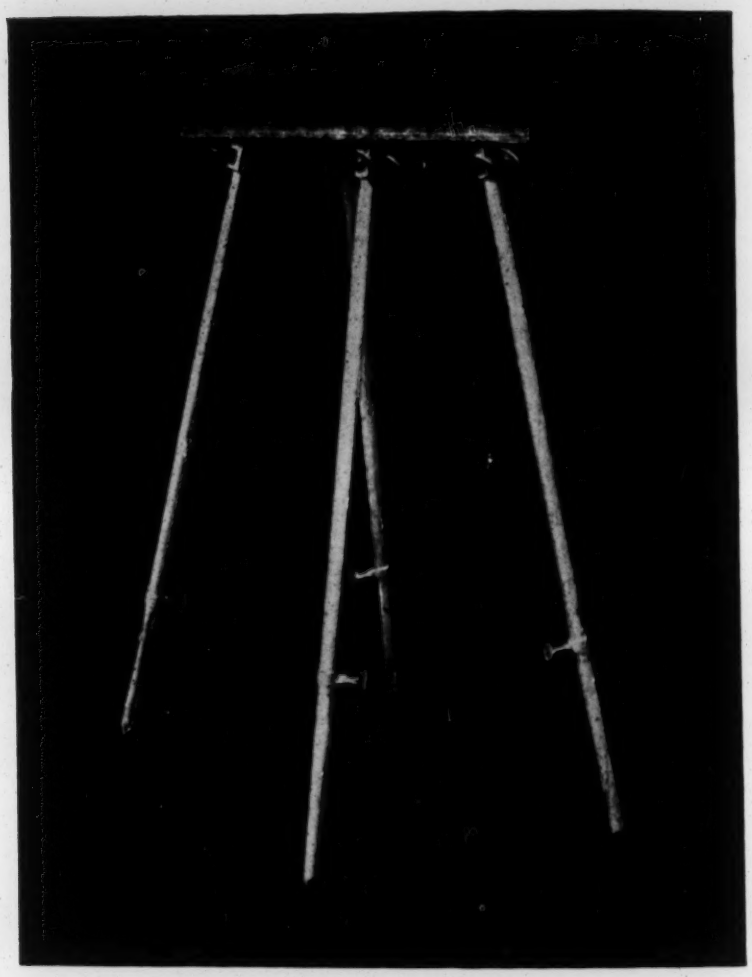
21 S. 8th St., Philadelphia, Pa., U. S. A.

I—3-06—III—12-06

LUBIN'S

Adjustable (Steel) Legs

Can be attached to any Moving Picture Machine



ABSOLUTELY STEADY

Made of the best Bicycle Steel Tubing.
Extends up to five feet high.

YOU OUGHT NOT TO BE WITHOUT THEM

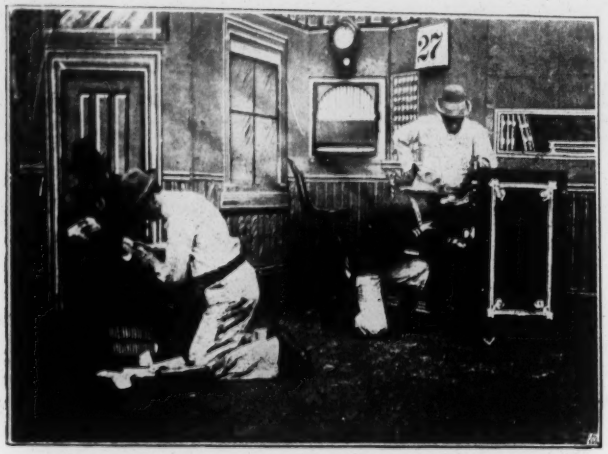
Price, $10 a Pair

Including attachment to adjust to any table

THE WRECKERS OF THE LIMITED EXPRESS.

COPYRIGHTED 1906, BY S. LUBIN.

LENGTH, 900 FEET **PRICE, $99.00**



SCENE I.

Six discharged trainmen, penniless and destitute, break into the Railroad Station where they blow open the safe and loot the mail bags. Disappointed in not finding any money they decide to wreck the Limited Express so as to rob the passengers and the Express Co.'s safes.

SCENE II.

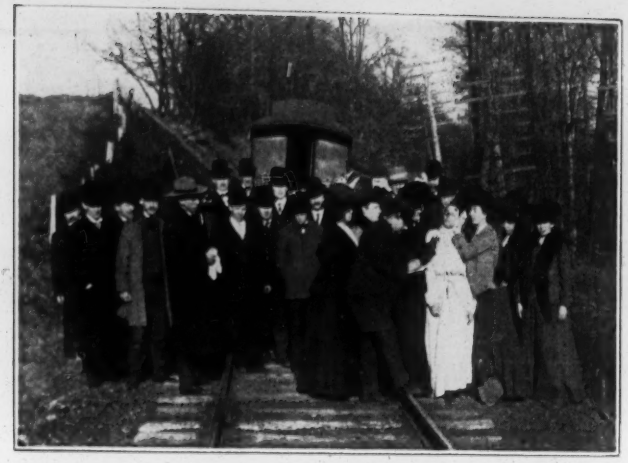
The next scene brings us to the signal man's home. His wife followed by the faithful dog is leaving the house to bring dinner to her hard working husband. We see her nearing the signal tower.

SCENE III.

While the husband partakes of his plain dinner, the wife pulls the switches. After a short stay she turns homeward, going through the woods over the hills. Suddenly she sees before her six men and hears how they are planning to rob the train. Before being able to retreat she is noticed by a spotter, overpowered and bound to a tree.

SCENE IV.

The six men go down to the railroad where they pile ties across the rails to wreck the express train which is soon due. In the meantime the faithful dog found her mistress and, chewing up the rope, sets her free.



SCENE V.

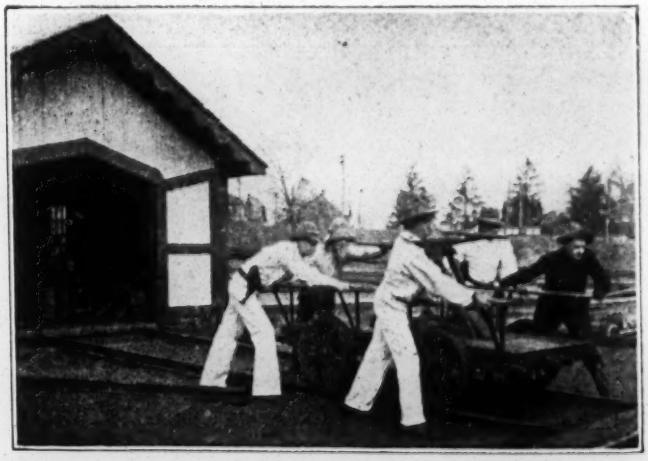
Running down the road the signal-man's wife sees the ties laying across the track. Unable to remove the same she hastens towards the signal house to ask her husband to stop the approaching train and thus save it from wreckage. Before she has time, however, to carry out her intention she hears the train coming. Quickly she unfastens her red petticoat and flags the train to stop. Having accomplished this she is the recipient of a shower of congratulations and thanks from the grateful passengers.

SCENE VI.

After the train left she proceeds to walk home. Spied by the wreckers who are furious that their plans have been spoiled, she is felled by one of them and placed upon the railroad track so that the approaching train would sever her head from her body.

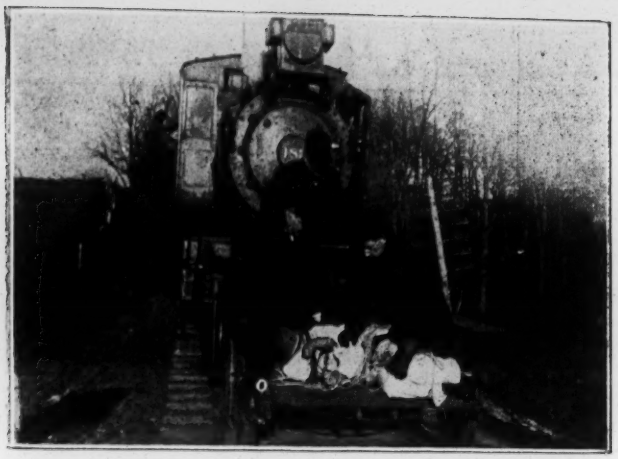
SCENE VII.

The ever faithful dog, finding her mistress laying upon the track, takes hold of her dress and pulls the lifeless figure from the track just before the limited express—which surely would have killed her—passes. Shortly after this the heroine is found by her husband who went out in search of his wife.



SCENE VIII.

The train wreckers break open the barn door, pull out the hand engine, place the same on the track and quickly make their escape. The engine, of the limited express, however, disconnected from the train and pursued the fleeing criminals.



SCENE IX.

After an exciting chase in which the engine pulls nearer and nearer to the fleeing wreckers and after exchanging many shots, three of the desperadoes are killed while the others are overpowered, bound to the hand engine, taken back to the train, placed in irons and taken into the baggage car.

SCENE X.

The picture ends with a beautiful likeness of the heroine and the faithful dog.

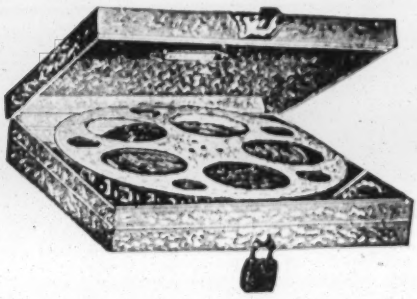
This picture is one of the most exciting Films and at the same time one which strongly appeals to the heart of every audience.

Copyrighted 1906 By S. Lubin.

LENGTH, 900 FEET. **PRICE. $99.00.**

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

Lubin's Fire Proof Film Box



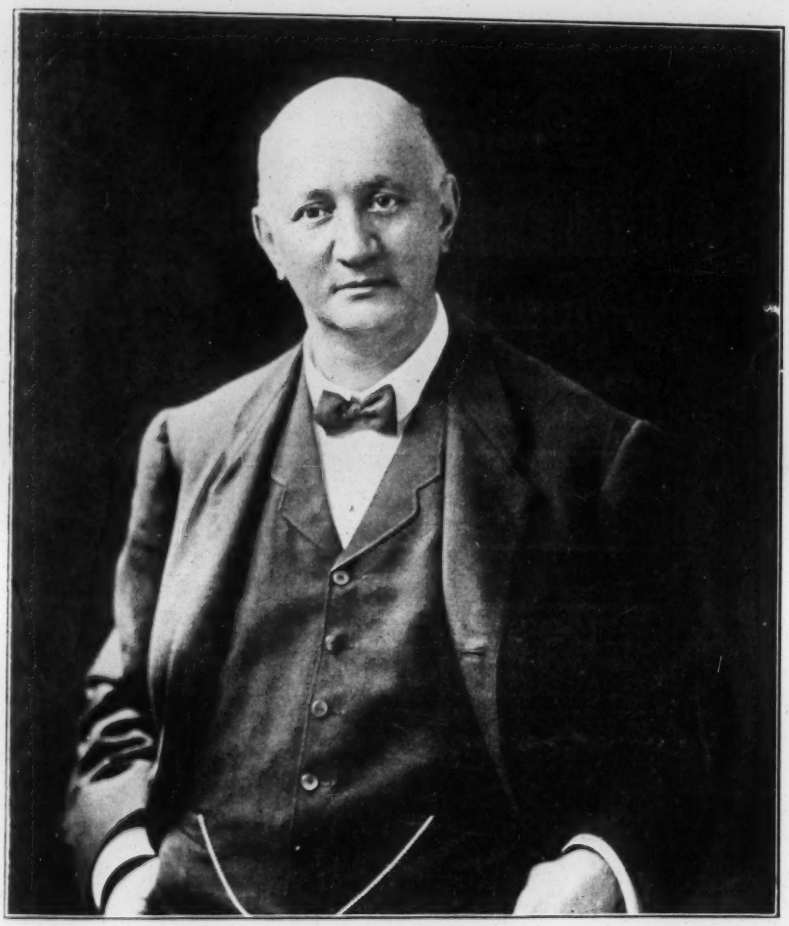
Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key

Box No. 1 holds one ten inch reel . .	**$1.00 each.**
Box No. 2 holds two ten inch reels . .	**$1.50 each.**

EACH REEL HOLDS ABOUT 1000 FEET OF FILM.

Made Only and for Sale by S. Lubin, 21 S. 8th St., Philadelphia, Pa.

Machine Catalogue



S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE MACHINES AND FILMS

21 South Eighth Street : : PHILADELPHIA, PENNA. U. S. A.

II 3000—6-06

We Manufacture

the world-renowned **Cineograph** with **Stereopticon Combined**, Films, Stereopticon Slides, grind the Lenses, in short, manufacture everything pertaining to Life Motion Machines.

We would call your special attention

to the superior quality of our patented **FILMS**. Being made under our new and exclusive process, they are reinforced and hardened in the perforation and **cannot Peel, Scratch or Break.**

Every Film shipped by us is submitted to a most rigid inspection before it leaves the factory. They are put to a severe test by a practical person and we warrant them to be perfect in every detail.

To Avoid Errors

be careful to give full address, and to state line or Express Company by which shipment should be made.

Our Terms

are strictly **net** and **spot cash.**

If desired, we allow examination in the express office.

Goods forwarded C. O. D. only on receipt of one-half deposit accompanying the order.

Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

Any Information

relating to the **Cineograph** or **Films** will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods; therefore do not hesitate in making your wants known to us.

Send us your **permanent address** for Catalogues, etc.

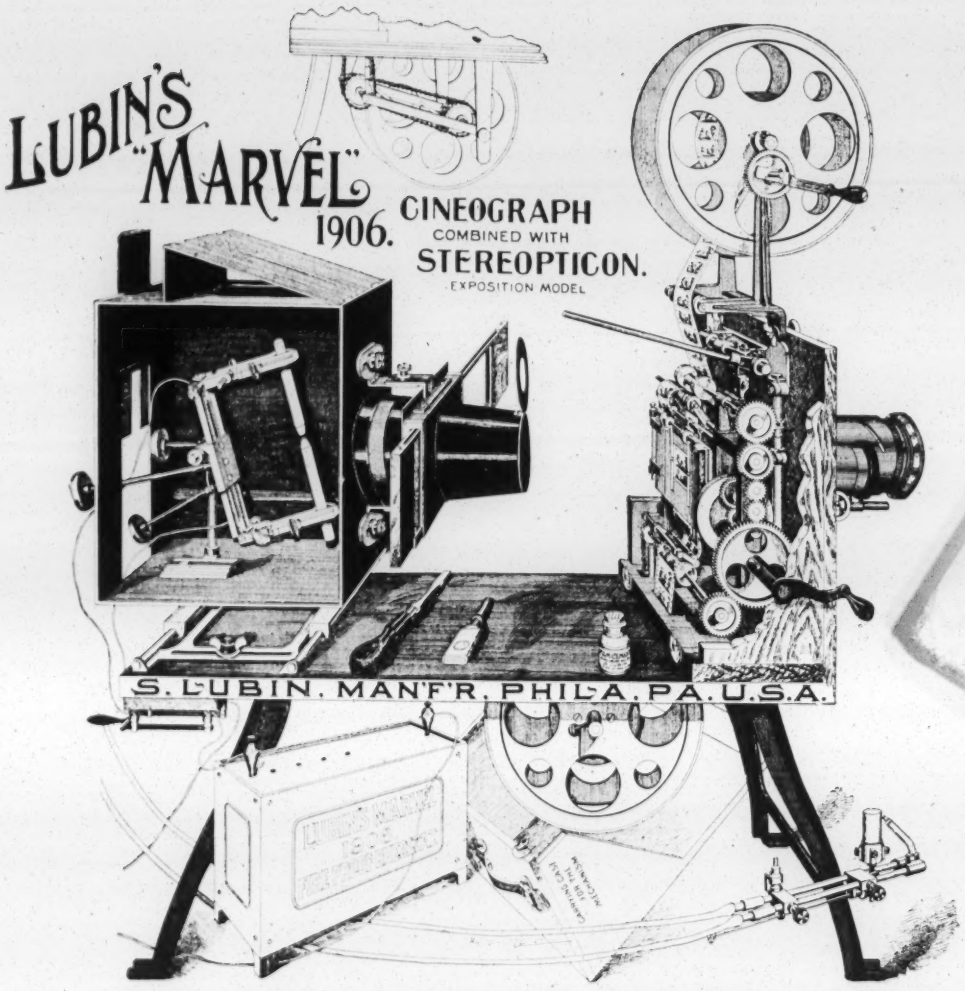
S. LUBIN

Inventor and Manufacturer of

Life Motion Picture Machines, Films and Stereopticon Slides

21 South Eighth Street, Philadelphia, Pa., U. S. A.

FIRE-PROOF

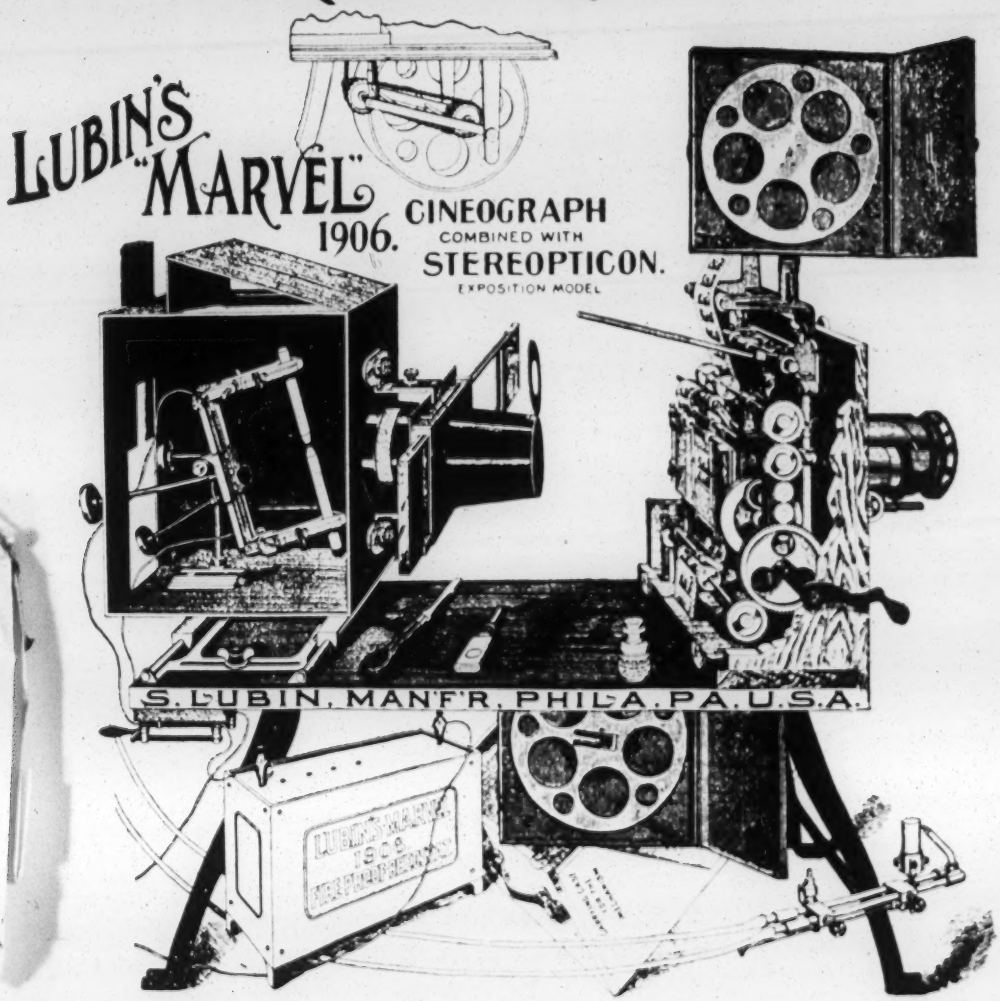


1906 EXPOSITION MODEL

This outfit complete including everything seen on above cut, together with Electric Lamp, Fire-Proof Adjustable Rheostat for direct or alternating Current, also Calcium Light Lamp for Oxygen-Hydrogen Gas or Oxylithe

The Whole Complete Outfit for $85

FIRE-PROOF



This is the same outfit as shown on the previous page, fitted WITH FIRE-PROOF FILM BOXES FOR TOP AND BOTTOM REWINDER, (Lubin's Patent)

This Outfit Complete as Above $105

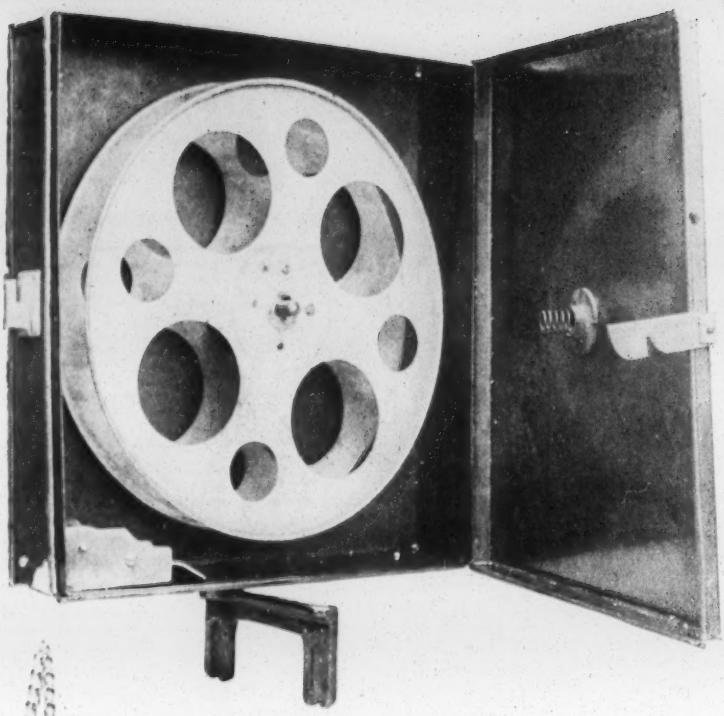
Best Imported Condensers

4½ Inch Diameter *Fit any Machine*

Price, 90c Each

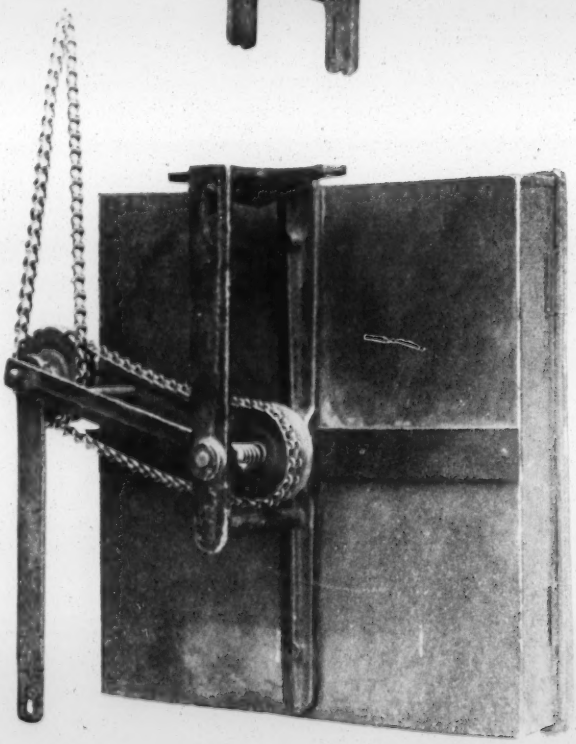
Two Condensers in Nickeled Mounts, 2.50

OTHER SIZES AT DIFFERENT PRICES



Fire-Proof Film Boxes

$10 each



Fire-Proof Film Boxes

Including Top and Bottom Rewinding Attachments

$35.00

Lubin's Fire-Proof Film-Boxes

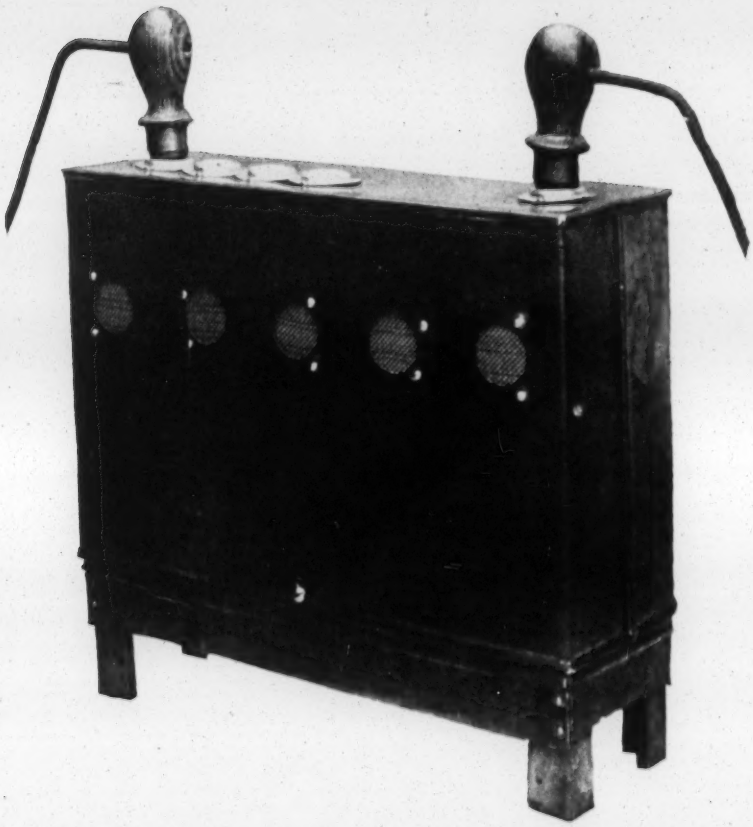
(PATENTED)

Recommended by the Chief of Police, Fire Marshalls, Chief of Fire Departments, Underwriters, Etc., of every City of Importance.

LUBIN'S

Fire-Proof (Adjustable) Rheostat

For (110 Volts) Direct or
(52 Volts) Alternating Current



The only Rheostat that is fully protected and accepted by the Fire Underwriters and Fire Marshalls of every city

Price. complete. $8.50

Finest Imported "Electra" Carbons

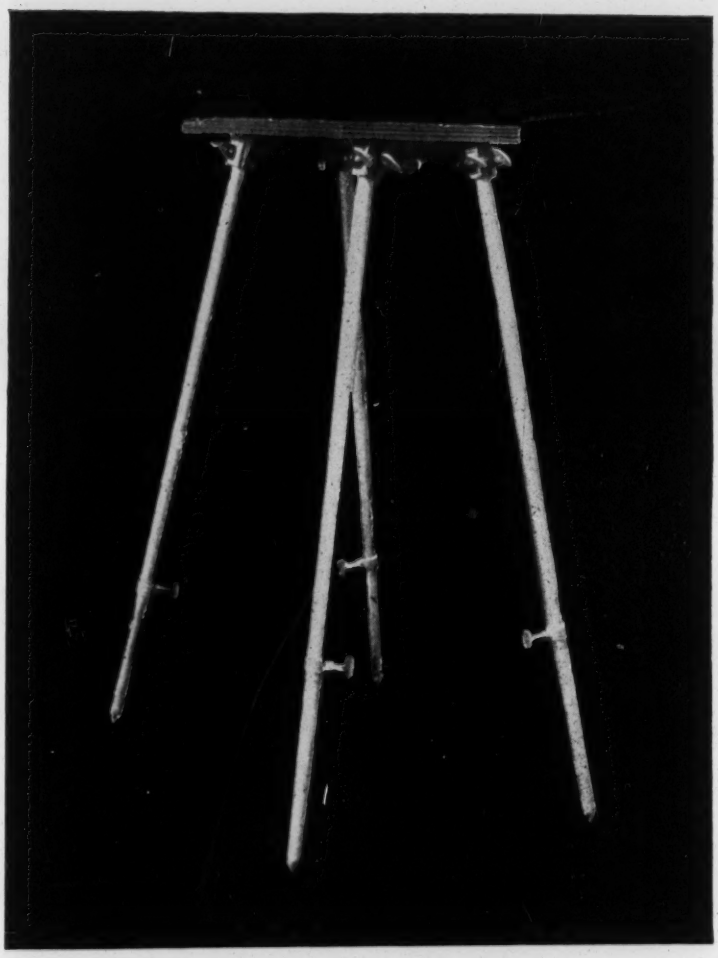
⅝ INCH SOFT CORED AND ½ INCH SOLID

Per Dozen, one kind or mixed - - -	40c
Per 100, " " " " - - -	$3.00

LUBIN'S

Adjustable (Steel) Legs

Can be attached to any Moving Picture Machine



ABSOLUTELY STEADY

Made of the best Bicycle Steel Tubing.
Extends up to five feet high.

YOU OUGHT NOT TO BE WITHOUT THEM

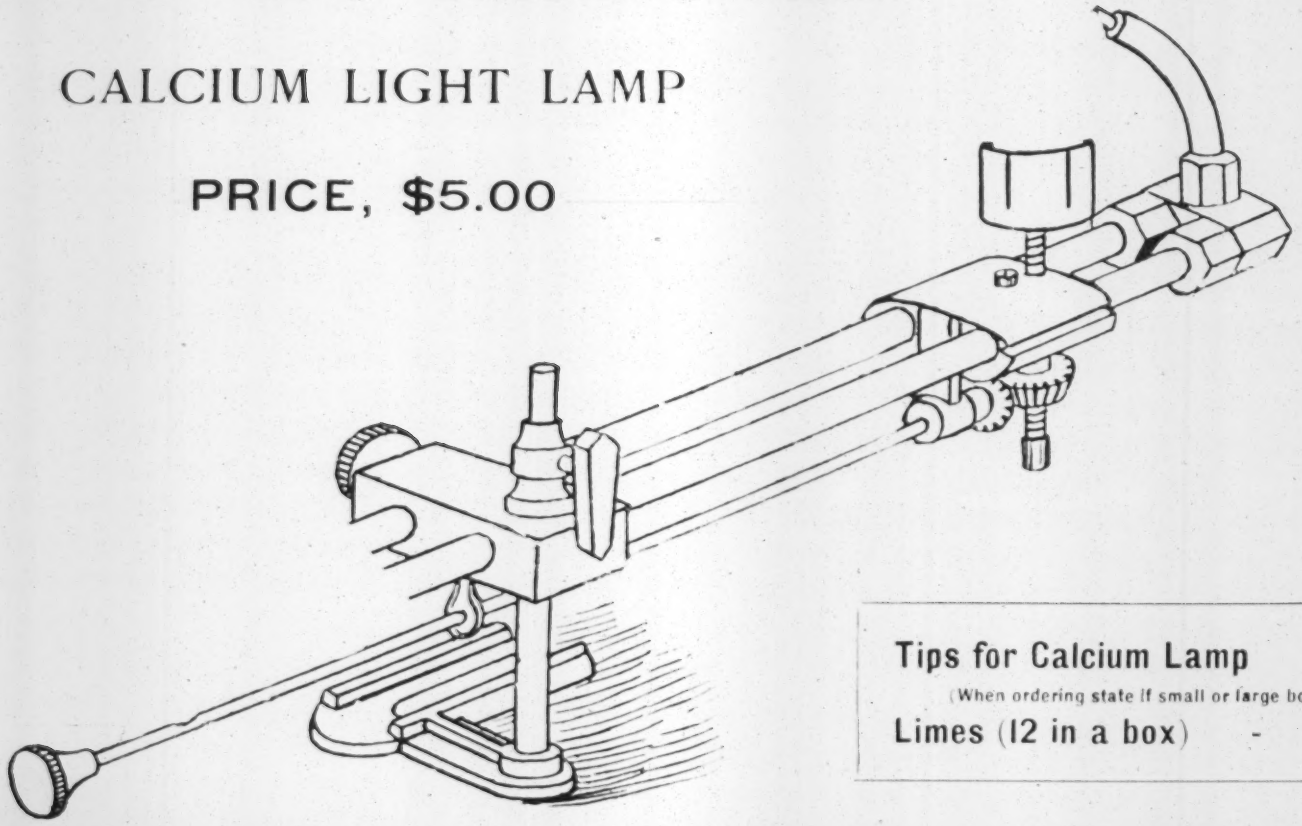
Price, $10 a Pair

Including attachment to adjust to any table

LUBIN'S NEW IMPROVED

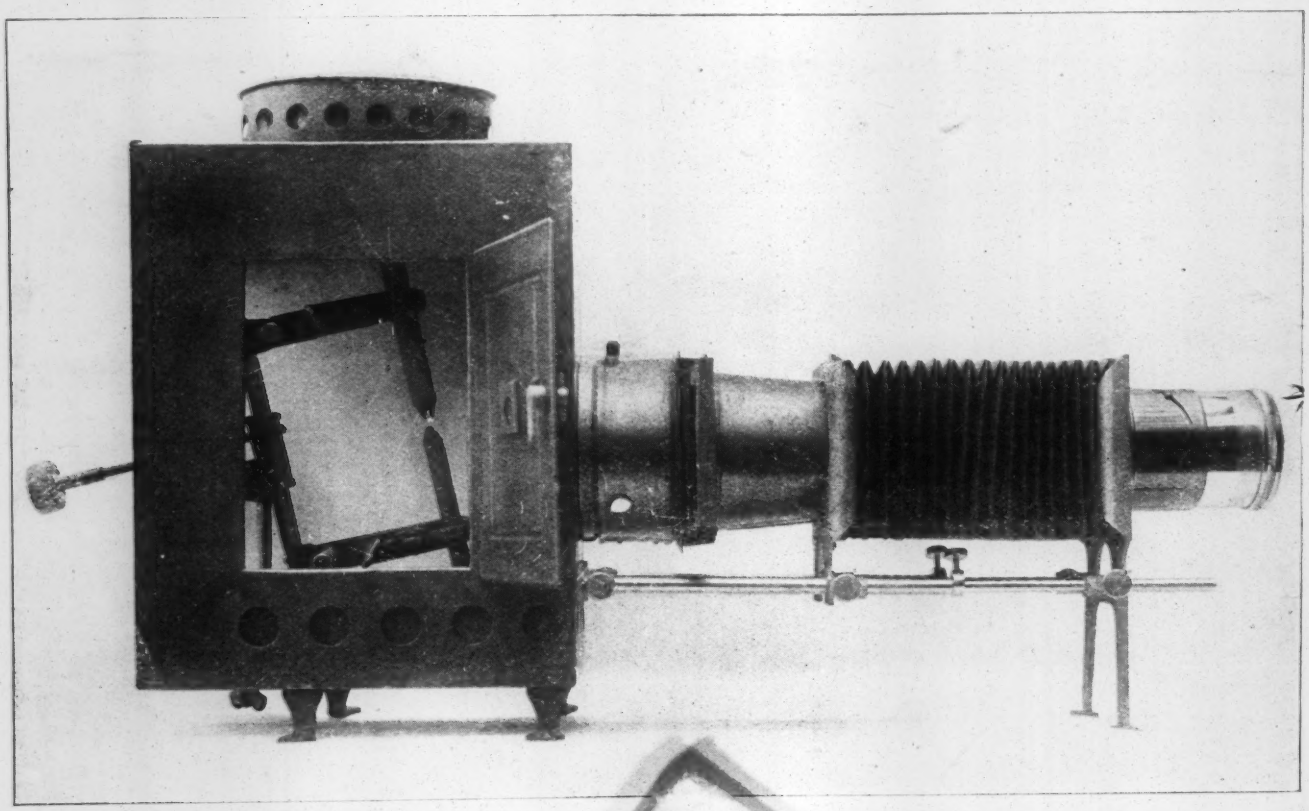
CALCIUM LIGHT LAMP

PRICE, $5.00



Tips for Calcium Lamp	-	**25c**
(When ordering state if small or large box is wanted)		
Limes (12 in a box)	-	**$1.00 box**

...Lubin's 1906 Grand Stereopticon...



Special Combination
Objective Lens
Sixteen-Inch Bellows
With Lens to Suit
Any Distance and Size
of Screen

Including Calcium Lamp, Electric Lamp, and Adjustable Rheostat

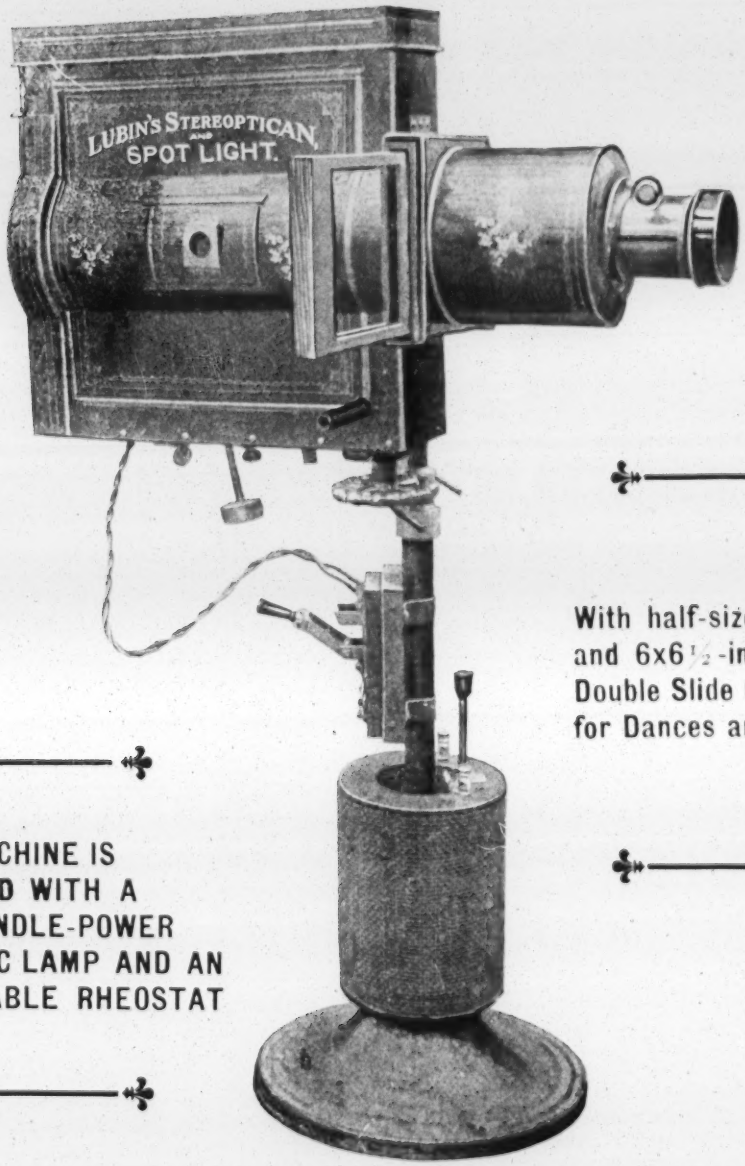
Price, $35 00

The cheapest and best Stereopticon on the market for Views, Illustrated Songs Poses and Serpentine Dances. Can also be used as a small Spot-light by disconnecting Bellows and Lens, and taking out the front Condenser. A perfect machine at a small price. The same

WITH CALCIUM LAMP ONLY

$25.00

Lubin's Stage Stereopticon and Spot Light



With half-size Lens and 6x6½-inch Double Slide Carrier for Dances and Pose

THIS MACHINE IS SUPPLIED WITH A 3000 CANDLE-POWER ELECTRIC LAMP AND AN ADJUSTABLE RHEOSTAT

Price, Complete $50.00

Made Only and for Sale by

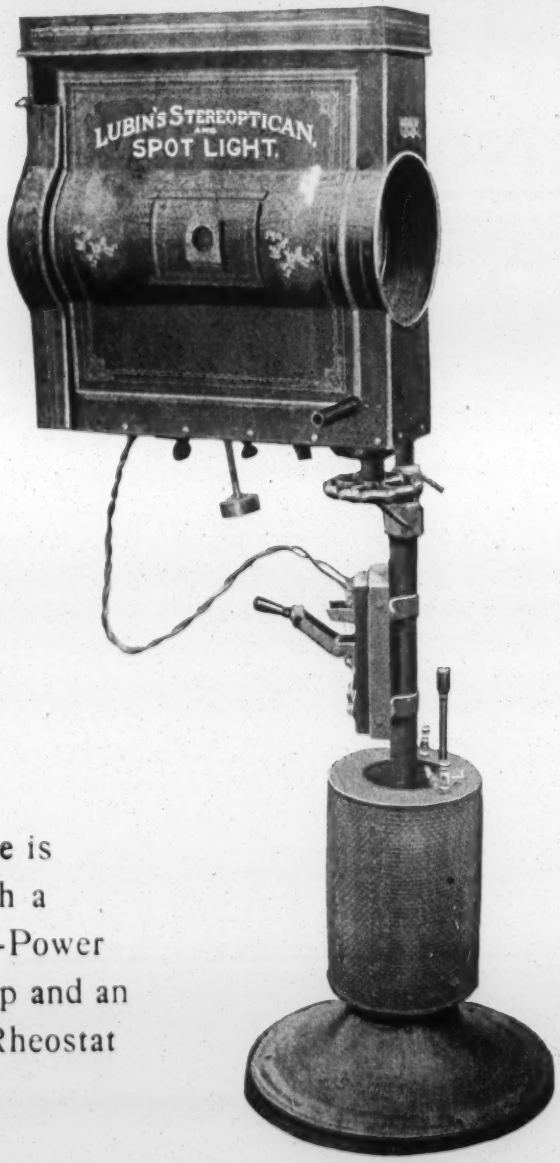
S. LUBIN

21 South Eighth Street - Philadelphia, Pa.

LUBIN'S

--Stage Spot Light--

FOR ELECTRICAL EFFECTS

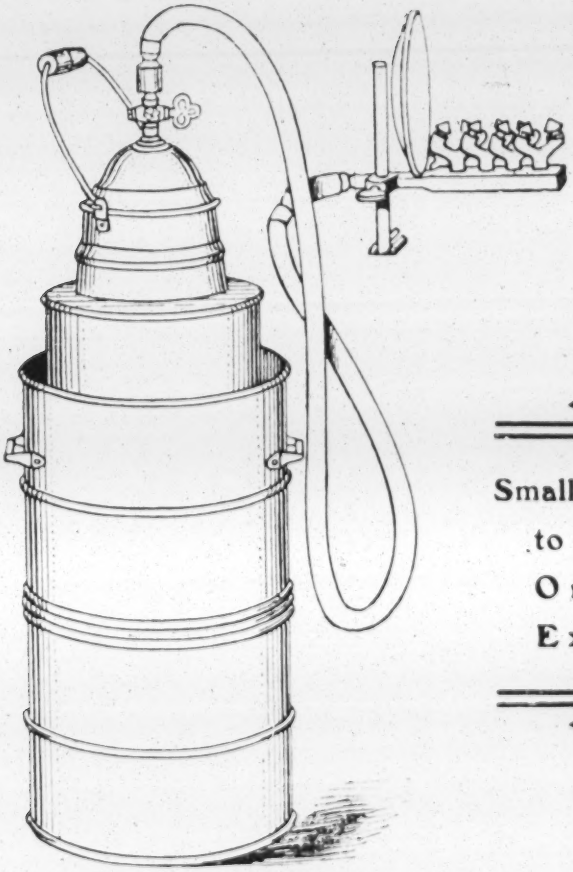


This Machine is
Supplied with a
3000 Candle-Power
Electric Lamp and an
Adjustable Rheostat

PRICE, COMPLETE $35.00

LUBIN'S

Acetylene Gas Outfit



Small Size Outfit
to make Gas for
One Hours
Exhibition

Price, including Eight-tip Burner, Reflector and stand : : : **$10.00**

S. LUBIN

21 SOUTH EIGHTH STREET

PHILADELPHIA, PA., U. S. A.

BEST OF ALL

Most Simple
Most
Practical
Best and
Cheapest

LUBIN'S

"Star" Acetylene Generator

Price, $12.00

Including Eight Tip Burner
Reflector and Stand

CARBIDE - 15c per lb
In lots of 100 lbs., 10c per lb

ACETYLENE LAMPS

With

Patent Eight Tip Burner, Reflector and Stand

THE VERY BEST MADE

$5.00

Ten Inch Enameled Reels

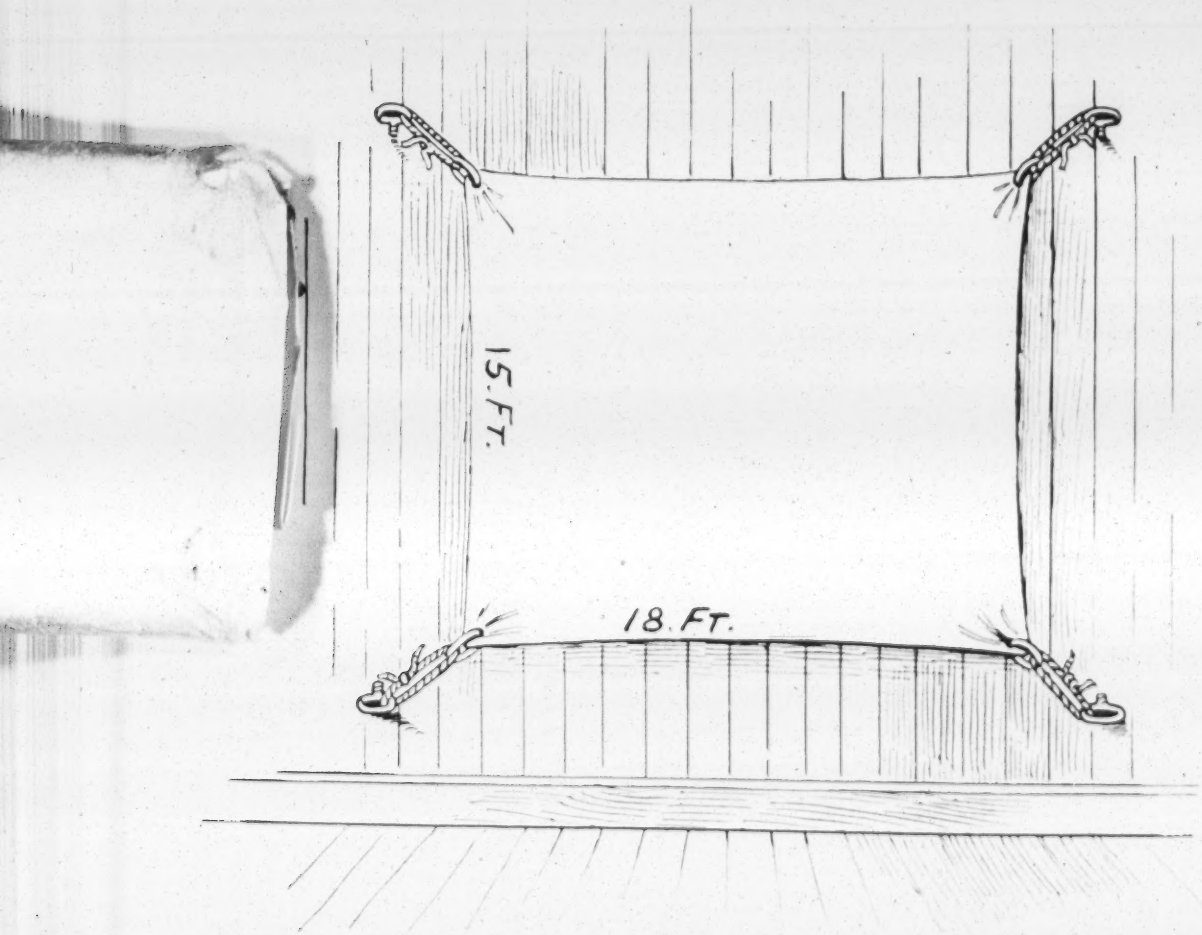
FINEST MADE

PRICE, $1.00 EACH

Lubin's Special Screen

ON WHICH TO PROJECT

Life-Motion Pictures and Stereopticon Slides



The above illustration shows a screen specially prepared for projecting Life Motion Pictures and Stereopticon thereon and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 x 18 feet.

PRICE, $6.50

The illustrations below show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

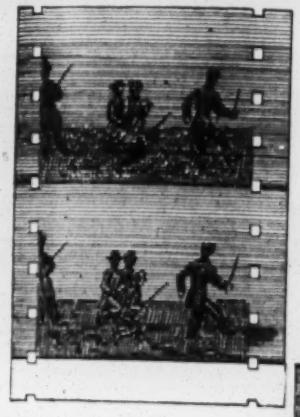


Fig. 1.

BLANK FILM

For connecting two or more pictures or as starters

7 CENTS PER FOOT

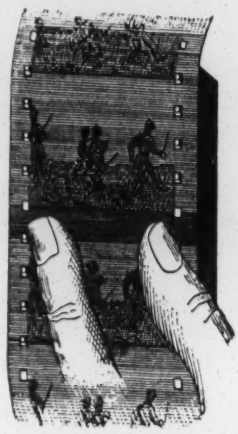


Fig. 3.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

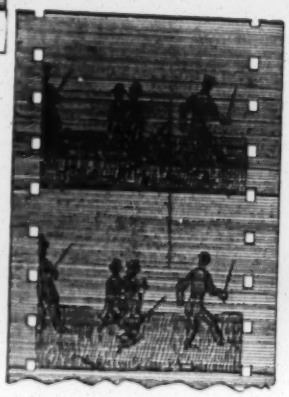


Fig. 2.

Film Repairer, made of Solid Brass, nickeled.
Price, $1.00.

Film Cement.
Price, 15c per Bottle.
By Mail, 25c.
Including Postage

DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see Fig. 1. Cut the other end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the Emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white space on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where the Emulsion has been scraped off. This is where the Cement should be placed. Be sure to spread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion side.) Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the Cement. Then lay Fig. 2 on the opposite side of the Mender, and press the finger tightly through the centre directly over the joint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint will be equally as strong as before the Film was cut.

THE BEST SUBSTITUTE FOR ELECTRIC LIGHT

"Oxylithe"

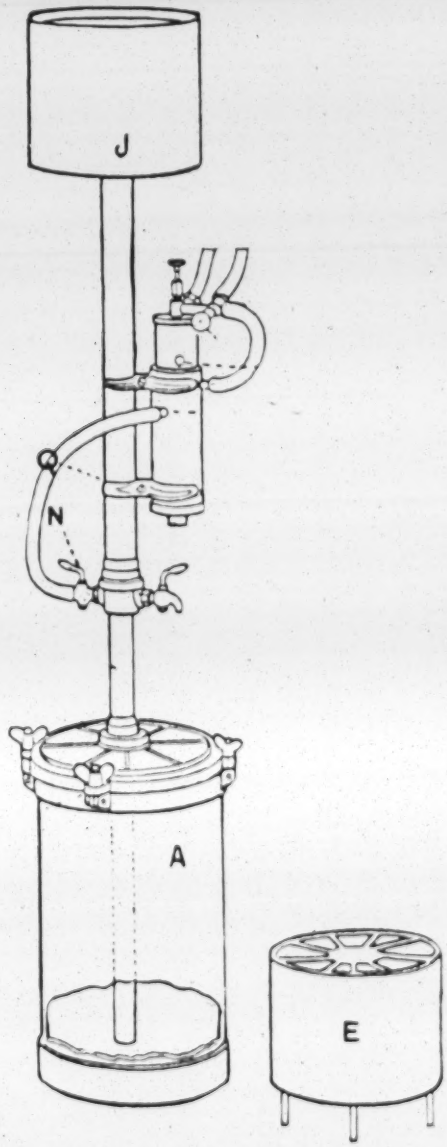
Gas Making Outfit

Make your own Gas in a Few Minutes and give a Perfect Moving Picture Exhibition for a Few Cents . . . . . .

You can charge it for half . . . hour or two hours . . .

NO EXPENSE ATTACHED WHEN NOT IN USE

The only reliable and safe Gas Making Outfit



A—Oxygen Tank.

E—Holder for Oxylithe.

J—Water reservoir. The weight of water in this tank gives the gas sufficient pressure.

N—Main cock or valve for oxygen gas.

The Oxylithe Calcium Gas Light Outfit, complete, including rubber tubing, wrench, tongs, funnel and full printed instructions, in case, ... **$37.50**

(Weight with case about 30 pounds)

Oxon or Oxylithe Compound, per box of 24 cakes, **$1.35**

FOR SALE BY

S. Lubin, 21 South Eighth Street

PHILADELPHIA, PA. U. S. A.

DIRECTIONS

For Setting Up and Operating the

"MARVEL"

Cineograph with Stereopticon Combined

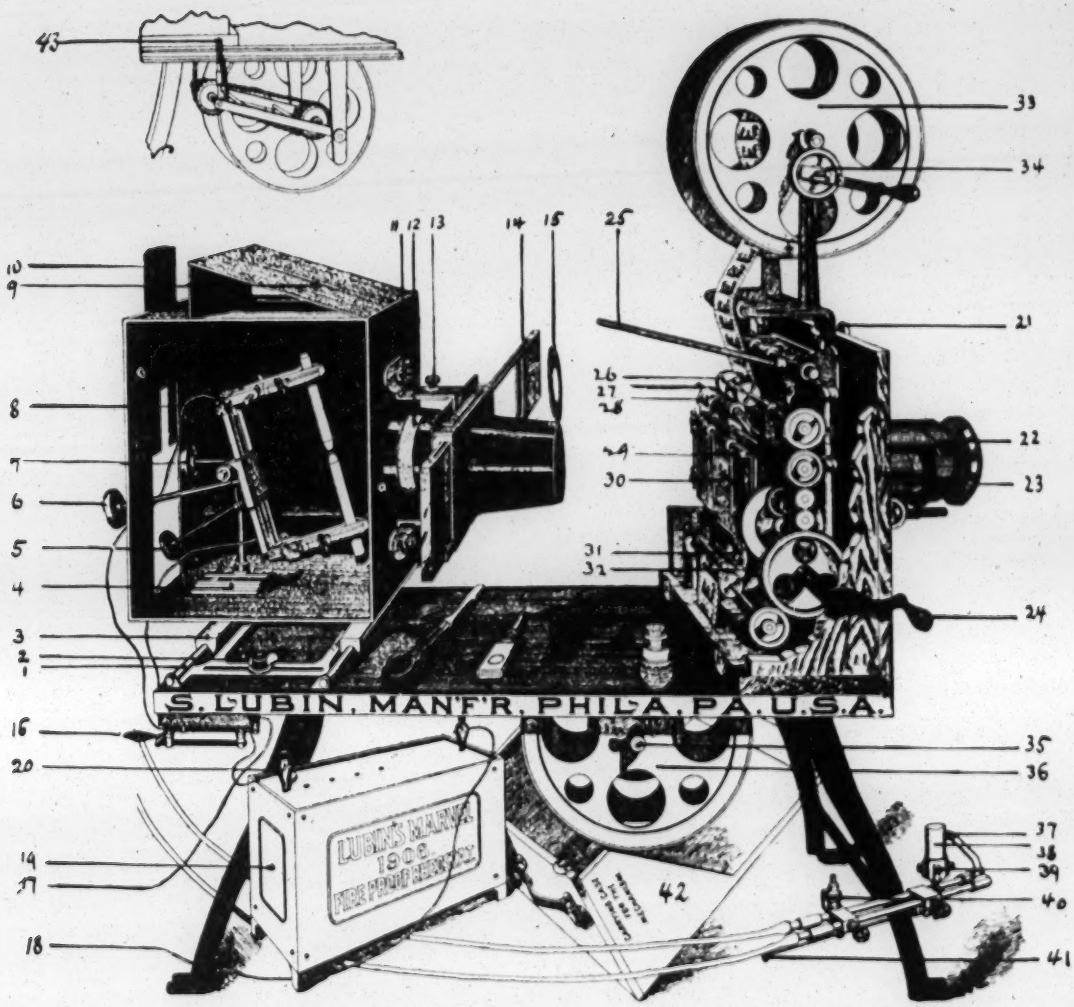
Patented and Manufactured Exclusively by

S. LUBIN

21 South Eighth Street

PHILADELPHIA, PA., U. S. A.

Lubin's "Marvel"



Cineograph

Combined with

Stereopticon

Directions for Setting Up and Operating the "MARVEL" CINEOGRAPH WITH STEREOPTICON COMBINED

TO SET UP MACHINE When setting up the Machine put before you the large cut we sent with the Machine. This cut shows everything so plain that it is almost needless to give any further instruction. To assure success, however, follow exactly the instructions laid down herein. Attach the cast iron legs to the oak base by means of the thumb screw provided therefore.

TO CONNECT LAMP HOUSE The sliding base for the lamp house is fastened to the oak base by means of the screws 2. **Leave this sliding base screwed to the wooden base.** To attach the lamp house to the sliding base, push the rods 1 through the sliding base and through the sliding rods 3 fastened to the lamp house. Fasten then the sliding rods by means of a small screw which you find on the sliding base. Connect the cone with screws 11 to the lamp house. The condenser holder 12 is set into the cone by means of screw 13. The slide carrier 14 is also put into the cone. The open slit of the slide carrier points to the top.

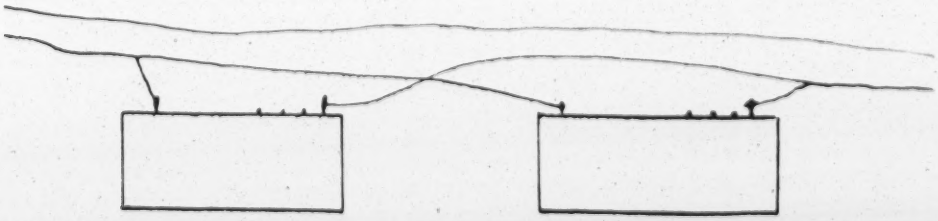
TO CONNECT THE MECHANISM. Screw the Machine box to the oak base by means of the thumb screw which holds the front leg. Take the cover 42 from the mechanism, screw the rod 25 in its place, also the handle 24. Put the Stereopticon lens upon the rod held by an iron clamp. Attach the top reel holder by means of screw 21. See that the reel holder sits in back of the wooden case and not in front. The little black roller is above the mechanism and not on the outside. The rewinder 34 is pulled out as long as the Film is on the upper reel 33. To connect the lower rewinding mechanism, fasten screw 43, after having attached the rewinding mechanism to the oak base. Put the lower reel on the axis and fasten by means of the holder 35.

CONDENSERS The Condensers must be placed in the condenser holder 12 with the round sides facing each other. Thus)(.

ELECTRIC LAMP The Electric Lamp is fastened to the lamp holder 4 by means of the handle 7. The same handle is used to raise or lower the Electric Lamp. To give the lamp any angle desired, turn the handle 5. To feed the carbons, that is to open or close the same, turn handle 6. In case you wish to use a Calcium Lamp, take the Electric Lamp off the lamp holder 4 and put the Calcium Lamp on its place by means of screw 40.

ELECTRICAL CONNECTIONS The electrical connections are made as follows: two short pieces of wire are sent with the Machine. They connect the top and bottom screws of the lamp 8 to the front of the switch 16. Take wire 17 from the back of the switch to the house switch; the other side of the switch is connected with the block 20 of the Rheostat. From the second block a wire 18 is connected to the house switch. With other words: one wire connects direct with the house switch, the other wire going to the house switch is interrupted by the Rheostat. **When connecting your wires have the switch 16 open.** To make electric connection, close the switch as shown in the illustration. To form an arc, turn handle 6 until both carbons touch. Then throw them apart again about a quarter of an inch or far enough so the light does not hiss. **If the light should appear blue** after burning a few moments or the lower carbon appears more red than the upper carbon, **reverse the two wires** on the lamp and put the upper one to the lower post and the lower one to the upper post.

FOR ALTERNATING CURRENT For alternating current use two soft carbons in the lamp, one in the top clamp and one in the bottom clamp. Have both carbons in direct line with each other. For 52 volts have the Rheostat connected on hole No. 1 and No. 4 and regulate accordingly between holes Nos. 1 and 4. For 110 volts alternating current use 2 Rheostats and connect as per drawing.



FOR DIRECT CURRENT For direct current use a large or soft cored carbon in the uppper carbon holder and small or hard carbon in the lower carbon holder. Place the lower carbon about an eighth of an inch forward as shown in the dotted line of illustration. For direct current of 110 volts connect the Rheostat on the first and the last hole. Leave the handle in the hole to

the right of the Rheostat and regulate the Rheostat by the handle on the left in one of the four holes. For 220 volts use 2 Rheostats and connect as per drawing.

TO FOCUS THE LIGHT Move the electric lamp forward or backward by means of the lamp post 4 until proper light is obtained. The ring of light ought to be sufficiently large to cover the opening in the door 30 of the mechanism but not larger. Do not focus the light too large nor too small.

TO THREAD THE FILMS To thread the Film, place reel on which Film is mounted on upper reel holder (see illustration). **The emulsion or dull side of the film toward the lamphouse.** Throw down sprocket roller 27 and pass Film around sprocket wheel 26. Throw roller 27 back in place which will secure the Film to sprocket wheel. Open door 29 and pass the Film down to sprocket wheel 32; **push sprocket roller down** against sprocket wheel 32, close door 29 and latch it securely. Form a loop above upper and lower sprockets as shown in illustrations 28 and 31. Pass end of Film through opening in head board and engage to reel 36 by slipping end of Film under the wire on the reel hub. **Be careful** that the black roller 27 presses **under the sprocket,** while roller 32 presses **on top of** sprocket.

MOVING PICTURES After everything is in its place exactly as shown in illustration, turn on the light but be careful and have the mica window 15 closed. This window should not be raised unless the Film in in motion. **First turn the handle** and have the Film in motion **and then** open the mica window. Under no condition open the mica window first as the light may burn the film when not in motion. If you stop running the Film before the mica window is thrown down, push your lamp house to the left so that the light cannot burn the Film.

FRAMING THE PICTURE If more than one picture or parts of two are shown on the screen, raise or lower handle 25 until only one complete picture is seen on the screen. It is not necessary to stop the Machine to frame the picture.

Film Repairer, made of Solid Brass, Nickeled.

Price, $1.00

Film Cement.
Price, 15c per Bottle.
By Mail 25c, incl'g Postage

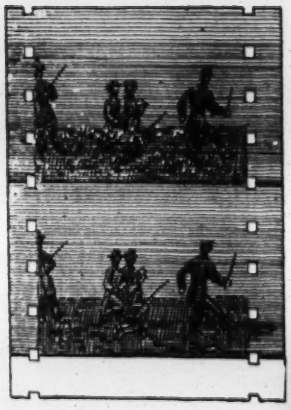


Fig. 1.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

Fig. 2.

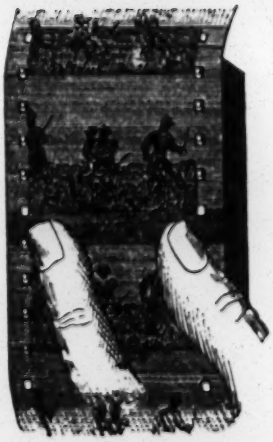


Fig. 3.

BLANK FILMS

For connecting two or more Films or as leaders

7 Cents Per Foot

TO CHANGE FROM MOVING PICTURES TO STEREOPTICON

To change from the Moving Pictures to the Stereopticon, push the Lamp House to the left as far as the sliding base will allow. You then can show Slides or Illustrated Songs. Whenever you wish to continue your Moving Picture show, pull the lamp house from the left to the right and you are ready to show Moving Pictures.

THREE IMPORTANT RULES

The three important rules in operating a Moving Picture Machine are: First, leave an upper loop 28 and a lower loop 31. Second, have your Film in motion whenever the light burns upon the door 29. Third, have the Machine oiled and properly cleaned before giving a show.

STEREOPTICON SLIDES

The slide carrier contains a double slide holder. Place all slides in the Slide Carrier upside down. If any reading matter appears on the slides place them in as above stated and with the first word toward the operator, who should stand facing the instrument. To obtain the best results see that your condensers and objective lenses are perfectly clean.

STEREOPTICON LENSES

To make any size of picture and to have the Stereopticon Picture of the same size as the Moving Picture, take out the lenses from the lens holder by unscrewing the cap on either end. Place either one of the lenses **in the front end** and focus on the screen. Each lens (there are three) is of different focus. If one lens does not give the desired result, try a combination of two or three.

FIRE PROOF FILM BOXES

When using Fire Proof Boxes, connect the Film just exactly as without them. If you wish to rewind with Fire Proof Boxes, take the screw 35 and put it in back of the reel. Insert the little handle sent with the Machine in the upper reel, let the Film pass directly from the lower reel through the opening of the base to the upper reel and rewind your Film.

TO REWIND FILMS

Let the Film pass from the lower reel through the opening of the base directly to the upper reel. Push handle 34 under the reel axle and rewind.

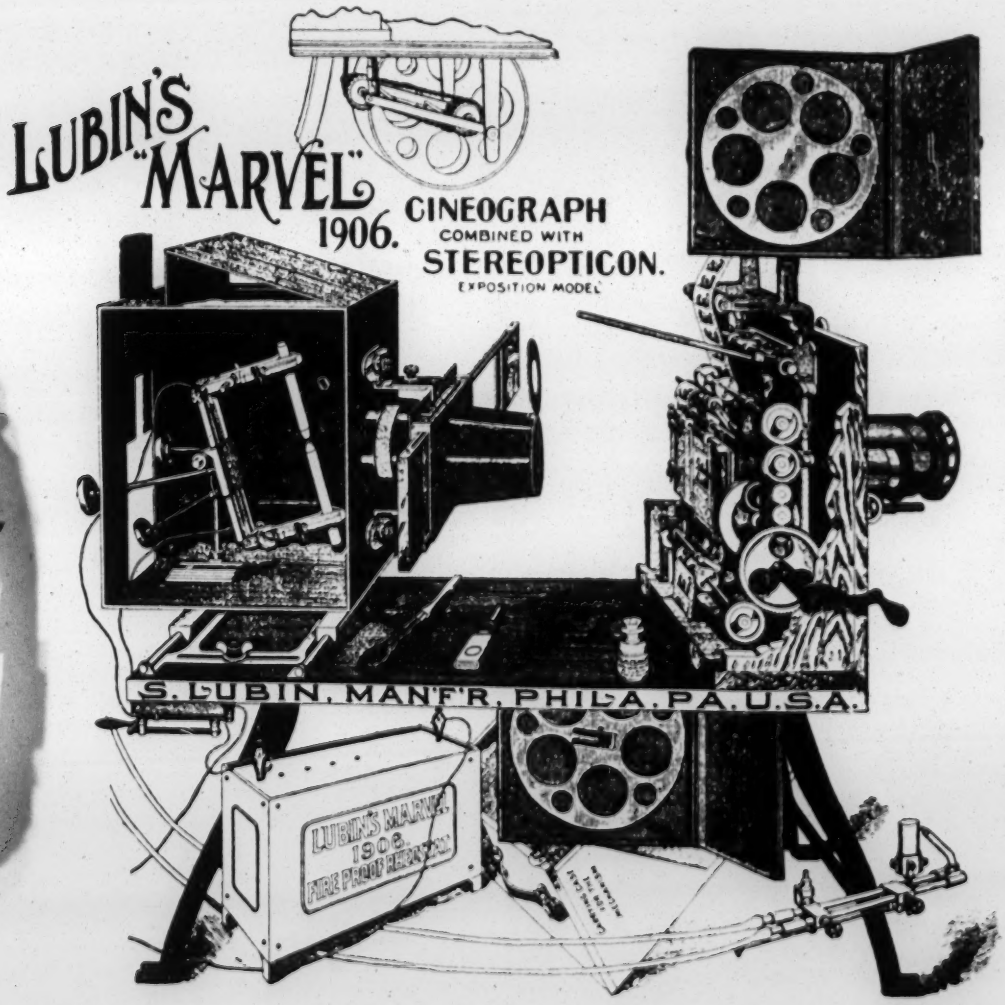
TO CONNECT FILMS OR REPAIR BROKEN FILMS

Cut one piece of Film about ¼ inch below the picture line as per figure 1, wet this ¼ inch picture with the tongue and scrape the emulsion off with a knife or scissors; cut the other piece of Film which you want to connect with the first piece on the picture line as per figure 2; lay the both pictures one on top of another, put Film cement on the scraped part and press the two Films together (figure 3). The Film then will sprocket correctly and will stick forever.

TO CONNECT WITH CALCIUM LIGHT. Place lime pencil 38 in straight position into lime cup 39 within ⅛ of an inch from point of jet 37. Do not have the lime pencil extend more than ½ inch above point of jet. Turn lime pencil about every few minutes with screw 41.

TO USE OXYGEN HYDROGEN GAS If you use oxygen-hydrogen gas, turn on the hydrogen gas (black cylinder) first until the flame becomes the size of a light from an ordinary gas burner. Then turn the oxygen gas (red cylinder) slowly until the light gets bright and dazzling. Too much oxygen dulls the light and may extinguish it. Little red painted flames of hydrogen should always be noticed around the lime pencil. If not intense enough, add small portions of the gases until the light is nearly hissing. **Turn off oxygen first** and then hydrogen. If light snaps out, shut off both gases and relight as above stated.

IF YOU USE THE OXYLITHE GAS MAKING OUTFIT
ask for our special instructions.



Read This Carefully

UNSOLICITED

TESTIMONIALS

ABOUT

LUBIN'S

Cineograph Combined With Stereopticon

AND

FILMS

MADE AND FOR SALE EXCLUSIVELY BY

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES, FILMS, SLIDES AND STEREOPTICONS

21 S. 8th Street, Philadelphia, Pa., U. S. A.

II—8000-1-06

CONVENT OF OUR LADY OF ANGELS.

Glen Riddle, Pa.

Mr. S. Lubin:

Dear Sir—The moving pictures of The Passion Play lately exhibited here were much appreciated, and have been highly commended by all who had the pleasure of witnessing them.

Very respectfully, &c.,

SISTERS OF ST. FRANCIS.

J. M. J. F.

CONVENT OF OUR LADY OF ANGELS.

Glen Riddle, Pa.

Mr. S. Lubin:

Respected Sir—Your note regarding the sublime Passion Play was received. Most gladly do we give our words of commendation regarding this play, which, through your ingenuity and kindness, has been the means of stirring up in the soul such noble thoughts. To us it was a source of untold pleasure. Everything was so lifelike, so real, that we almost waited to hear the figures speak.

That the impression left by The Passion Play is a lasting one may be told from the fact that, again and again when the Sisters meet, it forms the subject of their conversation.

That it is true to nature, impressive, educative and soul-inspiring, is the highest tribute we can ascribe to it.

Thanking you for having allowed us the great pleasure of witnessing The Passion Play, we are, wishing you every blessing,

Yours respectfully,

MOTHER MARY AGNES AND HER COMMUNITY.

THE CHRISTIAN LEAGUE OF PHILADELPHIA.

N. E. Cor. Chestnut and Seventh Streets (Room 7),

Philadelphia.

Dear Mr. Lubin:

I desire, on behalf of the Christian League of Philadelphia and the residents of "Chinatown" to express to you our sincere gratitude for the most enjoyable entertainment so generously given us on Monday evening last at the Chinese Mission, 929 Race street.

It was, without exception, the most delightful entertainment that has ever been presented to the Chinese in this city, and was most thoroughly enjoyed by between 200 and 300 that packed the Mission that night.

We very highly appreciate your goodness and generosity in heping us to give these people such a pleasant evening.

I have the honor to remain,

Yours, very gratefully,

FREDERIC POOLE.

THOMAS J. HAINLINE,
Instructor in Photography,
State School for the Deaf, Jacksonville, Ill.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—The Cineograph and Stereopticon Combined you sent me has arrived safely and nothing injured; all lenses are O. K. Not a thing was missed.

I did not read your explanation how to combine the machine, as it is very easy to do that by looking at the pictures.

Nearly all parts of the machine were cleaned and oiled. The machine looks very fine now. I shall give pupils here a first exhibition on the 16th of this month.

Thank you for your prompt attention to my order last week, and I want you to understand that I am more than pleased with your machine.

Yours very sincerely,
THOS. J. HAINLINE.
State School for the Deaf.

Reynolds, Neb.

S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—Will say I have seen all kinds of Moving Picture Machines, and we can give a clearer and steadier picture with yours than those exhibitors which we have seen.

The Cineograph and Stereopticon Combined gives good satisfaction to both myself and patrons. I consider it the best machine made.

Yours very respectfully,
HENRY KASPAREK.

Mr. Lubin, Philadelphia, Pa.:

Dear Sir—We are using your machine for exhibition purposes and are having perfect success. I have operated various other projecting machines, and find that your Cineograph gives better satisfaction than any I have ever operated.

Sincerely yours,
W. H. PRIEST,
706 Cedar Avenue, Allegheny, Pa.

S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—My customer has decided that he wants your special outfit. The Edison machine is getting a black eye all over the country. The exhibitors here on the Coast say it is a film destroyer. Let us hear from you immediately.

Yours very truly,
CRAHAN MANUFACTURING CO.,
Seattle, Wash.

Mr. S. Lubin:

Dear Sir—I have had a number of moving picture machines and different makes of films in my Theatre for several seasons past, and after giving them a fair and impartial trial, I have arrived at the conclusion that the Lubin Films and the Lubin Cineograph give me better results in every way. In fact, I consider them absolutely perfect in every respect. They cannot be equalled by any, without exception. With best wishes I remain,

Yours truly,

WM. L. DOCKSTADER,
Amusement Enterprises,
Wilmington, Del.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—This is to inform you that after having seen a number of moving picture machines and films, both in Trocadero and other theatres, I am pleased to state that your films and machine give better satisfaction than any machine I have ever seen.

Yours truly,

ROBERT FULTON,
Manager Miaco's Trocadero Theatre, Chicago, Ill.

Mr. S. Lubin:

Dear Sir—We take pleasure in saying that we are more than pleased with the Cineograph we purchased of you. We haven't had the slightest trouble in operating it, and have been showing nightly to good houses, whose enthusiasm knows no bounds. It is a thousand times more simple in operation than any other projecting machine we have ever seen, and so far we have not injured a film; and as for financial returns, we know of no investment we could have made that would have yielded better.

With many thanks for the courtesy and upright treatment you have extended to us, we remain,

WITTIER & WRIGHTER.

Clifford, Pa.

GUS HILL'S ENTERPRISES.
1358 Broadway, New York.

Mr. S. Lubin, Philadelphia, Pa.

Dear Sir—I have had your machine and films with my "Vanity Fair" Co., showing through the Western States, and I consider that they have been the means of largely increasing my business. I have seen films of all makes and have gone over the ground thoroughly, and I am pleased to inform you that your machine and films give universal satisfaction.

Yours truly,

R. W. LITTLE,
Mgr. "Vanity Fair" Co.

Mr. S. Lubin:

Dear Sir—Having used films made by different manufacturers throughout the country, including Edison, Amet and the French product, I have no hesitancy in saying that films made by S. Lubin the Philadelphia manufacturer, are undoubtedly the best that can be had. Lubin films are clear and distinct in detail, and the wearing qualities of same are far superior to any I ever used. Your machine, in use by my company for the entire season just passed, has proved to be a marvelous instrument, and gave excellent satisfaction. I cheerfully recommend the Lubin product to anybody who desires the very best that can be obtained.

Very truly yours,

ROBERT MANCHESTER,

Manager the Cracker Jacks.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—We wish to go on record with the majority who are using your films and machines. They are the best of any, without exception. The films are perfect in detail and are true to the natural scene, whether it be a prize fight, dance effects, or miscellaneous. Your machines do better work and give less trouble than any other. We would not be without Lubin's Cineograph and films at any price. Use this as you wish. Wishing you continued success, we remain.

Yours truly,

HOWARD & EMERSON,

Mgrs. "A New York Girl" Co.,

New York City.

Mr. S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—I beg to add my name to that of many others who have used your machine and films with success. After the many years of experience I have had with moving picture machines and films I have at last arrived at the conclusion that in order to give an absolutely first-class show in every particular, it is necessary to have a Lubin machine and Lubin films. This is also the opinion of my competitors on the road. I will cheerfully give further information to any one who will write for same.

Yours truly,

GUS HILL,

Proprietor Gus Hill's Enterprises,

New York City.

S. Lubin, Philadelphia, Pa.:

Dear Sir—My testimony to the public is: First, no better machine than your Cineograph and Stereopticon Combined, which I am now using nightly, has ever come to my notice. It certainly can not have another improvement to make it better. It is far

superior to any of its sister machines when it comes to noise and good work. It makes a smooth, clear and true-to-life picture without the peculiar flutter which is so common among other machines. Since I have studied the machine I have found it impossible to tear films, and, in the short length of time that I have used it, I have used the four films possibly 100 times, and one could not tell that they had ever been used at all. I cannot speak too highly for this machine—it certainly is a wonderful piece of machinery, and if I could not get one of the same pattern I would refuse four times the amount I paid for it.

Respectfully yours,

MURRAY & MURRAY'S CINEOGRAPH AND DOG SHOWS.

Stanwood, Iowa.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—It is with great pleasure that I write you a testimonial in praise of your moving picture machines and films, which you may use, if you so desire, for advertising purposes. I am continually using your product successfully with my City Club Company, and I have always found it to be absolutely perfect. You may refer anyone to me who contemplates buying a moving picture machine and film. Hoping for your continued success, I remain,

Yours truly,

T. E. MIACO,

Mgr. T. E. Miaco's Trocadero,

Chicago, Ill.

S. Lubin, Esq., Philadelphia, Pa.:

Dear Sir—It is certainly a pleasure to recommend your machine. I have had in my house the Vitascope, Cinematograph and other machines, but find your machine the only satisfactory one; pictures are clear and distinct, and devoid of the "flickering" so common in other machines. I would not have any other projecting affair in my house, as I have tested them all, and I truthfully consider it the best made.

Yours truly,

JAS. S. SHALLCROSS,

For Shallcross & Kester, Proprietors Bijou Theatre, Louisville, Ky.

The outfit complete received and am perfectly delighted with everything you sent me. The Cineograph is a cracker jack and runs like a top. The lenses are good, the Films are great and the generator runs fine. I was a little skeptical about the many merits you claim in regards to the Cineograph and Films, but you underestimate rather than exaggerate. Will be pleased to have you refer any prospective purchaser to me.

C. H. THOMAS,

Of Smith & Thomas,

Ulysses, Pa.

THE KINGSTON, PORTSMOUTH & CATARAQUI ELECTRIC RAILWAY COMPANY.

General Offices, Ontario Street,

Kingston, Ont.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—Our park opened yesterday, and the Cineograph proved a good drawing card.

We have been written by many Street Railways, both in the United States and Canada, regarding Animated Picture Machines, as the result of an article which we put in the "Railway Review," recommending same for Street Railway Parks, and always advise in favor of your machine. It has given good satisfaction.

Yours truly,

KINGSTON, PORTSMOUTH & CATARAQUI ELEC. RY. CO.

THE TOLEDO, FOSTORIA & FINDLAY RAILWAY CO.,

Fostoria, Ohio.

S. Lubin, Philadelphia:

Dear Sir—We are about to close our season of vaudeville at Sam Reeves Park, during which time we used your Cineograph without any trouble or annoyance in the least. Your films give us equal satisfaction, and your selections always please and remove annoyance of getting any with good name and poor film. The writer was especially interested, as it was through our advice that your machine and films were used at Bellevue Park, Toledo, McBeths, Lima, and Idlewilde, Newark, O.

Wishing you success at all times, I remain,

THEO. WENTZ, Mgr.

WOODSIDE PARK AMUSEMENT CO., LTD., PHILA.

S. Lubin, Philadelphia:

Dear Sir—We are about to close the most successful season we ever had in the moving picture building in Woodside Park, and take pleasure in saying that although for over three months we run on an average from 15 to 25 shows per day, we did not have a single break or a single repair necessary in any parts of the machine. The Jeffries-Fitzsimmons fight pictures proved the greatest drawing card we ever had. You can count on us always using nothing else but the Lubin Machine and Lubin Films.

Yours truly,

WASHBURN & FLUEGELMAN.

Mr. Lubin:

Dear Sir—We have used your Cineograph and Stereopticon Combined for the past six months after trying about six other machines, and find that it has proven more than satisfactory, not in one way, but in several ways, especially the light. Our pictures

were never shown to better advantage, and it has been the means of making our act go so big with the audiences. Trusting you may be more than successful, we remain,

Yours truly,

HARLAN & YOST.

Chicago Opera House, Chicago, Ill.

(INQUIRY.)

Nashville, Tenn.

Mr. C. A. Bradenburgh, Philadelphia, Pa.:

Dear Sir—Kindly advise me if the Cineograph moving picture machine is all that it is claimed to be, and that it produces large, clear pictures without any flickering; also how does it compare with the biograph, the vitascope and the kalatechnoscope. Enclosed find stamp for reply.

Any information you can give me will be highly appreciated.

Yours truly,

AUBREY E. WILLIAMS,
204 Jackson St.

(ANSWER.)

NINTH AND ARCH ST. MUSEUM,
Philadelphia, Pa.

Mr. Aubrey E. Williams, Nashville, Tenn.:

Dear Sir—Replying to yours of Oct. 22d, I would say that I have had the Cineograph here continuously during six seasons of forty weeks each, and it is still a leading attraction at my house. If I knew of a better machine, I should certainly use it. It is, in my opinion, infinitely superior to the vitascope and the kalatechnoscope.

As to the pictures themselves, ninety per cent. of the pictures that are used on the two machines just named are Cineograph pictures. The biograph exceeds it in but one particular, which is that it gives a larger picture.

Mr. E. E. Albee, general manager for Mr. Keith, who has had the biograph at his houses for some time, has said to me that he prefers the Cineograph pictures to the biograph, and that were it not for a contract that he has with the biograph people, he would at once change to the Cineograph.

I have no particular interest in the Cineograph outside of its exhibition here, but I am very glad to recommend it to anyone who is looking for the best.

Yours truly,

C. A. BRADENBURGH.

(INQUIRY.)

Birmingham, Ala.

Mr. Jas. S. Shallcross:

Dear Sir—Have you ever had experience with S. Lubin's com-

bined Cineograph and Stereopticon? With what success? I want something of this kind, but so many companies claim to excel that I thought I might get some information from an unprejudiced party, hence my inquiry. Kindly reply and oblige,

Yours very truly,

R. E. PAYNE,
2201 4th Avenue.

(ANSWER.)

Louisville, Ky.

R. E. Payne, Birmingham, Ala.:

Dear Sir—In reply to yours of the 4th inst., inquiring about Lubin's machine, will say that I have had experience with several other makes of machines, but the Lubin was the most satisfactory of all. In my dealings with Mr. Lubin I found him to be all right and his machines exactly as he represented them. In fact, I feel confident that you would make no mistake in getting one of them, and I certainly take a pleasure in recommending them to anyone.

Yours truly,

JAS. S. SHALLCROSS,
Preston & Gray.

ST. PAUL DISPATCH.
"St. Paul's Leading Newspaper."

Mr. S. Lubin, Philadelphia, Pa.:

I take this opportunity to advise you that the showing you gave us last night was perfectly satisfactory and we are more than ever pleased with your concern and the class of work vou turn out.

I now advise you that we believe we shall need your services again two years hence on election night, and ask that you reserve for us the exclusive right for St. Paul on that evening.

Yours truly,

ST. PAUL DISPATCH,
St. Paul, Minn.

Mr. S. Lubin, 21 South 8th Street, Philadelphia, Pa.:

Dear Sir—I witnessed the life motion pictures taken by you of the fight which took place between myself and Ruhlin. I do not hesitate in saying that these are the greatest moving pictures I have ever seen. I do not think that any other moving picture manufacturer could have made these films as successfully as you have done. Wishing you success, I remain,

Yours truly,

ROBERT (BOB) FITZSIMMONS.

Mr. S. Lubin, Philadelphia, Pa.:

The moving pictures you made of Kid McCoy and myself are marvelous. I never saw any before that were so clear and distinct.

Yours,

JIM CORBETT.

NORMAN SELBY (KID McCOY).
Proprietor of Cafe and Rathskeller,
New York.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir—Your reproduction of contest between Mr. Corbett and myself, which I witnessed last evening at New York Roof Garden, are the very best and finest moving pictures of a prize fight I ever had the pleasure of looking at, and they are certainly an improvement over any other pictures shown up to date, and I am of the opinion they will prove a big success.

Yours very truly,
KID McCOY.

S. Lubin, Philadelphia:

Dear Sir—In regard to your Cineograph with Stereopticon combined, I think it is the greatest ever built, and we have used all makes. Yours truly,

BAUSCHER CAR CO.,
Colfax, Iowa.

S. Lubin, Philadelphia:

Dear Sir—We received the machine and films all O. K. and gave them a thorough test and found them just as represented. People say that they never saw anything better than these moving pictures.

Thanking you for your prompt, business-like manner, we remain, Your customer in the future,

HARRIS & PAYNE,
Utica, Ills.

S. Lubin, Philadelphia:

Dear Sir—The machine arrived O. K. and run it last night for the first time. I want to say that it is a dandy and never was better pleased with anything in my life. It is the most perfect motion picture machine I have seen, and I have seen about all of them.

Yours truly,
A. D. MILLER,
Tormer, N. D.

S. Lubin, Philadelphia:

Dear Sir—The last shipment of films was great. They are the best I have seen, and the machine, well, I can't begin to express myself regarding it. It is simply a gem and I would not part with it for money. The only wonder to me is that you can sell so cheap. There have been other picture shows ahead of me with the Edison, but all agree that I have the only one. Wishing you future success, I am, Yours truly.

A. D. MILLER,
Mgr. Miller's Projecting Co.,
Harney, N. D.

S. Lubin, Philadelphia:

Dear Sir—About two years ago I bought a Cineograph from you. Since that time I am using it every week, and it keeps perfect good order; never have any trouble.

Ever yours,

A. ISHIDA,
20 Bishop Court, Chicago, Ill.

S. Lubin, Philadelphia:

Dear Sir—I have run your machine over a year ago and I don't believe the Lubin Cineograph has an equal. It gave good satisfaction to crowds and opera house managers.

Respectfully,

W. A. WHEISEMAND,
Omaha, Neb.

S. Lubin, Philadelphia:

Dear Sir—I have come to the conclusion that you send out a clearer film than any other house I have dealt with. I am in need of more films and would like your latest list. Now I don't think I ever shall use anything but the calcium light, as I am well onto the calcium light business. Can get a good light. Have been running steady for nearly nine months and am doing well.

T. P. FULLER,
West Hickory, Pa.

S. Lubin, Philadelphia:

Dear Sir—After four years' experience operating picture machines, using six different makes of machines in that time, I find, in spite of advertising and catalogue bluffs, the Lubin is the only real one any way you may look at the matter. I have owned two Lubin Machines and four others, all supposed to be better, but I always come back to the Lubin when I need money and have to make good. Wishing you all possible success, I am,

Cordially yours,

FREDERICK R. TAYLOR.

Mr. S. Lubin, Philadelphia:

Dear Sir—I beg to state that your Machine is a whirlwind. I am making $20.00 to $30.00 a day with the outfit, and think I am helping you to sell more Machines.

THEO. H. PERRY,
477 4th Ave.,
Detroit, Mich.

I received the goods. Many thanks for same. It is truly a pleasure to do business with such people as you, and I shall always make it my earnest endeavor to always recommend you for interest and fair dealings.

A. C. ROBERTS,
Keswick, Va.

Dear Sir—I write to thank you for the manner you have used me, also for the excellent machine you sent me. It works nicely; the lenses are good. Yours respectfully,

E. H. JOHNSON,
Waterloo, Iowa.

The only objection I can find with the Machine I purchased of you is that there are not enough nights in the week for me to work. The Lubin is the only Machine to get the cash with. It is always ready when you call on it.

BOYD EAKER,
Paducah, Ky.

Dear Sir—I am pleased to tell you that your new model Cineograph is the only machine in Australia worth running a Film through. I remain, Yours faithfully,

PERCY VERTO,
Sydney, Australia.

I send you enclosed a program showing that I have given an exhibition in competition with Edison Machine and Lumiere. The Machine experts of the Jury have given me the first prize, your Machines doing the best work. DR. J. PELLETIER,

Monterey, Mex.

I have used all makes of Machines, but I can truly say that none gives such satisfactory results as yours.

JOHN JULIAN,
Auburn, N. Y.

I have been using one of your Machines here at this house for the past year, and it gives good satisfaction. We have bought another one for the St. Thomas House.

H. A. STEVENSON,
London Vaudeville Theatre,
London, Ontario, Canada.

I have one of your Machines, which I find is the best on earth. I have run it constantly the last two years, and it still gives the best of satisfaction. GEO. J. GILMORE,

Huntsville, Mo.

Your Machine works splendid. It is the best Machine I ever have seen. PETER AUSTIN,

Plymouth, Pa.

The machine is satisfactory in every detail.

COLUMBIA EXHIBITION CO.,
Baltimore, Md.

I just bought a new Edison Model Kinetoscope. It would not run, so I telegraphed you for a Cineograph. The Machine arrived O. K., and I can truly say there is no other Machine in the United States like your Cineograph.

H. J. FOUNTAIN,
Chokio, Minn.

I have used several different Moving Picture Machines, but I like your Cineograph best of all.

GEO. M. KEMP,
Milledgeville, Ga.

I have been operating Picture Machines long enough and thoroughly understand them, having successfully operated every machine of importance, including Edison, Vitograph, Biograph, Polyscope and others. They all have their good points, but nothing gives me such good results and general satisfaction as a Lubin Machine.

FREDERICK R. TAYLOR,
Myrkle Harder Co.,
Lawrence, Mass.

We have been using the Cineograph since January, 1900, and have not had a lay off, and never had a 5-cent repair during all these four and a half years.

MURRAY & MURRAY,
Mendon, Mo.

I wish to notify you that I am still in the Moving Picture business and am still running the best Machine made—Lubin's Cineograph.

BOYD EAKER,
Gleason, Tenn.

I have been using one of your Machines (the Cineograph) for the past six months, and I consider it my duty to acknowledge what benefit it is reaping; also, as you know, I am using two feature Films—the Great Train Robbery and the Bold Bank Robbery—both very exciting Films.

I cannot express highly enough the satisfaction I get from this wonderful Machine. I exhibited the Bank Robbery to 3000 people at Lindsay Central Fair, Canada, and the applause I got was something amazing. I really thought the grandstand had collapsed. My name you are at liberty to use if it will help you to future success.

C. BROOKES,
Belleville, Ont., Can.

Your Machine is a leader. It works fine.

WILLIAMS & ROBINSON,
Beaumont, Tex.

I purchased one of your 1906 Exhibition Cineograph Machines and cannot help but to compliment you on your great improvements made on this model. Everyone is delighted with the Machine.

ALBERT F. DRAGER,
456 Grandy Ave.,
Detroit, Mich.

The Machine I bought from you has given me better satisfaction than Edison's. I am using your Machine with my company—The Lyric Minstrels. My vaudeville company is using an Edison machine, which I am trying to dispose of and replace with a Lubin.

EDGAR N. HIRSCH,
Mgr. Lyric Minstrels & Vaudeville Co.
Nacagdoches, Tex.

We beg to acknowledge receipt of Machine and Films, and must say that it is the best Machine we have ever seen. Everything works fine. We will always speak a good word for your Machine to any prospective buyer.

QUICK & LOWRY,
Clifton Forge, Va.

I write to let you know the great success I am having with your Moving Picture Machine. The people in the towns we traveled through say they have seen the pictures in Lancaster, Harrisburg and Keith's, in Philadelphia, and say my picture is the sharpest and clearest picture they have ever seen. They all want to know the particulars about the cost of the Machine and Films and so forth. I tell them the Lubin Cineograph is the best Moving Picture Machine on the market and the simplest to run; the Films, as well as being the best, are cheapest also. I give them all the information I can. Some of them ask for catalogues, and say they might buy one, and want to know if Lubin's or Edison's is the best. I tell them Lubin's is the best and the cheapest Machine in the world.

MARTIN COWLEY,
New Orleans Amusement Co.,
Elizabethtown, Pa.

Your Cineograph and Stereopticon Combined is all O. K. for steady pictures. I am using it with your Oxylithe Outfit and I get excellent results.

J. B. SEVEDGE,
Maringo, Ind.

S. Lubin, Philadelphia:

Dear Sir—The machine you sent me is the best in the city, so they all say.

Resp. yours,
PROF. WILL DRAKE,
Peoria, Ill.

SOUTHERN CARNIVAL CO.

S. Lubin, Philadelphia:

Dear Sir—Your Cineograph is a dandy and makes pictures perfect; in fact, the best I have ever seen.

Yours truly,
JNO. M. BUNCH,
31 Montgomery St., Montgomery, Ala.

S. Lubin, Philadelphia:

Dear Sir—The machine was received O. K. in first-class condition. We are very much pleased with it and your courteous treatment.

ROBT. N. RUNKIN,
1366 Washington Ave., Scranton, Pa.

Montgomery, Ala.

S. Lubin, Philadelphia:

Dear Sir—I have one of your machines, and it makes the best and clearest pictures I ever saw. Whenever I can make you a customer I will do so.

Yours truly,
E. H. OLCOTT.

I am giving shows with one of your Machines and Films, and pleased to say that it is the only Machine I will ever use. If you like to publish this you can do so.

J. G. GERHART,
Lancaster, Pa.

THE ELECTRIC WONDERLAND.
F. E. Pilbeam, Mgr.

S. Lubin, Philadelphia:

Dear Sir—The outfit arrived yesterday and everything is O. K. It works fine.

Yours truly,
S. E. PILBEAM,
Lansing, Mich.

S. Lubin, Philadelphia:

Dear Sir—Your shipment of one machine received Tuesday and is now in operation to the satisfaction of all my patrons and myself.

Yours respectfully,
W. W. LYNOTT,
211 Lackawanna Ave.,
Scranton, Pa.

I am using your Moving Picture Machine. It is O. K. and gives the best satisfaction.

J. SMITH,
Brooklyn, N. Y.

We have tried your Machine and think it is right up to date. It gives a good picture in both Slides and Moving Pictures, and we are exceedingly pleased with it.

J. C. SMITH & CO.,
Merrill, Wis.

Your outfit is working fine, and I do not think your Machine is excelled by anything I have ever used.

O. E. GILMAN,
Grand Ledge, Mich.

I have certainly made good use of the 1906 Model I bought of you while located at Paris, Tex. I found it a very profitable investment, because I derived $115 from it the first week I had it, and have been coining money ever since

H. F. GILLIAM,
Omaha, Neb.

The outfit is in perfect condition and I am well pleased with the same. You may refer to me if you wish.

O. E. GILMAN,
Detroit, Mich.

Machine received all right. It is a dandy.

C. A. STARKS,
Lyons, N. Y.

Your Machine gives us better satisfaction each day.

B. T. BURDICK,
Lexington, Ky.

Received the Machine all O. K. and am well pleased with everything.

RUSSELL & ELLIOT,
Tivoli Theatre.

I will be glad to do business again with you. I am well pleased with the treatment and goods you furnished, and should you desire a testimonial from me I will be glad to furnish you with the same.

The Machine is undoubtedly the best I have seen yet, and has less flicker to it than any other.

Thanking you for the kind treatment I received, I remain,

FRANK H. SNYDER,
Mahanoy City, Pa.

I never had a moment's trouble with my Machine. I turn out some of the finest pictures I ever saw. I certainly cannot say enough in praise of your Machine, and if I ever can do you a favor be sure I shall do it.

E. H. JOHNSON,
Waterloo, Iowa.

We are using your Machine and the Oxylithe Outfit and both are giving us perfect satisfaction.

E. V. RICHARDS, JR.,
Wilmington, N. C.

As for the mechanism of the Cineograph, I consider it perfection itself. We are highly pleased with everything.

TWENTIETH CENTURY ENTERTAINERS,
Riley, Kan.

I have used one of your Moving Picture Machines for two years, and it is as good as new. It works perfect in every way.

HARRY H. HELTON,
Decatur, Ill.

We received your Machine 6.40 P. M. and gave entertainment at 7.30 P. M. and everything worked to perfection. How is that for quick work?

WALLIS & EAKER,
Mayfield, Ky.

Allow me to commend you on your Machine. It has made quite a hit in all places I have shown it. Also your Films are the best make on the market to-day.

REV. W. H. DABBS,
St. Peters, Pa.

Your Star Model truly is rightly named, as it is a star of the first magnitude. It is so compact and easy of action and is truly a perfect gem, with which I am well pleased.

ALBERT C. ROBERTS.
Keswick, Va.

I have used one of your Moving Picture Machines for two years and it is as good as new. It will throw a good 32-foot picture. Your Machine is the best I ever saw.

HARRY H. HELTON,
Decatur, Ill.

The Machine and outfit received to-day at 5 P. M. I had it set up at 5.15, almost without assistance. At 5.20, after looking it over, I decided it O. K., and at 5.30 I am writing this to tell you your ads. look good, but your material is still better. I believe I owe you many thanks for your treatment.

WM. H. BELL,
Chicago, Ill.

I am very pleased to state that the Consul in Mexico was surprised when he saw your apparatus that I had for being the most simple and complete one and giving excellent results. The Consul himself told me that he had one Touniere's apparatus, and he knew some of other manufacturers, and he stated that they could not be compared with yours; yours being much better. I must congratulate you for this.

FERNANDO P. CEVALLOS,
Comayagua, Honduras.

Please send me the complete outfit at once. I must say that I saw one of your Machines work finely, the Moving Pictures were plain and distinct and steady. I have seen the Edison Machine, but it seemed to me that the Moving Pictures were so rickety—not steady. This gentleman I am well acquianted with; he told me that he had an Edison Machine first. He did not get any satisfaction with his pictures, so he concluded to get a Lubin. He told me he is well satisfied with it. The gentlemen's names are Baldwin Bros.

Yours truly,
FRED. R. ARCHER,
Litchfield, Minn.

The Machine reached us in time for our last Thursday performance, and must say you are prompt and reliable. Many thanks, and you can rest assured of our future orders.

Yours very truly,
MONROE & PECORE,
E. Randolph, Vt.

Received your new model and am very well pleased with the same. I have been using one of your Machines the last four years and think your make is the best. I will do anything I can to advertise your Machine.

PROF. A. LINCOLN PORTER,
Eckhart Mines, Md.

We are using your Machine with every satisfactory result. We expect to open eight more places and expect to use your Machine in all of them.

C. B. WATSON,
Pittsburg, Pa.

I have been using some of your Films over two years; not constantly, however, and they are as good as ever, and I wish to add others to those I have. Wherever I have given an exhibition all say the Cineograph gives the steadiest pictures shown in this vicinity.

W. W. MOORE,
Eugene, Ore.

I have had the praise at every place I have shown that I have the plainest and steadiest pictures ever seen.

C. B. MANN,
Ferron, Utah.

We are having fine results with your Lubin Machine, and consider it has no equal.

C. F. BECK,
Red Wing, Minn.

I have run your Machine and find it the best. No other machine is equal to it.

AARON PROWS,
Salina, Utah.

We are more than happy to say, after being disappointed by one firm, that the Lubin Machine is a peach. We have tested it over and over again, and it gives us all we could expect of it. You can give our address to anyone who wants to purchase a Lubin Machine.

WILLIAMS & ROBERSON,
Beaumont, Tex.

The Machine arrived to-day all O. K. We must congratulate you on the improvements over all other models you have made heretofore.

F. A. FEUERBACHER & CO.,
Denver, Col.

The Cineograph is a model of perfection. I am convinced of its superiority over machines I have examined before buying an outfit. Everything has arrived O. K. and in good condition.

FRANK L. GIRARD,
Waterloo, Canada.

Many of the operators of Moving Picture Machines in this city have seen my Machine, and all say that it is the best Machine in the city and far surpasses any they have yet seen in clearness and steadiness.

JOS. DUNNE,
Manila, P. I.

I received the Machine. It is all right and I am well satisfied with the same. It works to perfection. Could not do any better.

LOUIS AUKERMAN,
Wooster, O.

The new Machine I got last week is the best Machine I ever saw and is doing the finest work.

HARRY F. RAZA,
Omaha, Neb.

I received your new Machine, and it is a beauty. Many thanks.

MOLLIE A. BAILEY,
Great Southern Shows.

Your Machine seems to be the standard with us here in the South. Out of 12 different exhibitors giving entertainments during the past five years in my church all used your Machine but two. I like your Machine the best.

G. H. E. WASHINGTON,
Almago, Va.

When I received your catalogue I showed it to an expert on Moving Picture Machines and he told me by all means to get a Lubin, as it was the best. He told me it had the Edison Model beat by a mile.

J. E. MURPHY,
Manchester, Conn.

Am using your last year's Exposition Model Moving Picture Machine. It is the steadiest I have ever used and I have used all makes for ten years.

LEVIS & SON, SHOW,
Meridian, Miss.

The Machine is set up ready for business. It is a perfect one in every respect.

CHARLES ZIMMERMAN,
Empire Theatre,
Indianapolis, Ind.

I have one of your No. 1 Machines and find it one of the best out. I used one of Edison's down South last winter, and it can't touch yours.

RAY H. FULLERTON,
Clearfield, Pa.

I have used a Lubin Exposition Model 1903 for two and a half years and have not had to pay out one cent in all that time for repairs. It is the best Machine I ever had and I highly recommend the same.

C. F. ALLEN,
Orange Park, Fla.

I have run your Machine over two weeks and I make good business with your Machine. It gives good satisfaction to all and I think I am helping you sell more Machines.

A. A. SPUDIS,
163 N. Main St.,
Pittston, Pa.

The Machine that I received from you is most excellent and works very nicely. All is O. K.

LEWIS BURD,
Galeton, Pa.

The Machine arrived. I am well pleased with the same. Everything is all O. K.

D. H. DENT,
Buffalo, N. Y.

I wish to say that I received the Machine all O. K. and like it very much. I gave a show at the Opera House immediately on the day the Machine arrived. I had no trouble whatever and the show was excellent; in fact, I have never seen better pictures. I am the electrician at the Opera House and have seen a good many Machines, but none better than the one you sent me.

E. S. COPPINS,
Woodstock, Ont., Can.

I write to you to-day to let you know that I have tried my Cineograph and find everything satisfactory and I have all what I expected. I thank you for your square dealing and hope to always find you the same in the future.

GEO. E. GOULARD,
Brooklyn, N. Y.

After immense success in our adjoining towns we are in Beaumont again with happy results and much pleased with the Machine. Now, if you have anything new let us hear from you. We cannot speak too high for the Lubin Machine. She has had no break and has never failed to work yet. An infant child can operate it.

WILLIAMS & ROBINSON,
Beaumont, Texas.

ILLUSTRATED SONG SLIDES

If you don't see the Song you want on List, write us, we can probably supply you with it . . .

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES, FILMS, SLIDES AND STEREOPTICONS

21 South Eighth Street, Philadelphia, Pa., U. S. A.

SPECIAL NOTICE

We are constantly adding new songs to our already large lists, and all are equal to the best on the market. Our aim is to give you pictures that will tell the story, and not mere photographs that have no bearing on the subject.

Title page portraits and introductory Slides, artistically and promptly made. Our facilities as slide makers are not surpassed by any. We own and operate the largest plant of its kind in the world.

Send for our lists; if you don't see the recitation or song you want therein, write us, we can supply it. Estimates cheerfully given. Write for terms for illustrating your favorite song.

Positively No Plain Slides Sold.

Price per Slide, 50c

No Charge for Title.

☞ A Deposit Must Accompany all Orders

TITLE	No Slides
A little boy called Taps,	16
All is well, Jennie Dear,	16
Always in the Way,	16
A Lad Cannot Forget His Mother's Love	11
A Harp With Broken Strings	16
Absence Makes the Heart Grow Fonder	14
An Old-Time Wedding Ring	16
Blue Bell,	16
Birds Will Come Again,	16
Ben Bolt,	16
Banquet in Misery Hall,	16
Because You Were an Old Sweetheart of Mine,	16
Boys Are Coming Home To-day (The),	16
By the Dreamy Susquehanna	16
Can't I Play With You?	16
Convict's Letter From Home (The)	16
Duel of Hearts and Eyes,	16
Down Where the Cotton Blossoms Grow,	16
Down in the vale of Shenandoah,	16
Don't Let Her Lose Her Way,	16
Down Where the Suwanee River Flows,	16
Dear Old Stars and Stripes, Good-bye,	16
Down on the Farm,	16
Dear Old Girl,	16
Day By Day	14
Don't cry, Katie dear,	16
Every day is sunshine when the heart beats true,	16
Forgotten,	12
Farewell Soldier Boy,	16
For Old Times' Sake,	16
Fare Thee Well, Mollie Darling,	16
Girl I Loved in the Golden West (The),	16
Good-bye, sis,	16
Good-bye, Little Girl, Good-bye,	16
Good Bye, Dolly Gray	16
Hello, Central !	16
He Laid Away a Suit of Gray	16
He Carved His Mother's Name Upon A Tree	16
In the Shade of the Old Appletree	16
In the Valley of Kentucky,	16
In the City of Sighs and Tears,	16
In the Valley When the Blue Birds Sings,	16
I'll Wed You in the Golden Summer Time,	16
I'm Wearing My Heart Away for You,	16
I'll Be There, Mary, Dear,	16

TITLE	No Slides
I Dreamed My Dear Old Mother Was a Queen,	16
I am longing for my Old Kentucky Home,	16
In Old Ireland, Meet Me There,	16
It don't seem like home to me,	16
I'm trying so hard to forget you,	16
I want to be a soldier	16
In the Gloaming	12
I'll Be With You When the Roses Bloom Again	16
I've A Longing In My Heart For You, Louise	16
I Wonder If She's Waiting	16
I Wonder If It's Spring Time Where I Long To Be	16
Just Say There is No Answer,	16
Just Set a Light,	16
Just Next Door,	16
Jennie Lee,	16
Just At the Turn of the Tide	16
Just Tell Her That I Love Her Too,	16
Just A Little Attic, But It's Home	16
Just In the Same Old Way	18
Little Rustic Cottage by the Stream,	16
Little Boy in Blue,	16
Like a Star That Falls from Heaven,	16
Meet me where the Lilacs bloom,	16
Man in the Overalls,	16
Mamma's Boy,	16
Mr. Volunteer,	16
My Pennsylvania Home,	16
Marching With Sherman to the Sea	16
My Old New Hampshire Home	16
'Neath the Pines of Vermont,	16
Only a Dream of the Golden Past,	16
On a Sunday Morning When the Church Bells Chime,	16
Please Come and Play in My Yard,	16
Picture No Artist Can Paint,	16
Roll on Silver Moon	16
Somebody's Waiting 'Neath Southern Skies,	16
Some day our path will cross again,	16
Sweet Dora Dell,	16
Stay in Your Own Back Yard,	16
Singer and Song,	16
Somebody's Waiting for Me,	16
She's Sleeping By the James	16
She Was Bred In Old Kentucky	16
She Rests By the Suwanee River	16
The Sweetest Girl in Dixie,	16
Tell me that beautiful story,	16
The Robin's Sweet Song Reminds Me of You,	16

TITLE	No Slides
There are Strangers in the Old Home Now,	16
Take Me Back to Old Virginia Shore,	16
The Blue and the Gray	14
The Girl I Loved In Sunny Tennessee	16
The Sentinel Asleep	16
The Old Log Cabin Home	16
The Homestead On the Hill	16
The Little Room Where Baby Used To Sleep	16
Tell Me, Where Is Heaven?	16
Village By the Sea (The),	16
When we listened to the Murmur of the Pines,	16
When the Harvest Moon is Shining on the River,	16
When You and I Were Young, Maggie,	16
When the Bees are in the hive,	16
Won't you wait, Nellie dear,	16
When we were boys,	16
When the Fields are white with Daisies,	16
Way Down Yonder in the Cornfield,	16
When Jane and I Were Wed,	16
Won't You Write a Letter, Papa,	16
Where the Sunset Turns the Ocean Blue to Gold,	16
When You Were Sweet Sixteen,	16
When the Frost is On the Pumpkin,	16
Why Did They Sell Killarney,	16
When the Fields Are White With Cotton,	16
When Kate and I Were Comin' Thro' the Rye,	16
Where the Mississippi Flows	16
What Right Have You To Judge Her	15
While the Band Is Playing Dixie, etc.	16
Where the Silvery Colorado Winds Its Way	16
While the Leaves Come Drifting Down	16
When the Gold Is Turning Gray	16
When the Harvest Days Are Over	16
When the Blue Sky Turns To Gold	16
When I Walked Home From School With You	16
We Were Sweethearts, Nell and I	16
You'll Always Be the Same Sweet Girl to Me,	16
You're the flower of my heart, sweet Adaline,	16
You're Welcome as the Flowers of May,	16

Latest Songs

TITLE	No Slides
Ain't You Coming Back to Old New Hampshire Molly?	16
As we Parted at the Gate	16
After They Gather the Hay	16
And a Little Child shall Lead Them	16
Beside the Old Oak Gate	16
Down Beside the Meadow Brook I'll wait for You	16
I Long to See You Once Again	16
It's the same Old Tennessee	16
It's only a Letter from Ireland	16
In after Years when I am Old	16
In the Valley where the Sugar Maples Grow	16
I would'nt Change You Sweetheart for a New Girl now	16
In the Valley 'Neath the Ever Growing Pines	16
In the Meadow near the Susquehanna Shore	16
In the Shadow of the Silv'ry Moon	16
Just one word of Consolation	16
Moonlight	16
My Home in Old Bay State	16
One word from You	16
One Called Mother and the other Home Sweet Home	16
Somewhere	16
Sister	16
Tell Me, Sweetheart	16
The Answer	16
The Good Old U. S. A	16
The Song Birds are Singing of You	16
The Stars and Stripes and You	16
Take Me to Your Heart again	16
The Songs my Mother Sang to me	16
When You are Old and Gray	16
With the Robins I'll Return	16
While the Old Mill wheel is Turning	16
Where the Weeping Willows Shade the Mossy Lane	16
When the Flowers Bloom in Spring Time, Molly dear	16
We never Seemed so Far Apart Before	16
Where the Old Connecticut Flows	16
We have No One to Care for Us Now	16
Good Bye, Sweet Maryland	16
Where the Violets whisper Marie	16
When the Snow Birds cross the Valley	16
My Beautiful Irish Maid	16

TITLE	No. Slides
My Wild Irish Rose	16
Why Don't They Play With Me?	16
My Dixie Rose	16
The Girl You Leave Behind	16
The Message of the Old Church Bell	16
Nellie Dean	16
Just at the End of the Class	16
Where the Morning Glories Twine Around the Door	16
Where the Swanee River winds its Silv'ry way	16
Wait till the Sun shines, Nellie	16
When the Green Leaves turn to Gold	16
Will You Love Me in December as You do in May?	16
Can't You see I'm Lonely?	16
Where the Golden Rod is waving Molly Dear	16
Just a Little Rocking Chair and You	16
In the Valley of Yesterday	16
When I'm away from You, Dear	16
Silver Threads among the Gold	16
Keep a Little Cozy Corner in Your Heart for Me	16
Dreaming Love of You	16
Just before the Battle, Mother	16
Good bye Dixie Dear	16
When the whip poor will sings Marguerite	16
When my Golden Hair has turned to Silver Gray	16
Some One thinks of Some One	16
In the Valley of Sunny San Joaquin	16
When the Mocking Birds are singing in the wild wood	16
'Neath the spreading Chestnut Tree	16
There never was a Girl like you	16
Starlight	16
Since Nellie went away	16
Down where the silvery Mohawk Flows	16
In Dear old Georgia	16
I wonder if you miss me as I miss you	16
In that Ivy Covered Cottage down the Lane	16
I'll be waiting in the Gloaming, Sweet Genevive	16
In the Valley where the sunshine never leaves	16
I'll wait for you at Home Sweet Home	16
Lights of Home	16
Two Little Girls Loved One Little Boy	16
We'll be Together when the Clo ds Roll By	16
When tha Evening Breeze is Sighing Home Sweet Home	16
When the Moon Shines on the Penna. Hills	16

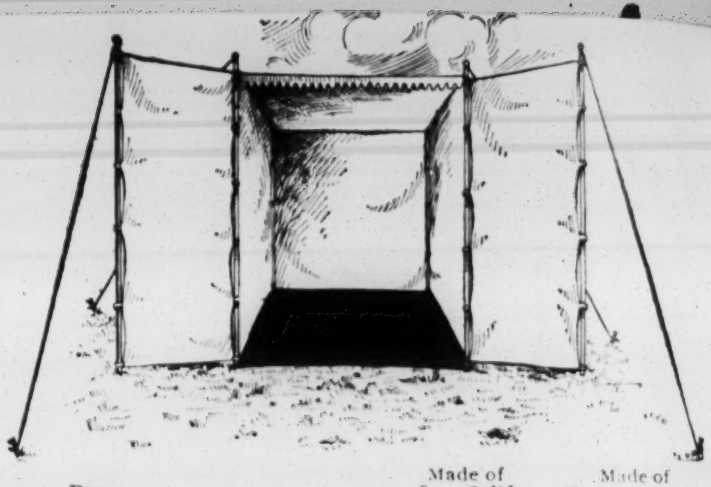
S. LUBIN

TENTS

For the Exhibition of Moving Pictures

21-23 South Eighth Street
PHILADELPHIA, PENN.

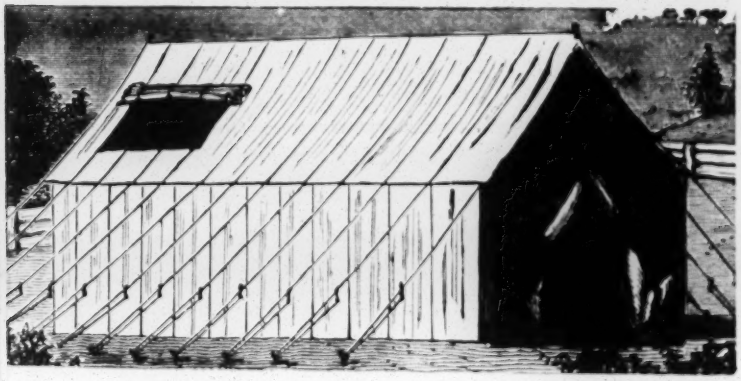
BABY DOLL RACK TENT



Every follower of street fairs who is in the doll rack business must have a tent for housing it. This tent is especially prepared with a view to supply the needs of this class of men. They are very nicely constructed with loops for round poles and small scalloped curtain on top in front, made very attractive. These prices include doors and an incline **return for balls**, but not poles.

We require 5 to 8 days to fill Tent Orders.

Wide in Front	Wide in Back	High in Front	High in Back	Deep		Made of 8 oz. Solid Red or Blue	Made of Fancy Stripe or 10 oz. Red or Blue
7-6 ft.	7-6 ft.	10 ft.	8 ft.	7 ft.	.....	13 50	14 50
9 ft.	7-6 ft.	10 ft.	8 ft.	7 ft.	.....	14 50	15 50
2 ft.	9 ft.	10 ft.	8 ft.	7 ft.	.....	16 00	17 50
2 ft.	9 ft.	11 ft.	8 ft	7 ft.	.....	17 00	18 50



PHOTOGRAPHERS' TENTS

The very best made tent for this purpose in the market, constructed so it can be conveniently and quickly set up and taken down.

PHOTOGRAPHERS' DARK ROOM

Well made, lined with yellow cloth

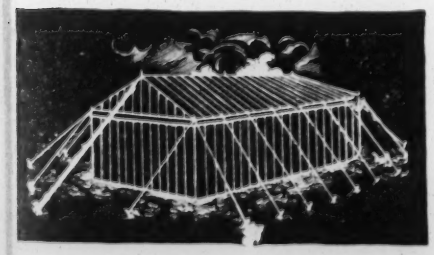
4 x 5 ft.	Each	$6 95
6 x 6 ft.	Each	8 45

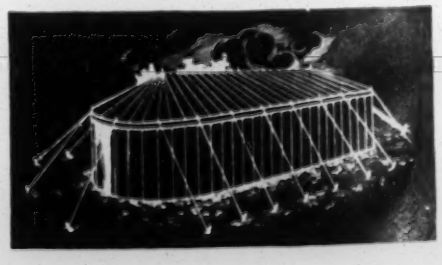
Prices include Poles and Stakes.

Size	Wall	Pole		8 oz. Single Filling Duck	10 oz. Single Filling Duck	10 oz. Double Filling or 8 oz. Army Duck	12 oz. Double Filling or 10 oz. Army Duck
2 x 14	6 feet	11 feet	.....	17 23	20 15	23 73	26 98
2 x 18	6 feet	11 feet	.....	20 80	24 38	29 25	33 15
2 x 24	6 feet	11 feet	.....	26 00	29 90	35 10	40 30
2 x 30	6 feet	11 feet	.....	32 18	37 05	43 55	49 40
4 x 18	6 feet	11 feet	.....	23 08	26 98	32 18	26 73
4 x 30	6 feet	11 feet	.....	34 78	40 30	47 78	53 95

BLACK MOVING PICTURE TENTS

Our black tents are made of black duck, top and wall thoroughly roped with best grade of manila rope, a full width curtain plain on inside, and half-width scalloped border on ontside all around eave of tent, also sod cloth all around bottom of wall. All sizes quoted up to and including 28 x 65 can be made either with round, gable or hip roof ends as per cuts shown. All sizes listed larger must be made with two round ends like show tents. Material and workmanship first-class. In 8 oz. tents we advise lining same, partly at least. In the lining of tents of this charucter we use a heavy and fine grade of black canton flannel or heavy black drilling, especially gotten up for the purpose and sewed fast to the tent, thereby making the tent absolutely dark and very desirable for moving picture work.





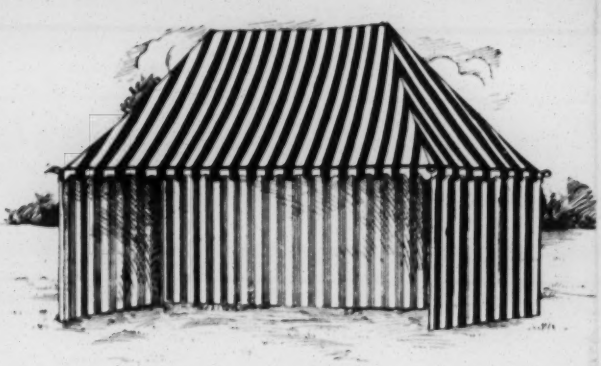
	8 oz. Black Duck all Through	10 oz. Top 8 oz. Wall	10 oz. Black Duck or 8 oz. Fast Blue all Through	Top Only Lined Extra	Wall Lined Extra	Poles and Stakes Extra
20 x 40 with 10 ft. wall	103 36	110 59	116 06	36 15	27 30	13 90
20 x 50 with 10 ft. wall	128 67	137 67	144 48	45 00	34 05	16 00
20 x 60 with 10 ft. wall	150 60	161 22	169 08	53 10	39 50	17 50
24 x 70 with 10 ft. wall	168 51	180 63	189 12	60 60	42 45	21 40
24 x 54 with 10 ft. wall	149 82	160 68	168 12	54 30	37 20	17 25
28 x 65 with 10 ft. wall	192 33	206 70	215 70	71 85	45 00	20 15
30 x 60 with 10 ft. wall	159 03	171 24	178 26	69 45	35 10	19 70
30 x 70 with 10 ft. wall	182 73	196 92	204 78	70 95	39 30	21 20

Concession Frame-Tents

These Tents are of a very practical design, easily and qnickly put up or taken down and made ready for transportation and are made with a view to especially suit the purpose of men holding concessions at street fairs, carnivals, amusement parks, etc.

We require 5 to 8 days to fill Tent Orders.

Gable Roof End Style.



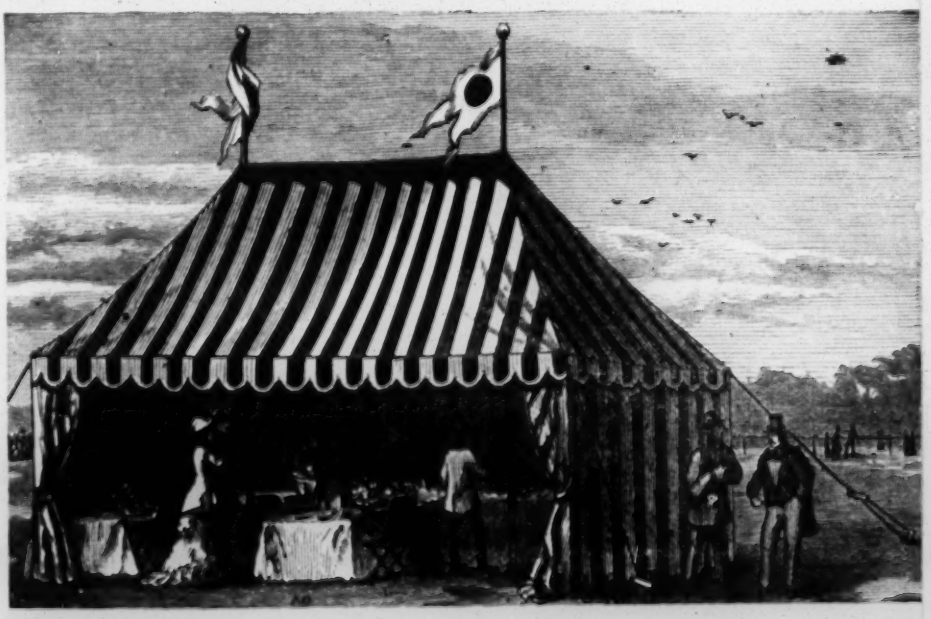
Hip Roof End Style.

The Tents are of the best materials to be bought on the market, and are exceptionally well made by roping them all around the eave and gables. There are also put large rings in corners for storm guys. The above prices include 7 feet loose sidewalls made in two pieces, back and sides in one piece and front in one piece, so as to be taken off when not in use, and to either snap or lace at the corners. These tents are made with sufficient pitch to insure them to throw off the water. Tent also has a 14-inch scalloped bound curtain or border all around at eave. We do not furnish the frame.

Length in Feet		Depths of Ends Feet	10 oz. Blue or Brown Stripe or 8 oz Red, White and Blue	Fancy Stripe	10 oz. Df. White or 8 oz. Solid Red or Blue	10 oz. Solid Red or Blue	Common Blue or Brown Stripe
10	x	8	18 00	18 00	16 50	18 00	16 00
12	x	10	23 50	23 50	21 75	23 50	21 00
12	x	12	26 00	26 00	24 25	26 00	23 00
14	x	12	28 00	28 00	26 00	28 00	24 75
15	x	12	29 25	29 25	27 50	29 25	26 00

Our No. 24 Refreshment Tent

Refreshment Tents.—During the summer season a great many men make little fortunes in the "refreshment" business, or outside restaurant, as it may be termed, following county fairs, street fairs and the like. Our Tent No. 24 is especially constructed to suit business of this kind. It is at once handy, very sightly in appearance on account of its striking design. Prices we quote include poles, stakes and everything complete to be set up ready for business, with **wall all around.**

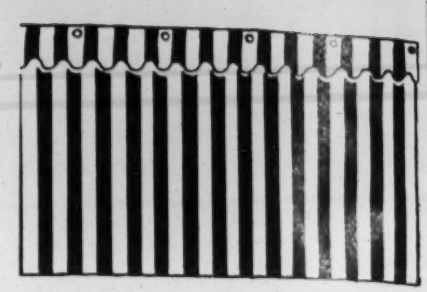


	Height of Wall	8 oz Duck, Single Filling	10 oz. Duck, Single Filling	8 oz. Stripe	Fancy Stripe
9x11	6 feet	14 52	16 50	19 50	21 9[illegible]
9x12½	6 feet	16 26	18 47	22 52	25 3[illegible]
9x13	6 feet	18 04	20 49	24 70	27 7[illegible]
12x16	6 feet	19 89	22 67	28 50	32 9[illegible]
13x21½	6 feet	23 91	27 22	32 50	35 3[illegible]
14x23½	6 feet	30 11	34 46	40 30	42 1[illegible]

Bally-Ho or Counter Curtains

Made of fancy stripe, blue and white or brown and white stripe, solid blue or red duck, 3 feet deep stripes, running up and down and small scalloped curtain all along top of frame with rings along the top of curtain.

15 cents per running foot.



Box Office and Stand Umbrellas with Awning

SOLID RED DUCK COVER

Each

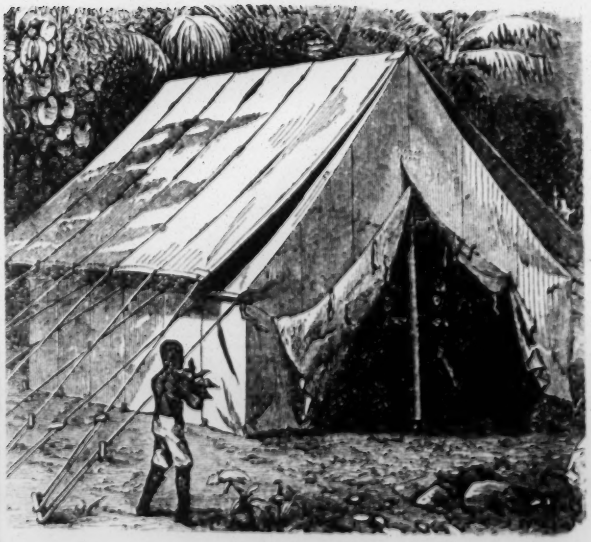
Sixteen Ribs, Extra Large, **$6.50**

SMALLER UMBRELLAS

Each

36-inch, 8-rib in Blue, Green, Buff or White..... **$1.75**

38-inch, 10-rib in Blue, Green, Buff or White..... **$2.00**



No. 2. Wall Tent

NOT ROPED

Size	Height	Height of Wall	8-Oz. Duck Single Filling	10-Oz. Duck Single Filling	10-Oz. Duck Double Filling	12-Oz. Duck Double Filling	12-Oz. Army Duck or No. 10	15-Oz. Duck or No. 8
7x7	7	3	$8.00	$9.35	$10.35	$12.25	$14.55	$17.50
7x9	7	3	9.50	11.05	12.30	14.60	17.40	20.90
8x8	7	3	9.36	10.91	12.13	14.37	17.12	20.57
9x9	7½	3	10.95	12.80	14.30	17.00	20.30	24.50
9½x12	7½	3	12.90	15.05	16.80	19.95	23.80	28.70
9½x14	7½	3	14.65	17.10	19.10	22.65	27.05	32.55
12x12	8	3½	15.30	17.95	20.00	23.75	28.40	34.25
12x14	8	3½	17.30	20.20	22.55	26.80	32.05	38.60
12x16	8	3½	19.20	22.45	25.05	29.80	35.65	43.00
12x18	8	3½	21.35	24.95	27.80	33.00	39.45	47.50
14x14	9	4	20.60	24.15	26.95	32.10	38.45	46.45
14x16	9	4	22.70	26.65	29.80	35.50	42.55	51.35
14x18	9	4	25.35	29.75	33.20	39.45	47.30	57.10
14x20	9	4	28.20	32.75	36.40	43.00	51.15	61.40
14x24	9	4	31.80	36.90	41.00	48.10	57.25	68.75
16x16	10	5	28.20	33.20	37.15	44.10	53.05	64.25
16x18	10	5	30.95	36.40	40.75	48.25	58.00	70.20
16x20	10	5	34.10	39.80	44.30	52.15	62.30	75.00
16x24	10	5	38.85	45.20	50.25	59.05	70.40	84.65
16x30	10	5	47.00	54.75	60.85	71.50	85.30	102.60
16x35	10	5	52.60	61.30	68.10	80.20	95.60	114.95
18x18	11	5	35.40	41.60	46.45	55.20	66.20	79.95
18x20	11	5	39.00	45.45	50.50	59.70	71.10	85.45
18x24	11	5	43.60	50.85	56.50	66.50	79.25	95.25
18x30	11	5	52.25	60.90	67.75	79.95	95.35	114.65
18x35	11	5	58.15	67.80	75.40	89.05	106.25	127.75

Prices include poles and stakes, but DO NOT include the Fly. Fly as shown in cut, without poles and stakes, half price of tent.

POSTERS

TICKETS, WINDOW CARDS, ETC.

SPECIAL CATALOGUE

MOVING PICTURE SHOWS.

AND PRICE LIST.

FOR SALE BY **S. LUBIN,**

21 South Eighth Street, PHILADELPHIA, PA.

HENNEGAN & CO.,

COLOR PRINTERS.

Eighth Street, near Main, CINCINNATI, O.

PRICE LIST.

No. 1204—Half-sheet Passion Play. Printed in purple and black on fine paper; nine beautiful half-tones and appropriate reading matter, in form of a cross. Prices:

50	$2 00	300	$ 7 00
100	3 50	500	10 00
200	5 50	1,000	15 00

No. 1269—Half-sheet. "Great Train Robbery." Contains twenty half-tone illustrations of Lubin's Films. Same prices as No. 1204.

No. 1268—Half-sheet. "Great Train Robbery." Contains one large picture of robbers holding up the engine. Same prices as No. 1204.

No. 1270—Half-sheet Block. Two colors. "The Great Train Robbery." Same prices as No. 120

No. 1271—Half-sheet Block. Two colors. "The Baltimore Fire." Same prices as No. 1204.

No. 1272—Half-sheet Block. Two colors. "The Japanese-Russian War." Same prices as No. 1204.

No. 1278—Half-sheet. Two colors. "The Bold Bank Robbery." Contains twenty-four half-tones of Lubin's Films. Same prices as No. 1204.

No. 1279—Half-sheet Block. Two colors. "The Bold Bank Robbery." Same prices as No. 1204.

No. 1280—Half-sheet. Two colors. "Life of an American Soldier." Contains numerous illustrations. Same prices as No. 1204.

No. 1281—Half sheet. Two colors. "Meet Me at the Fountain." Contains numerous illustrations. Same prices as No. 1204

No. 1282—Half-sheet. Two colors. "The Counterfeiters." Contains numerous illustrations. Same prices as No. 1204.

No. 1283—Half-sheet. Two colors. "Highway Robbery." Contains numerous illustrations. Same prices as No. 1204.

No. 1240—Half-sheet Block, with panel for cross-lining. Reads, "The World's Greatest Moving Picture Exhibition." Prices cross-lined:

50	$2 00	300	$ 7 00
100	3 50	500	10 00
200	5 50	1,000	15 00

No. 1248—Half-sheet Block. Reads, "Don't Fail to See the Great Moving Pictures. Most Marvelous Machine in Existence. Showing the Greatest Events of the World." Prices:

50	$1 25	300	$ 4 50
100	2 25	500	6 00
200	3 50	1,000	8 00

No. 1251—Engraved Half-sheet Block, reading, "Marvelous Moving Pictures. Improved, Perfected. Presenting the Latest and Best Views, Magnificent, Clear and Brilliant." Printed red on white or yellow, or blue on white. A splendid bill. Same prices as No. 1248.

No. 1742—Half-sheet Lithograph, 28 inches wide, 21 inches high. Four colors. Shows interior of theatre, with large screen, upon which appears the moving picture. Have a large variety of subjects, among which are "Eruption of Mt. Pelee" (two kinds,) "Military Parade," "President McKinley," "Cavalry Charge," "Surf Scene," "Battle Ship," "Charge of Rough Riders," "Galveston Disaster," "Cinderella," "Passion Play" (two kinds), "Fire Department," "Fast Train," "Japan-Russia War," "Personal," "Train Robbery," Comic Scenes and other up-to-date views, as films are made for same. Prices, including printing of name, etc.:

50	$3 00	300	$11 00
100	4 00	500	17 00
200	7 50	1,000	30 00

No. 1260—A splendid half-sheet litho. Shows a large audience laughing, hugely enjoying the show. Lithographed in four colors. Prices cross-lined:

50	$3 00	300	$11 00
100	4 00	500	17 00
200	7 50	1,000	30 00

No. 1274—Half-sheet Block. Two colors. Reads, "The Greatest Event of the Year. Don't Miss It." Same prices as No. 1248.

No. 1275—Half-sheet Block. Two colors. Reads, "A Show that Pleases Both Old and Young." Same prices as No. 1248.

No. 1276—Half-sheet Block. Two colors. Reads, "The Latest and Best Films, Projected by the Most Perfect Machine." Same prices as No. 1248.

No. 1277—Half-sheet Block. Two colors. Reads, "No ? About It. We Always Deliver the Goods." Same prices as No. 1248.

No. 1218—Half-sheet Block. Two colors. Reads, "Forget Your Troubles. Follow the Merry Crowd." Same prices as No. 1248.

No. 1210—Half-sheet Block. Two colors. Reads, "A Genuine Treat. Magnificent Illustrated Songs. The Latest and Best Hits." Same prices as No. 1248.

No. 1220—Half-sheet Block. Two colors. Reads, "Three Hours of Fun and Frolic." Same prices as No. 1248.

No. 2184—Half-sheet Block. Two colors. Reads, "All New This Year." Same prices as No. 1248.

No. 1285—Half-sheet. Prize Fight. Same prices as No. 1204.

No. 1286—Half-sheet. Two colors. Reads, "The Latest Moving Pictures. Grand Concert Talking Machine and Illustrated Songs." Same prices as No. 1204.

No. 1287—Half-sheet Britt-Nelson Contest. Same price as No. 1204.

STOCK QUARTER-SHEET HERALDS.

Size, 14 x 21 Inches.

Well written and nicely illustrated. Will answer for any machine or film. Prices quoted do not admit of any changes. Space on first page for stamping name, date, etc. Prices:

500	$2 00	2,000	$ 7 00
1,000	3 75	5,000	12 00

For name or date on first page, add 50 cents to above prices.

For special reading matter, add $1.50 per page to above prices for composition. No order for special herald accepted for less than 3,000.

STICKERS FOR HANGING LITHOGRAPHS.

Per 1,000.....40 cents.

WINDOW SHOW CARDS.

Printed on Heavy Card Board, in Colors, 11 x 14 Inches.

One of the very best methods of advertising a show. Our new line embraces many late films, and new ones are being added as they come out. Small envelope dates may be used on these window cards. They can also be picked up and used over and over again.

No. 1298*a*. Interior of theatre. Shows screen, with various views.
1298*b*. Eruption of Mt. Pelee.
1298*c*. President McKinley.
1298*d*. Thomas Edison.
1298*e*. World's Fair.
1298*f*. Japanese-Russia War. Naval and land battles.
1298*g*. Battle Ship.
1298*i*. Train Robbery (Lubin's).
1298*k*. Bank Robbery (Lubin's).
1298*l*. President Roosevelt.
1298*m*. Laughing Heads. (Four styles.)

Prices include an assortment as desired, but no change in cross-lining.

50 cards	$1 75	300 cards	$ 6 75
100 cards	2 50	500 cards	10 00
200 cards	4 75	1,000 cards	17 50

SCHOOL CARDS.

For advertising among scholars. We have several catchy cards that the "kids" will keep.

Prices, printed on two sides:

1,000 cards	$1 75	5,000 cards	$ 6 25
2,000 cards	3 00	10,000 cards	10 00

You can have your own reading matter, or we will supply same.

NOVELTY FOLDERS.

The Latest Craze. We make them in four designs as follows:

No. 1230*a* "Don't Be A Lobster."
1230*b*. "The Dam Family,"
1230*c*. "Four Laughing Heads"
1230*d*. "The Funny Fat Folks"

Prices: 500	$ 4 00	3 000	$15 00
1,000	6 00	5,000	20 00
2,000	11 00	10,000	30 00

TICKETS.

Round-Corner Admission Tickets.

Printed on tough check, of any assorted colors. Guaranteed to be durable and lasting. Prices:

8-Ply—500 ... $2 25 1,000 ... $4 00 2,000 ... $7 00

Coupon Tickets.

Printed on any or assorted colors, with blank reserve seat stubs, at the following prices:

500	$1 00	3,000	$2 75
1,000	1 50	5,000	4 00
2,000	2 20	10,000	7 50

Complimentary tickets and advertising cards at same prices as coupons.

M. P. DATES.

Especially designed for Moving Picture Shows. A very strong date.

Price, per single set $1 50
In lots of six sets or over 1 00

A set consists of 75 dates, 9 x 42 inches, with 14-inch end piece and 7-inch end piece, which may be cut off to make date 9 x 28 or 9 x 21, thus answering for all sizes of paper. You can have your own reading matter, but it must be brief.

42 inches.

9 in.

LATEST MOVING PICTURES Or any reading matter.	Opera House ONE NIGHT, WED. DEC. 2	THE LATEST AND BEST FILMS Or any limited amount of reading matter.

9 in.

7 in 21 inches. 14 in.

Four-sheet dates (10 feet high and 3½ feet wide), reading day, month and date, 10 cents each.

STANDS.

We also have an elegant line of large stands for billboards, in three, six, eight, twelve and sixteen sheets.

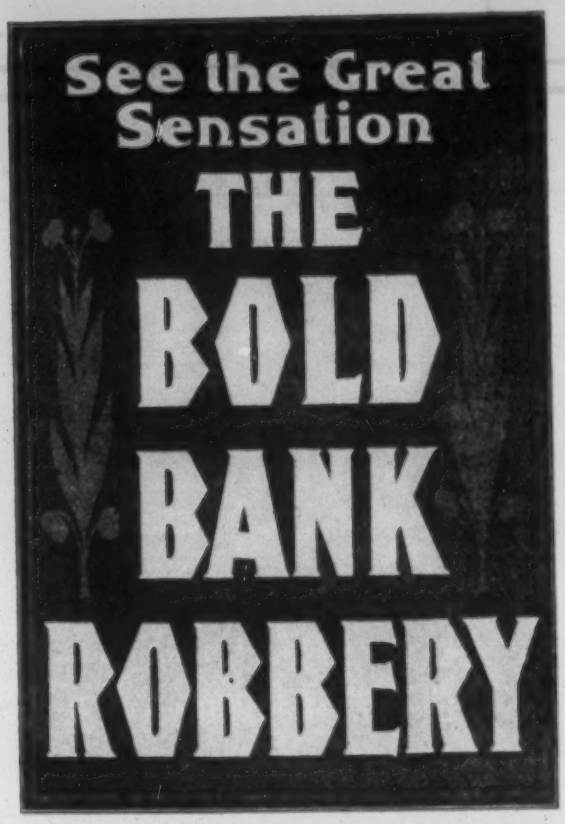
No. 1276 Half-sheet, 21 x 28 inches.

No. 1274—Half-sheet, 21 x 28 inches.

No. 1220—Half-sheet, 21 x 28 inches.

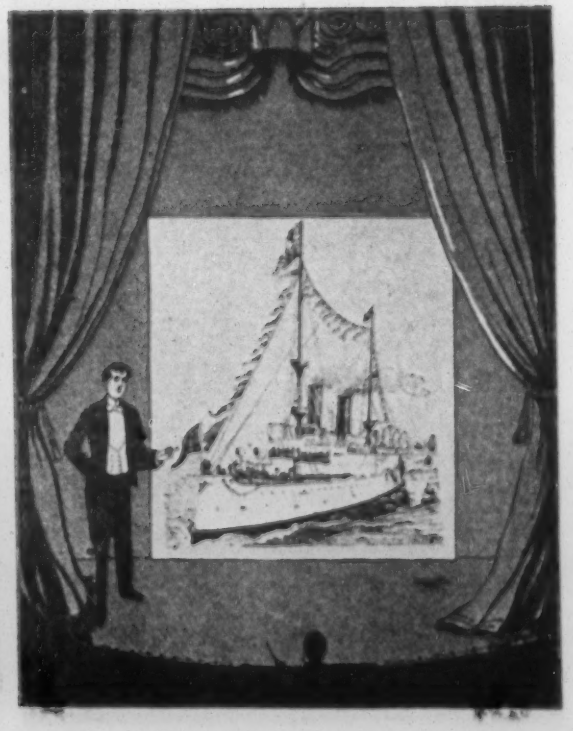
No. 1248—Half-sheet, 21 x 28 inches.

No. 1277—Half-sheet, 21 x 28 inches.

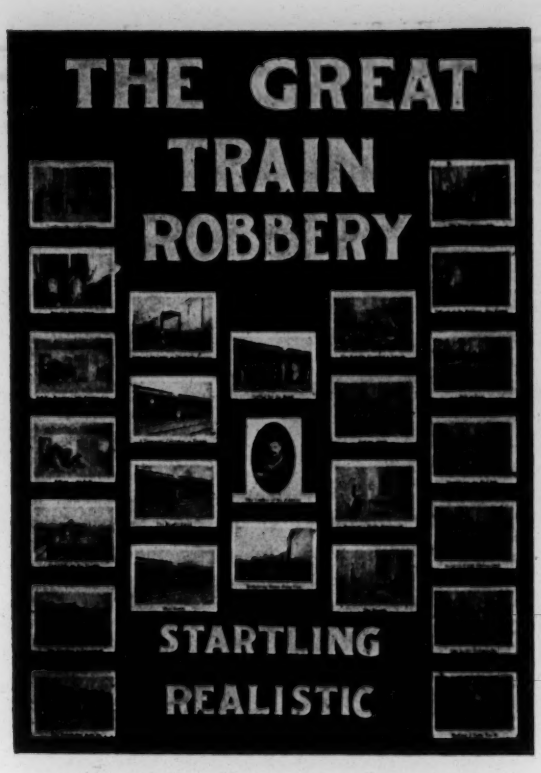


No 1279—Half-sheet, 21 x 28 inches.
Lubin's Films.

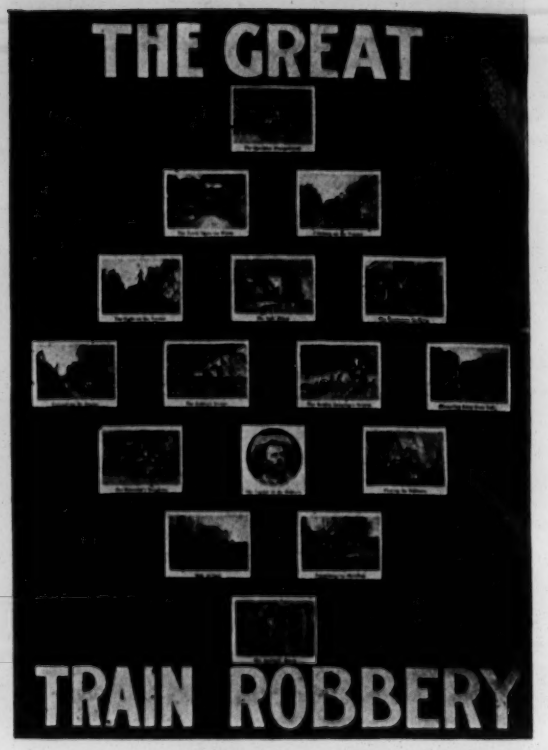
No. 1251—Half-sheet, 21 x 28 inches.



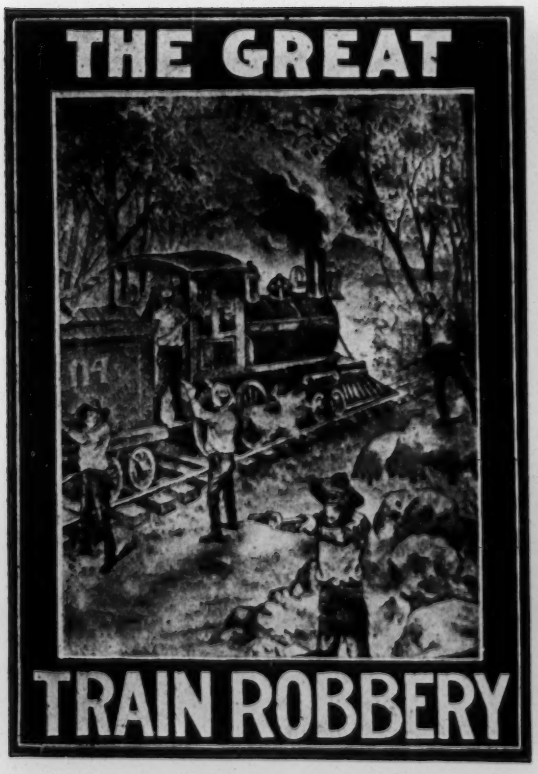
No. 296—Half-sheet, 21 x 28 inches.



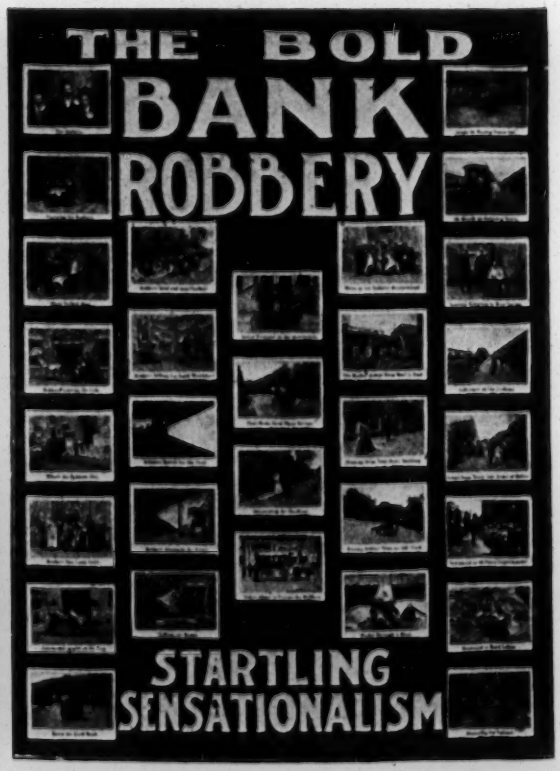
No. 1267—Half-sheet, Edison's films.



No. 1269—Half-sheet, Lubin's films.



No 1268—Half-sheet, 21 x 28 inches.



No. 1273—Half-sheet, 21 x 28, Lubin's Films.

LUBIN'S FILMS

1907

S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE MACHINES AND FILMS

21 South Eighth Street

PHILADELPHIA, PENNA., U. S. A.

We would call your special attention
to the superior quality of our patented **FILMS**. Being made under our new and exclusive process, they are reinforced and hardened in the perforation and **cannot Peel, Scratch or Break.**

Every Film shipped by us is submitted to a most rigid inspection before it leaves the factory. They are put to a severe test by a practical person and we warrant them to be perfect in every detail.

We are always on the alert
for new subjects, having a force of men constantly on the road, prepared to photograph anything of interest, and you are thus kept in touch with up-to-date scenes and incidents.

We Manufacture
the world-renowned **Cineograph** with **Stereopticon Combined,** Films, Stereopticon Slides, grind the Lenses, in short, manufacture everything pertaining to Life Motion Machines.

To Avoid Errors
be careful to give full address, and to state line or Express Company by which shipment should be made.

Our Terms
are strictly **net** and **spot cash.**

If desired, we allow examination in the express office.

Goods forwarded C. O. D. only on receipt of one-half deposit accompanying the order.

Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

Any Information
relating to the **Cineograph** or **Films** will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods; therefore do not hesitate in making your wants known to us.

Send us your **permanent address** for Catalogues, etc.

S. LUBIN

Inventor and Manufacturer of

Life Motion Picture Machines, Films and Stereopticon Slides

21 South Eighth Street, Philadelphia, Pa., U. S. A.

COMIC SCENES

An Episode in the Park,

50 feet. $5.50.

A young lady meets a young man in the park, and they seat themselves under a sheltering tree for a chat. They converse on various subjects, gradually coming closer to each other all the time. Finally our hero makes bold to kiss the girl, and in her struggle to get away the bench on which they are sitting topples over, and there is a display of black hosiery. This picture will get a laugh wherever shown.

Art Studies,

30 feet. $3.30.

Two old men appear, one apparently about 90 years of age, the other not quite so old, but both enjoying the pictures they see in a magazine, on the cover of which is seen, "Art Studies." There is nothing objectionable in this picture and it is not a duplicate of the old picture, "The Two Old Sports," being better in facial expression and definition.

Discovered Through an Opera Glass.

50 feet. $5.50.

This is a good one. A beautiful young lady observes a crowd in the distance and, seizing her opera glasses, scans the crowd over to see if her lover is among them. Catching his eye, she beckons for him to approach, and he quickly avails himself of the opportunity to talk to his sweetheart. Forgetting that they are watched, they hug and kiss; she draws him up over the balcony on which she is resting and they both disappear from view. Ever been there?

Window Washer,

42 feet. $4.62.

If you want to laugh until your sides ache, buy this film. A man is seen washing the windows of his shop, when the woman tenant on the second floor shakes out a table cover filled with crumbs, almost all of which fall on the man's head, some entering his eyes. He looks up to see who did the mean trick, but there is no one there. He returns to his work and the same thing happens again. Looking up quickly, he spies the woman deliberately shaking out another cloth, and, climbing the ladder standing nearby, he seizes the cloth and pulls it out of her hand, but she loses her balance and drops to the ground. She cries with pain, but the man is deaf to her cries. She rises, and, sneaking behind the ladder, she throws it down with the man underneath. One imagines he is killed, but the ladder rises of its own accord, with the man still clinging to it, and, seeing the woman laughing at him, he pours a bucket of water over her, drenching her to the skin. Very funny.

Little Tich,

100 feet. $11.

This funny individual will make you laugh. He is funny in all his actions. His shoes are made of some elastic material which enables little Tich to bow almost to the floor without bending his legs, the spring in the shoes carrying him down and up again. He is a comical-looking sight at best, being made up to suit the part, and he will make you laugh, whether you want to or not.

Buying a Baby,
191 feet. $21.01.

One of the prettiest films we have seen thus far. A young fellow and his sweetheart decide to go into business together. They visit the local shop where babies are on sale, but all those shown them by the attendant thus far are made of china and do not answer the purpose. Finally they are ushered into the reserve department, and they both go into ecstacy over the little cherubs submitted for their inspection. These are alive, and as they are shown to the prospective purchasers they are laid side by side, plainly in view, and the attendant continues to do this until the particular baby is selected, when the man pays the price asked, though not without asking for a reduction, and they depart happy and contented. A most beautiful subject.

Jersey Mosquito,
90 feet. $9.90.

Simpkins and his wife are sitting in their library, each reading a newspaper. Suddenly a mosquito of the "Jersey" variety makes his appearance and tackles Simpkins on his bald pate, after which Mr. Mosquito pays his respects to the madam. The twain prepare for action. One seizes a broom and makes a swipe for the skeeter, who evades the blow, which is received with full force by the master of the house. In aiming a blow for the lively insect Mrs. Simpkins destroys a beautiful oil painting, the cuckoo clock and various other ornaments in the room. Finally the boss of the mansion decides to reach the "skeeter" by climbing on the table, but the table breaks from under him and he is precipitated to the ground with great force, breaking everything in his path in his descent. He captures the invader however on the floor, when he jumps on him and an explosion follows, wrecking the balance of the furniture, but Jersey is minus one large and juicy mosquito. Very funny.

DeVoy the Wire Walker,
50 feet. $5.50.

This picture shows the wonderful DeVoy performing on a slack wire, and the hair-breadth escapes from falling are so numerous as to keep one excited all the time he is on the stage.

DeVoy's Revolving Ladder Act,
60 feet. $6.60.

Everybody knows the famous DeVoy, but everyone has not seen his wonderful act, and here is the opportunity. It is nothing short of the marvelous, and you hold your breath while he is performing, as a misstep would mean instant death to him.

How Old is Ann?
118 feet. $12.98.

A large figure of a man seated behind a table reading a paper is first seen. On the side of the paper toward the audience, one can plainly read the words, "How old is Ann?" Turning the paper over this meets his eyes; he lays the paper down with a sarcastic smile and begins to figure with pencil and pad. After several attempts, he becomes excited and tears his hair. Scene 2 shows him in a padded cell. A large blackboard is hanging on the wall at the top of which are the words, "How old is Ann?" The inmate of the cell looks up and observes the words, and, springing to his feet and seizing a piece of chalk, he attempts to do the problem again, but fails and he tries to dash his brains out against the wall.

Rubber Face.
40 feet. $4.40.

This is a side-splitter. All that you see on the screen is an immense large head of a rather pretty woman, who grimaces at the audience. She is well named "Rubber Face," as she appears in some instances to tie her face in a knot.

Effects of a Trolley Collision,
75 feet. $8.25.

Every person who has ridden in a trolley car knows what it is to be jostled about by the standing crowd, but if you want to see the effects of a collision when everybody is standing, buy this film. It is a good one from start to finish and most laughable.

Elixir of Life,
85 feet. $9.35.

An old, grumpy-looking individual is seated behind a table, on which a black bottle and a tumbler is placed. From the expression on his face one would think he was suffering from a bad case of indigestion, and he frowns on everything in sight. Suddenly he picks up the bottle, and, reading the words "Elixir of Life" on the label, he determines to sample it, thinking it may do him good. He uncorks it, and, pouring a thick, black liquid into the tumbler from the bottle, proceeds to drain the glass, but with no apparent relish. He perseveres, however, and finally empties the bottle, when lo! he in changed into a young and healthy man, and by his action one can readily understand that he recommends the elixir to all who would be young and healthy.

Courting in Olden Times.
60 feet. $6.60

Here is a picture that will show how your great-grandfather and mother did their courting. The picture is true even to the wearing apparel of both the male and female, and those who are engaged in the same occupation at the present time may judge whether there has been any improvement made in the art of courting.

Game of Cards,
50 feet. $5.50.

One of the many pleasing subjects in which facial expression forms the principal attraction.

Goose Takes a Trolley Ride,
100 feet. $11.

The picture opens showing the approach of a Philadelphia trolley car, known as refrigerator cars in winter. The car stops and a lady gets aboard. Just before the car starts, a farmer hops in. He carries a large goose in his hands, with its wings fluttering. The car starts and we see the interior, where a number of those horrid men are sitting reading newspapers. One of them gives a pretty girl a seat, but the homely one (as usual) is allowed to stand. She is loaded down with boxes and bundles, as though she had been shopping. She sways from side to side, but the men are apparently blind, until she steps on the foot of one of them, when he limps out of the car. She is about to sit down, when the farmer with the goose bumps into her and she loses her grip on her bundles, which fly in all directions. Rising in her wrath, she seizes one of her bundles, which contains flour, and beats the farmer unmercifully. The car stops, the conductor pitches the fighters out and they resume their fight on the sidewalk. The goose meanwhile hops away.

Greedy Child,
60 feet. $6.60.

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. He cries for something to eat, and his sister at his side feeds him with some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical end to the picture.

Aunt Jane's First Lesson in Love.
50 feet. $5.50.

Aunt Jane receives a visit from her best beaux, who proceeds to give the "Old Girl" her first lesson in the grand passion. Aunt Jane proves to be an apt scholar, as the picture finally proves. This is excellent.

Hubby to the Rescue,

50 feet. $5.50.

A man and wife are seated in a street car talking, when the conductor asks for the fare. Hubby rises to get the change, when a hobo, who is seated nearby, slips into hubby's place, and before wifey knows what is about to take place Mr. Tramp gives her a hearty kiss. Wifey screams, "Go away, you naughty man," which cry attracts hubby, who seizes the tramp and throws him out of the window.

Now You Stop.

65 feet. $7.15.

Here is a novelty. A child is seen sitting on the ground playing, when a number of chicks rush upon him. He urges them to go away, without effect. He is joined later by his older sister, who tries to pacify him, all to no purpose. When the Roosters and Hens approach he is scared to such an exten that his sister chases them all away. Very good.

Three Mischievous Lodgers.

100 feet. $11.00.

Dingelspiel and his wife prepare their evening meal and proceed to indulge in it, when the lodgers on the upper floor determine to interfere. They bore a hole in the ceiling, and, with the aid of a brace and bit and using a long pole through the opening, remove the wig of our Teutonic friend. Becoming bold, they throw down a quantity of powder, almost blinding the poor old man and his wife, who both leave the room, when the lodgers descend and proceed to throw the furniture about the room, and, piling it up against the door, take full possession. The situations presented are ludicrous in the extreme.

Living Dummy,

86 feet. $9.46.

This picture will make you roar with laughter. Two men are enjoying themselves by throwing an apparent dummy about the room. The figure is that of a woman. No one would believe that the dummy is alive, nor will they believe it until they see this film. After she is thrown about in a manner warranted to kill any living person, she suddenly comes to life and knocks down both of her persecutors. An exceedingly good and lively picture.

Lovers' Quarrel,

50 feet. $5.50.

Lulu and Leander take a ride in the trolley car. Leander makes a remark to which Lulu takes exception and a quarrel ensues. Our hero pleads long and earnestly with his lady-love and she finally relents, when they, oblivious to their surroundings, caress each other. Charming.

Mary Jane's Mishap,

250 feet $27.50.

Mary Jane is a typical 'Hinglish girl. She is seen in her kitchen, having overslept herself, skurrying about, trying to do a number of things at one time. She blackens the Master's boots, puts the kettle on, builds the fire, etc., etc. While engaged in shoe-blacking, she scratches her nose with the blacking brush and leaves a large black mark on her face, which makes it appear that Mary Jane has a mustache. However, she goes on with her work, but the fire will not come up. Mary runs for the kerosene-oil can and proceeds to pour about a quart of the fluid on the apparently extinguished fire, after which she kneels on the floor to blow some life into the old kitchen range. She evidently succeeds for suddenly an awful explosion occurs and Mary is seen traveling heavenward.

The Poachers,

215 feet. $23.65.

The snare—a low net—is set across some bushes, and several hares and other game are struggling in it. The poachers arrive to secure their prey, and are surprised by gamekeepers; hurriedly hiding until the keepers, accompanied by police, enter the bushes in search, they make a dash directly the latter are out of sight. Keepers and police give chase—over the gate, through the bracken, across the fields. The poachers turn and fire upon their pursuers, who return the fire, and one poacher is wounded in the arm. They are off again, but hard pressed, and turning in a narrow country lane, the poachers succeed this time with two hasty shots in dropping a couple of their pursuers. Another short run, and poachers, police and keepers are mixed up in a desperate hand-to-hand struggle, in which the butt ends of their guns are freely used. They break away and make another run for it, but are headed off into a broad but shallow stream, into which one leaps in his efforts to escape. A policeman follows, and the struggle is resumed in the water. The policeman gets the worst of it, and once again the poacher gets away. His mate also gets flung into the water during a struggle on the bank. They are driven back into the water again from one side, and captured in an effort to escape from the other. Being brought close past the camera, their desperate and exhausted condition are plainly discernible.

Pugilistic Bullfrogs,

50 feet. $5.50.

The picture opens showing an immense turtle poised in the air and trained to bow and make faces at the audience. This is very clever. In the change we observe two bullfrogs sparring for points. We consider this picture a very interesting one for any exhibition.

Clown's Face.

50 feet. $5.50.

Showing a large head of a clown, who cries and laughs alternately. This picture would make a horse laugh.

What is Seen Through a Keyhole.

110 feet. $12.10.

Have you ever tried it? If not, then buy this film and learn. The pictures are not immoral, by any means, but are funny in the extreme, and you will be convulsed with laughter when you see what can be seen through a keyhole.

The Mechanical Doll.

50 feet. $5.50.

A child about 10 years old is used for the purpose. A man appears and winds up the doll, when it immediately does some funny stunts all around the room. The doll dances with the man also. Interesting and amusing.

Devoy, the Funny Skater.

50 feet. $5.50.

One of the funniest pictures we ever saw is this of the famous Devoy, of the firm of Loro & Devoy, the comical acrobats. Just see him fall once or twice and you will wonder why he does not injure himself. He is not padded, nor does he try to break his falls, as many tumblers do. He is a whole show in himself. Comical in the extreme.

A Shocking Accident,

50 feet. $5.50.

The mistress of a country house is going about inspecting the work done by her servant, when she discovers dust on the railing surrounding the porch and, calling the servant, she orders the

rail cleaned, as it should have been done originally. The servant brings a ladder and, mounting same, proceeds to clean it as she is told. A city dude approaches, makes bold to ask for a kiss, and receives a slap for his pains. He is so startled that he bumps into the ladder on which the servant is working, throwing her to the ground, the ladder falling on top of her. She rises in her wrath and, seizing the bucket of water standing close by, she drenches the dude, spoiling his best Sunday clothes. Still smarting from the pain, she takes his walking stick and pounds him until he runs away. This will make you roar with laughter.

Sleep-walker's Dream.

180 feet. $19.80.

The scene is laid in the bedroom of a pretty maiden, who is seen in her bed fast asleep. She is a somnambulist. Rising, she lights a candle and leaves her room. We follow her through the corridor out on the roof, where she walks as though in a trance. We follow her for a full block across the roofs of the houses until she arrives at the corner, when she turns and walks on the outer edge for a few feet and, missing her footing, she is violently thrown to the ground, fifty feet below. The picture changes, and the body is seen to fall through space and land on the ground, but by that time she is lifeless. An officer picks her up, but life is extinct. A man passing at the time assists the officer in carrying her to the hospital. Again the picture changes, and we see the maiden fast asleep in her room. Suddenly she rolls out on the floor, when she awakens and finds it but a dream, a hideous nightmare. Falling on her knees at her bedside, she prays fervently. Magnificent.

Too Much Mixed Ale,

45 feet. $4.95.

Patsy Bolivar, "de toughest guy in de world," takes his best goil into a dive for a drink. After ordering two big schooners of mixed ale, Patsy requests his companion to pay for the drinks, which she does, taking the money from her stocking. They drink to each other's health, but Mag takes exception to something Patsy says and seizing her glass, she dashes the contents in Patsy's face. There is a mix-up at once. Mag is thrown to the floor with great violence and receives a good punching, when the waiter interferes. Turning on the waiter, they both give him a drubbing, the usual reward of the peacemaker. Very lively.

Tramp's First Bath,

60 feet. $6.60.

A lover and his sweetheart are seated in the park, and, as usual, they are oblivious to everything by which they are surrounded. The lover leaves his girl for a moment and a tramp who has been watching them takes his place. He imitates the lover until the girl discovers that he is not the "real thing," when she cries for help. The lover returns, while the girl flees, and the tramp is dumped into the stream close by. Very funny.

True Love Never Runs Smooth,

110 feet. $12.10.

Johnson's wife finds a letter in his coat from a dame with whom he has been flirting. The letter suggests that he meet her in a nearby cafe. Mrs. Johnson doesn't do a thing to him. She confronts him with his perfidy and proceeds to throw all of his wearing apparel out of the window. Johnson is in despair, and tears his hair and raves, but all to no purpose. Finally the bell rings, and, going to the door, Mrs. J. receives a letter for hubby, which, on being opened, advises him that he has inherited a fortune. Mrs. J. finally accepts the explanation made by her hubby, and on promising to be good in the future, she causes his clothes to return as if by magic, and she catches them as they enter the window. This is good.

Target Practice and What Happened to Widow Flaherty.

75 feet. $8.25.

If you want to laugh buy this film. The scene opens showing two back yards with a fence between. In one of the yards a woman is seen washing clothes. In the other a young man and a lady are practicing shooting at a target. At first they hang their target on a tree, but finally decide to place it on the fence, directly opposite or on a level with that part of the washerwoman on which she sits down. The shooters take aim and fire and the shot, penetrating the fence, strikes the woman amidships and precipitates her into the tub. This is more than she can stand and she goes for the man, throwing him down and beating him about the head with a bucket. He manages to get away and tries to climb a tree, but the washerwoman's dog makes a dash for him and fastens his teeth in the bosom of the young man's trousers. The woman then throws the tub at him and strikes him in the back of the neck. Excruciatingly funny.

The Chicken Thief.

45 feet. $4.95.

This is a funny one. A fellow steals some chickens and runs away with them, closely followed by the farmer's dog. Just as he is about to escape he trips and falls, dropping the chickens, who return to their roost. He rises and attempts to climb a tree, but is caught by the dog, who proceeds to chew the seat out of his trousers. The man is partly up the tree with the dog hanging on to him. This picture will always get applause.

Why Jones Left Home.

75 feet. $8.25.

Mrs. Jones instructs her spouse to attend to the baby while she goes to market. Jones tries to amuse his offspring, but does not succeed. Suddenly he thinks of the bottle which is standing on a shelf outside of the window to cool. Bringing it in, he hastens to feed its contents to the baby, who devours it. Thinking the child needs further amusement, he dances it on his knee, when the child vomits the milk into Jones' face. Enraged, he spanks it just as his wife enters. She takes the baby away, and after laying it down, proceeds to give her husband a good drubbing with the broom. Comical.

New Year Shooters.

150 feet. $16.50.

Everyone is familiar with the "Shooters" who parade the streets on New Year's Day in every hamlet, city and town. Their comic make-up is side-splitting to behold and even the old are amused by their antics. The boys we show here are those who paraded in the city of Philadelphia and won the greatest number of prizes for their handsome dress as well as for the funniest seen on the street. Show this picture everywhere and make your audience laugh.

The Dull Razor.

50 feet. $5.50.

A portly gentleman becomes disgusted with his barber and decides to shave himself. Confident that he can do it, he prepares the lather, strops his razor and goes to work. Continually cutting himself, like the proverbial bad workman, he blames it on the razor and gives up in despair. Good and comical.

Loro and Devoy, the Comical Acrobats.

200 feet. $22.00.

These comical fellows will make you laugh from start to finish. One is dressed in clothes suitable for a hobo, while the other is neatly at-

tired with fancy shirt waist and knee breches and low shoes. The better dressed one performs some marvelous acrobatic stunts and the bum endeavors to imitate him. He fails, however, and falls each time to the floor in all positions, each one funnier than the other. Pure fun is witnessed in this picture and creates merriment for all.

Who Said Chicken?

50 feet. $5.50.

All coons like chickens. This fellow is no exception to the rule and to see the expression on his face when somebody mentioned the toothsome bird to him proves the fact conclusively. The subject is that of a darkey of immense proportions talking to the audience. The head occupies the entire screen. Incidentally the subject was that of a Southern darkey, said to be 98 years of age. He has about three teeth left and they look like old-fashioned tombstones. A perfect picture of facial expression.

The Tramp and the Dog.

90 feet. $9.90.

Laugh and grow fat. A tramp, a veritable hobo, climbs over a fence and after carefully looking over the ground and seeing no person about, proceeds to "swipe" a pie which was left outside to cool. As he attempts to get over the fence again with his plunder a fierce bulldog seizes him on the bosom of his trousers and pulls him back on the ground. Then begins a tussle between man and dog. The bum is dragged all around the yard, but he holds on to the pie like grim death. The mistress of the house urges the dog on and the tramp, from the expression of his face, does not see the joke. This is a genuine laugh-producer.

The Irate Model.

50 feet. $5.50.

A beautiful woman poses for an artist, but on leaning over and looking at the sketch she is displeased and, seizing the canvas, dashes it on his head, destroying it entirely.

How Rube Stopped the Trolley Car.

50 feet. $5.50.

This is a street scene in Philadelphia in which a Rube and his girl are walking, "seeing the sights." Rube becomes inquisitive and, leaving his Mandy for a moment, he walks across the track and stands directly in the path of a fast-approaching trolley car, which scoops him up in the fender. This film is extremely funny.

Smoking Smokes.

50 feet. $5.50.

Two colored "wenches" are shown comparing policy slips, and smoking clay pipes. These are typical Southern darkies, and are well worth seeing.

Facial Massage.

45 feet. $4.95.

This is a popular subject and bound to receive its share of applause. A lady is seated in a chair and a rather nice-looking young man is giving her facial massage. He becomes so much interested in his work and she appears to enjoy the sensation to such an extent that they finally indulge in osculation.

Whose Baby Is You?

50 feet. $5.50.

This is a very funny subject and shows "Erastus" making love to his "Dinah." These darkies are of the "Old Virginny" type and the figures being large, they can be seen from any part of the house and will amuse every one who sees them.

Why the Cook Was Fired.

75 feet. $8.25.

A happy family are seated at their table dining. "Hubby" leaves the room ostensibly to get something from the kitchen, and when he arrives there he makes violent love to the cook. "Wifey" becomes suspicious and, hearing a strange noise, she listens attentively at the door. The noise there confirms her suspicions and she bursts into the room and catches the guilty pair. She belabors her husband and the cook is ordered to leave the house instantly. The old man receives more lectures until his wife catches a glimpse of the back of his coat and see the imprint of the cook's hand in flour on same, when she beats him unmercifully. This film will get a laugh anywhere you show it.

Who Said Watermelon?

50 feet. $5.50.

The usual watermelon picture shows darkey men eating the luscious fruit. We have an excellent one of that kind of which we have sold quite a number, but the demand for a new watermelon picture has induced us to pose two colored women in which they are portrayed ravenously getting on the outside of a number of melons, much to the amusement of the onlookers.

A Lively Scrimmage.

50 feet. $5.50.

Aunt Amelia is seen seated at her spinning-wheel, when two bad boys of the village sneak in and use their blowpipes with telling effect on the old lady's face. She fails to find the boys, however, and again seats herself at the wheel, when one of the boys strikes her on the head with a large hammer from the window where she is seated. The old lady's blood is now at boiling point, and she charges on the boys, who scamper out of her way. Leaning out of the window to catch one, she loses her balance, and were it not for her hoop-skirts, she would have fallen to the ground. She is stuck in the window, however, and presents a spectacle that will cause roars of laughter.

Climbing the Greasy Pole.

70 feet. $7.70.

This is an interesting picture that will be very pleasing to look on. It shows a number of boys and young men attempting to climb a greasy pole. Nearly all of them fail in their efforts and fall into the water, which splashes all around and makes the picture more effective.

Caught in the Act.

75 feet. $8.25.

A gay married man is out on a lark and meeting one of his former lady friends, invites her into a restaurant, where they order the delicacies of the season. Just as they are about to indulge his wife, who passes the restaurant, looks into the window accidentally, where she sees the pair. She enters and breaks up this pleasant little dinner party, much to the discomfiture of her husband and his lady friend.

Inquisitive Clerks.

100 feet. $11.00.

This picture open in an office scene where two clerks are playing cards during the absence of their employer. On hearing him approach they pretend to be hard at work, as he passes through giving them hasty instructions meanwhile. A lady calls and is ushered into the private office, where the employer proceeds to make love to her. The clerks peep over a screen which separates the two offices, and in their excitement lean heavily against it, precipitating themselves on the lady and their employer, who

proceeds to throw them out. Full of fun and action.

Clowns Spinning Hats.
50 feet. $5.50.

This film shows two clowns performing acrobatic feats and finally separating to a distance of about 30 feet, they spin their large clown hats, one to the other, catching them on their heads without the aid of their hands. Funny.

The Hungry Countryman.
65 feet. $7.15.

This picture shows a countryman who sits at a table facing the audience and gorges himself with everything in sight. A maid in the background encourages him to eat, and pats him on the back, while he gets on the outside of all food she places before him.

Gilbert Saroni Preparing for His Act.
65 feet. $7.15.

This picture shows Saroni making up for his famous "Old Maid" act. This will prove doubly interesting to those who have seen him on the stage, and it shows at a glance what is necessary for these performers to do before they are ready to address their audience.

Old Maid's Morning Greeting.
60 feet. $6.60.

Showing a foolish old girl trying to appear natural, but nevertheless thoroughly embarrassed.

Giddy Old Maid.
65 feet. $7.15.

Chrysanthemum Cinders is very shy, and everyone will admit of the truth of the above statement when they witness her giddy antics. Rich.

The Old Maid's Lament.
50 feet. $5.50.

This is one of the "Saroni" series of pictures. Gilbert Saroni, the well-known female impersonator, is here shown relating to the audience what troubles the old maids are heir to. Nothing is seen on the screen but the large head of an antiquated female, the expression of whom will cause the tears to flow in laughter.

Old Maid's First Visit to a Theatre.
50 feet. $5.50.

"Saroni," dressed as an old maid, is seated in a box at a popular theatre, where she is evidently enjoying the play. She nods to her numerous acquaintances in the audience and frequently applauds the show.

The New Version of the Two Old Sports.
60 feet. $6.60.

Heretofore a picture termed "Two men reading a sporting paper." We have revised the old-time idea and here offer an old sport and an old lady with sporting blood in her. After reading the funny things in the sporting page at which they are gazing, the old lady fondles the old gentleman apparently to his entire satisfaction. The facial expression in this picture is exceedingly fine.

Old Maid Courtship.
60 feet. $6.60.

Here is seen an old maid during her courtship, and, although she is somewhat shy, she can no doubt give her younger sisters some pointers on how they should conduct themselves when in the presence of their best beau. Funny and full of expression.

Country Sport and Old Maid.
55 feet. $6.05.

This is a typical country scene. Silas Haymow calls on Lucinda Cornstalk and they have a real nice chat. She offers him a cup of tea, and they pledge themselves to be true. Finally Silas waxes warm and proceeds to embrace the shy Lu-

cinda, much to her enjoyment. Exceedingly good photography and a comical situation.

He Pulled the Wrong Tooth.
60 feet. $6.60.

Miss Johnson, suffering from a decayed tooth, decides to go to the dentist. The picture shows her entering the office and after the usual preliminaries she is seated in the chair and the dentist prepares for action. He uses a large pair of gas plyers on the old lady, and after repeated efforts, he finally extracts a tooth which in size resembles that of a horse. In the meantime the lady has suffered so much pain from the operation that she attacks the dentist with a vim and beats him to a standstill.

Peeping Tom and His Telescope.
120 feet. $13.20.

Comic subjects have the call; here is another one. Peeping Tom buys a telescope, through which he peeps at his neighbors and in one of the scenes he learns that the Spinster to whom he had made love was made up of many parts, leaving little after she had disrobed. By the time she remove her eyebrows, teeth, hair and other fixtures peculiar to the gentler sex, she remains but a shadow of her former self.

Mrs. Schneider's First Pinch of Snuff
60 feet. $6.60.

Mr. and Mrs. Hans Schneider are seen in their home after having partaken of their evening meal. Hans reads a newspaper, smokes his great pipe and occasionally takes a sip of beer from a large "stein" standing at his elbow on the table. Mrs. Schneider is busy knitting and indulges in a cup of tea. Finally Hans takes some snuff. He offers it to his better half, who refuses it several times, but finally is induced to take some, when she is taken with a violent fit of sneezing, much to the merriment of those who witness it.

Drawee, the Juggler.
80 feet. $8.80

The famous Drawee, the juggler, is seen in this picture, juggling first with his hat, coat and umbrella, and also with his suit case, but finally with a bicycle, which is handed to him in sections and which he juggles until it is complete and ready to ride. Very clever.

A Good Catch.
75 feet. $8.25.

Two fishermen sitting on a float are patiently waiting for a bite. Finally the long-looked-for bite takes place and on hauling the supposed fish to the surface they find it to be refuse of the river. They engage in a wordy argument and, grasping each other, fall into the water. Being expert swimmers it is an easy matter for them to emerge from the water backward, feet first. While doing so many ludicrous situations present themselves, all of which will be enjoyed by the looker on.

Love in a Railroad Train.
50 feet. $5.50.

Here is another laugh-producer. A maid is sent to a neighboring town by her mistress and takes the baby with her for company. A traveler, who occupies the same compartment on the train, insists on making love to the maid, who appears to resent it. Learning that they would soon reach a long tunnel she presumes that the fellow will attempt to kiss her and she prepares herself accordingly by partially undressing the baby and when the train emerges from the tunnel he sees, much to his disgust, that he has kissed the baby on that part which was made for it to sit on. Exceedingly funny.

Twentieth Century Surgeon.
100 feet. $11.00.

This is up-to-date. A man enters the office of a surgeon who proceeds to make a new man of him. The patient is minus legs and arms and yet when he leaves he is perfect in every particular. This is an excellent subject and will take well.

All On Account of Eliza.
75 feet. $8.25.

A lovesick youth stations himself under the window of his sweetheart and proceeds to play sweet music with a trombone. His serenade awakens her papa, who orders his daughter to return to her couch while he prepares to entertain the lover. Papa leans out of the window and tries to reach the musician, when he loses his balance and falls on top of the player, when a scrimmage follows, much to the discomfiture of all concerned. Exceedingly funny.

The Tramp's Surprise.
65 feet. $7.15.

A number of boys are seen playing in the street. They are playing a game among themselves, when a tramp comes along and stops to look on. They suggest that he take a hand, and the object is to place a funnel in the waistbrand of his trousers and throwing the head back, place a penny on the forehead and bring the head forward quickly, dropping the penny in the funnel. The tramp attempts this two or three times and finally the last time he makes the attempt one of the boys pours a pitcher of water in the funnel, and you can draw your own conclusions.

Captured.
65 feet. $7.15.

A convict escapes from prison and on his way finds the apparel of a female who has gone bathing in an adjacent brook. He dons her attire and rushes off, leaving his in their place. Our female friend returns and, not finding the clothes she left there, attires herself in that of the convict. She retires, but not before the officers catch her, thinking they have their man. She throws them aside by almost superhuman strength and dashes off, leaving them to follow as best they may.

A Lively Night.
125 feet. $13.75.

In which a man is seen trying to get a good night's rest, but is annoyed by insects, some of which are seen trying to crawl up the wall. He rises and each one he hits with his boot explodes, fire and smoke issuing therefrom. An excellent subject, funny in the extreme.

The New Leap Frog.
50 feet. $5.50.

Showing about 15 boys playing the game of leap frog in the streets of a suburb of New York. This picture is lively and will amuse everybody. The boys in their excitement to keep up the motion finally tumble over each other.

The Foot Juggler.
75 feet. $8.25.

In which Bartlemas, the foot juggler, is seen to juggle all kinds of articles with his feet while lying on his back. This is an excellent and interesting subject.

You Can't Lose Your Mother-in-Law.
50 feet. $5.50.

After reading the description of this film the bald heads in the front row will subscribe to the title of this film. A fast train is seen approaching in the distance, and after rounding a curve the last car lurches to such an extent that somebody's mother-in-

law, who has been looking at the country scenery, was thrown off the train. After the train disappears from view she suddenly arises and, picking up her skirts, runs after the train, motioning for it to return. She continues on her mad rush until she disappears from view. This is a sidesplitter.

A Good Joke.

55 feet. $6.05.

In which are seen three typical Southern darkies, each of whom is over 90 years of age. One is engaged in telling a funny story and the facial expression on the three men will be enjoyed by everybody who witnesses it. We might say that these men are members of an exhibit at the Pan-American Exposition at Buffalo. You cannot make a mistake if you buy this film.

Prof. Langtry's Boxing School.

95 feet. $10.45.

This scene opens in a boxing school, where a pugilist is seen giving lessons in the manly art. A dyspeptic attempts to learn the mysteries and is quickly floored by the teacher. He leaves in disgust and is followed by a fat individual who arranges for a few lessons. After doffing his street attire he appears in pugilistic form and spars for awhile with the professor. Suddenly he lets loose and wallops his teacher to beat the band. Throwing him on the floor he jumps on him, and after rolling on the floor together the fat man picks the pugilist up bodily, swings him over his head several times, after which he throws him heavily to the floor. It materializes that our fat friend is the genial "Fatty Langtry," the well-known pugilist. Very funny and very good.

Chicken Thieves.

80 feet. $8.80.

The proverbial colored "Chicken Thief" is here shown. The picture shows the farmer looking around for prowlers and after satisfying himself that all is well he returns to his home. As he disappears the "boogy" comes silently along and beckons to his partner, who is a big fat "smoke," to come on. Fatty goes into the coop and Skinny waits outside with a bag and experiences considerable trouble in getting one of the chickens in the bag. He finally accomplishes it and they would have taken many more, but hearing the farmer returning they make off with their booty.

Bicycling Under Difficulties.

50 feet. $5.50.

A rare scene in midwinter is a boy on a wheel trying to forge his way through the drifting snow. In this film the boy is seen struggling along, when he is discovered by the "gang," who pelt him with snowballs, and finally overturn the wheel. After a lively tilt he manages to mount the wheel again and retreats, to the amusement of the other boys.

Two Old Sports.

65 feet. $7.15.

The old baldheads are engaged in looking at a sporting paper and making side remarks, which occasionally throw them into paroxysms of laughter. This picture, while suggestive, is clean and can be shown anywhere, except at a church festival.

Nightmare.

65 feet. $7.15.

In which may be seen a man who, after eating a pate-de-foi-gras, enjoys all the dreams and sees all the goblins he ever heard of and more. The picture is full of excitement, but is really funny.

Snapshot and Its Consequences.

85 feet. $9.35.

A hayseed and his pretty wife en-

gage a photographer to take their pictures by a running brook in the country. The artist poses them and then calls the hayseed to look through the camera. While our country friend is trying to see the scenery through the lens, the photographer hangs his hat on the front of the camera and kisses the pretty blushing wife until the Rube peeps out and catches him, when he attacks the picture man, throws him to the ground and smashes the camera on his head. A Chinaman comes along and, although innocent, he is thrown to the ground and severely handled. Full of life and action.

After the Ball.
120 feet. $13.20.

This is a good one. A man and wife return from a ball and before retiring they indulge in a quarrel and hubby leaves the house in high dudgeon. Wifey now regrets the part she took and, calling her maid, takes her into her confidence and the two women confer. The maid suggests that she will don a full suit of men's wearing apparel and then make love to the wife when the husband comes home. They carry out their ideas and when the master comes home he is shocked to see his wife in the arms of an apparently handsome young man. He prepares to give the visitor a drubbing, when the maid, who is dressed as a man, removes the mustache and allows her hair to fall, much to the surprise of hubby and delight of wifey. They are thus reconciled, and we draw the curtain here.

Inquisitive Models.
65 feet. $7.15.

This picture shows an artist at work in his studio. Three beautiful models are posing on a platform appropriately draped. The artist's valet announces a visitor, and he places a screen around his models, meanwhile causing his patron to be ushered in. The models become inquisitive, and leaning too hard on the screen, they are precipitated to the floor with the pompus visitor underneath. Excruciatingly funny.

The Miller and the Chimney Sweep.
50 feet. $5.50.

The miller with a sack of flour on his shoulder collides with a chimney-sweep, who carries a bag of soot just removed from the chimney of a nearby dwelling. They engage in a fight, each using his bag as a club. When the battle is over the miller is blackened out of all recognition and the chimney sweep looks as though he had been buried in flour. The air grows so thick with a mass of flour and soot that the contestants are lost for a moment in a cloud of the mixture. The photography is perfect and the action is exceedingly comical.

Fighting Amazons.
55 feet. $6.05.

Several women engage in a hand-to-hand fight, pulling each other's hair and tumbling about. Before they reach the finish a man and a large dog take part, much to the amusement of the spectators.

An Unpleasant Situation.
70 feet. $7.70.

This is good. Pat comes home at night from his day's toil and deliberately disturbs his baby, Dinnis, who is soundly sleeping in his cradle. He fondles and caresses him for awhile until Dinnis, by an act of nature, places his papa in an unpleasant situation. Pat's facial expression is very funny.

The Peanut Vender.
65 feet. $7.15.

A number of bad boys, through

their leader, tie a string to the peanut man's stand and to a carriage which had stopped for a moment to take on a passenger. As soon as the vehicle started the stand was overturned and the whole crowd of naughty boys scramble for the peanuts.

Photographing a Goose.
65 feet. $7.15.

A farmer takes a prize goose to the photographer, and while the artist shows the hayseed what his goose looks like through the camera a tramp enters, hangs his cap on the lens and runs off with the goose. When the "Rube" finds his bird gone he accuses the photographer and they engage in a fight. The wind-up shows the farmer jamming the camera down over the head of the photographer, with his head protruding. This is a funny subject.

Whitewashing a Colored Baby.
50 feet. $5.50.

Showing a woman trying to wash a colored baby white. An excellent film.

Drunken Scene.
65 feet. $7.15.

In which two drunken men are seen to drink from a bottle. One fastens the other to a post by buttoning his coat around it, but they are both finally arrested by an officer who conducts them to the lock-up.

Fun in a Chinese Laundry.
45 feet. $4.95.

The proverbial bad boy annoys two Chinese, who are hard at work at their wash tubs. They finally catch him and give him a good drubbing, whereupon he grasps them both, one in each hand, and throws them over his head. He kicks them and rolls about the floor, twisting them in all positions until they are lifeless. Throwing them on the floor he departs, when the Chinks suddenly come to life and wind up the picture with one of their peculiar dances.

Home From His Club.
70 feet. $7.70.

A sporty boy comes home from his club and undresses, but his clothes refuse to remain where he places them, and as they cling to him in a mysterious manner, he concludes to go out again. Good.

Trouble With the Milkmaid.
55 feet. $6.05.

In which a milkmaid is seen milking a cow, when a dude comes along and attempts to kiss her. She repels him, but he insists and finally succeeds in kissing her several times. She resents his familiarity by throwing the contents of her milk pail all over him. A very funny picture; full of vim.

Bad Boy and Hod Carrier.
60 feet. $6.60.

Two boys are grinding a large instrument on a grindstone and finally walk off. Patsy Hooligan comes along and, loading up his hod with bricks, starts up the ladder. When half-way up one of the boys returns and pulls the ladder down. Hooligan falls on him and they engage in a hot scrap.

The Dude and the Market Woman.
50 feet. $5.50.

A policeman is seen in the foreground proudly walking to and fro swinging his club. In the distance we see a dude coming down the street and failing to see the officer, they collide. The copper proceeds to club the dude all around the street, and in the scuffle they overthrow the market woman, who, on regaining her feet, proceeds to beat both men with her basket. Her constant companion, a large St. Bernard dog,

takes an occasional bite of the dude, much to his discomfiture, but to the amusement of the onlookers.

The Fooled Policeman.

65 feet. $7.15.

An officer takes a prisoner to jail, but they stop on their way to imbibe in the flowing bowl. The officer drinks, but the prisoner throws his liquor under the table and continues to fill the glass of the policeman until he is in a stupor, when he ties him fast to his chair and escapes. The picture ends in a funny manner. When the officer tries to escape he makes a dash for the door, but the rope pulls him back with a jerk and he falls to the floor, meanwhile calling for assistance, which arrives in the shape of a gendarme and a waiter from the inn. Good, rich and funny.

On Forbidden Ground.

55 feet. $6.05.

A number of boys and girls are trespassing, and on being discovered, they fly in all directions. This picture shows them coming full speed down a steep hill and jumping over an embankment. Some fall and scramble to their feet in a mad effort to escape. Last of all comes the farmer, who finally catches one of the boys and gives him a good drubbing. The action in this film is fine.

Trick Donkey.

75 feet. $8.25.

One of the funniest and liveliest subjects ever produced is seen in this film. A clown brings on his donkey, an apparently docile animal. A fresh coon tries to mount him, when he is thrown in the air as if by electricity. Several other "smokes" jump on the donkey's back, but are flung in the air in a similar manner. The picture concludes with a funny sight. Three darkies clamber on the back of our docile friend and at the command of his master he remains perfectly quiet until they are firmly seated, when he throws the bunch of "dark clouds" in all directions.

One little coon persists in riding the donkey, and, jumping on his back, he wraps his legs and arms around him, but is finally thrown. The donkey is victorious and appears to smile at his crestfallen colored friends. Rich and exciting.

Casey and the Steam Roller.

60 feet. $6.60.

Casey is engaged shoveling gravel on the street, and is working in front of a steam roller. As Casey bends over to fill his shovel, the roller comes along and knocks him over. The engineer does not see him, and the great machine, weighing several tons, passes over his body, flattening it out like a piece of paper. Workmen rush to the rescue and discover Casey in his flattened condition, and about twice his normal length. There is then a consultation as to how Casey can be put back to his normal condition. One of the workmen procures a barrel, and, standing upon it, he pounds Casey upon the head with a great mallet until he has driven him down to his proper height. Extremely funny.

Colored Kiss, No. 2.

65 feet. $7.15.

This is rich. It is entirely different from the old colored kiss, and shows a coon dude and his lady love osculating in an interesting and improved style. The photography is perfect.

Escaped.

95 feet. $10.45.

A woman is seen partially disrobing preparatory to taking a bath. She retires to a clump of bushes to com-

plete her bathing toilet, leaving her clothes on the ground. An escaped convict comes along, and, seeing the woman's wearing apparel, conceives the idea to disguise himself as a woman. Donning her clothes, he leaves his own in place of them and flees for safety. The woman finally returns, and, in the absence of her clothing, she puts on that of the convict. Officers in search of the convict appear on the scene and arrest her. Very funny.

Colored Sports.

65 feet. $7.15.

Here we show two colored sports telling each other funny stories and commenting on certain illustrations in a sporting paper before them. One of them is unusually stout and puffs occasionally on a cigar stump. In the excitement produced by the funny things said he places the lighted end in his mouth, and his facial expressions are funny in the extreme.

Fisherman's Troubles.

50 feet. $5.50.

A man and woman are fishing from a boat in midstream. The woman rocks the boat and falls overboard. A large dog jumps from the shore and holds the woman up until the man, divesting himself of some of his clothing, finally rescues her. The wind-up is comical.

Policeman Chasing Bathers.

50 feet. $5.50.

A party of boys are in swimming, and, being chased by a policeman, they swim out into deep water, and the policeman, in trying to catch one, falls in the water, to the merriment of the swimmers.

Fun on the Ice.

65 feet. $7.15.

This picture shows a number of boys and girls skating on the ice over the Wissahickon Creek, in Philadelphia, when an old maid and a hayseed collide. They both fall heavily on the ice and scramble about for a moment, then, rising, they grapple with each other and fall again, much to the merriment of the spectators.

Clown and Coal Merchant.

65 feet. $7.15.

A maid shows the coal man where to deposit the coal he is bringing in. As he appears a clown assails him with a club. Discovering who his tormenter is he hides behind a door, intending to return the beating with interest. In his excitement he knocks over the maid, and a lively scene follows. Very funny.

His First Cigar.

70 feet. $7.70.

Here is a picture true to nature. A precocious boy lights his first cigar and evidently enjoys it. Suddenly something in his anatomy revolts, and the usual occurrence takes place. You must laugh when you see this picture.

Lone Fisherman.

50 feet. $5.50.

A lone fisherman sits upon the end of a loose plank on a bridge. Mischievous boy tips a stone used as ballast off of the end thereof and the fisherman falls overboard, and, after a ducking, is fished out. Sure to make a hit.

Babies' Quarrel.

50 feet. $5.50.

Two babies are shown seated in high chairs and apparently enjoying themselves. Suddenly one snatches a toy from the other, and they indulge in hair-pulling. Very funny.

Christening Murphy's Baby.

50 feet. $5.50.

A real Irish christening. Plenty of fun, dancing, singing and drink-

ing. They finally imbibe a little too much of the flowing bowl and there is a genuine ruction. Murphy and his wife clean the house out. This is a corker.

Never Interfere in Family Troubles.
50 feet. $5.50.

This is a very amusing scene. You see a man and wife having a lively scrimmage as the result of the husband coming home late. A well-meaning friend interferes and tries to help the wife, whereupon she turns upon him with a broom and teaches him that it is never safe to interfere in family troubles.

Georgia Camp Meeting.
185 feet. $20.35.

A most popular subject and one that will please the ladies and children. It is full of action. The darkies who take part evidently enjoy themselves, and the film cannot fail to amuse any audience. While the congregation is in prayer the parson is seen to drink from the proverbial "black bottle," and, being detected in the act by one of his flock, he is compelled to share it with him. Very funny.

Irish Politics.
50 feet. $5.50.

A can of beer, clap pipes and two sons of Erin form the principals. They get into a political discussion and scrap, wind up in one round and make peace over a mug of beer and their dudeens.

Gardener Sprinkling Bad Boy.
50 feet. $5.50.

A man is seen sprinkling the garden, when a bad boy happens along and treads on the hose. The gardener looks into the nozzle, bad boy lets go, and the water bursts out with such force as to almost throw him down. In discovering the one who caused the trouble, he chases and catches him and proceeds to give him a bath. Very funny and somewhat exciting.

Rushing the "Growler."
50 feet. $5.50.

Patsy McGregor pays a call on Lizzie Murray. Patsy sends Lizzie's mother for a can of beer. As they were about to imbibe Mr. Murray unexpectedly appears on the scene, and, as he has no love for Patsy, they engage in a hot scrap, concluding with the old man throwing Patsy out. The old man is thus left in possession of not only the house, but the beer as well. This is very exciting.

The Difficulties of a Manicurist.
50 feet. $5.50.

An old lady calls on a male manicurist for the first time. She longs to know of what this art consists, but by the expression of her face while he is operating, one would judge that she is suffering severe pain. While filing her nails he makes a slip and she immediately grabs him by the hair and gives him a good drubbing.

Breaking up Housekeeping.
65 feet. $7.15.

In this scene you see an angry and excited wife and husband. The stove is overturned, the crockery broken and everything movable is thrown out of doors. This is a picture the like of which you often read about.

Snowballing.
50 feet. $5.50.

This picture takes you back to your boyhood days, when you laid around the corner for some old fellow who could not run after you, and, when opportunity offered, pelted him with snowballs. We've all been there, many a time. The pic-

ture is full of motion—so are the snowballs.

Electric Treatment.

65 feet. $7.15.

Two men call on a physician for treatment. The doctor seats one to his left and the other on his right and then proceeds to give them the battery. They squirm and twist until the current is shut off. They are then introduced to a lung tester, in which they both blow. One of the patients is immediately covered with flour, which is discharged by the instrument, while the other receives a volume of black powder directly between the eyes. This is a corker.

Pillow Fight, Reversed.

60 feet. $6.60.

This is the popular subject reversed, in which the picture opens up showing the fight in progress, the feathers flying about the room, and general excitement, and ends by the feathers returning to their respective places and the children finally reposing in their downy couch fast asleep.

Massage Treatment.

65 feet. $7.15.

A portly gentleman enters the masseur's apartment, and, being divested of his clothing, lies down on a slab to be massaged. After a few passes over him he arises minus his avoirdupois. The attendant clothes him again and dismisses him. A very funny effect in this picture is the novel method in which the patient's clothes are taken off and put on with magical effect.

A Narrow Escape.

60 feet. $6.60.

The sandwich man comes along and is stopped by a person, who buys some sandwiches, throwing the hot sausage man on the ground and seating himself on his back, meanwhile eating all the time. Rising suddenly the hungry man runs away, the sandwich man chasing him. They race about the street for a while, until a baker with his push cart comes along. The pursued jumps into the cart and pulls down the lid. The sandwich man returns with an officer, but they cannot find their man, who is hidden in the baker cart directly behind them. Exceedingly funny.

A Fresh Bath.

50 feet. $5.50.

In which a lady is seen to disrobe and enter her bath tub. A striking picture.

Behind the Scenes.

50 feet. $5.50.

In which is seen all that usually transpires on the stage. Property men are setting scenery and continually collide with an old sport, who is there to pay court to his favorite ballet dancer. The sport resents the treatment he receives, and they play a hose on him, drenching him to the skin.

Two Rubes at the Theatre.

75 feet. $8.25.

This picture shows the interior of a well-known theatre. Two hayseeds occupy the front seats, and an idea can be gained of the merits of the play by their facial expression. They indulge in peanuts and apples during the performance, to the amusement of the occupants of the seats surrounding them. Excruciatingly funny.

Upside Down.

100 feet. $11.00.

The character in this picture is nonplussed. He is thwarted in every attempt he makes to appear natural. When he sits down on a chair the chair disappears and is next seen hanging on the wall "upside down." The table appears to be more at

home on the ceiling than in its accustomed place. If our friend takes off his coat it returns to his person inside out. Everything is transposed, and he rushes off in despair. Excruciatingly funny.

Photographing the Audience.
75 feet. $8.25.

A photographer on the stage attempts to photograph the audience, and is almost driven wild by those who will not pose correctly. Finally he snaps the camera in despair, but it explodes and wrecks the surroundings. He is so incensed that he hurls pieces of the stage furniture into the audience, until one of them clambers upon the stage and pummels him until he is subdued.

A Hold-Up.
55 feet. $6.05.

Two tramps lie in wait behind a tree until a dude approaches. They make him disrobe and place him in a barrel. The swell tries to run away, but is overtaken by a policeman, who locks him up. Good.

A Fraudulent Beggar.
60 feet. $6.60.

A supposed blind man stands on the corner asking alms. An officer passes by and orders him off. He strikes the guardian of the peace, and, throwing down his crutch, runs off. The policeman attempts to follow him, but trips over the tramp's crutch, and, before he can rise, the fraudulent beggar escapes.

Tramping on a Rolling Globe.
100 feet. $11.00.

Here is a funny one. A tramp tries to stand on a large ball, and presents some very funny situations. He finally succeeds in staying on, but meets with many narrow escapes. Very funny.

The Cook's Revenge.
50 feet. $5.50.

A tramp knocks at the door of a farm house and asks for something to eat. The woman who answers the call hands him something, which evidently does not suit him, and he throws it on the ground. In anger he seizes some sweetmeats which the cook has placed on the table outside to cool. The cook now appears, and, calling the dog, hisses him onto the tramp. The dog seizes him by the bosom of his trousers, and, while he tries to avoid the dog, the cook empties a pan of flour on his head. Funny and full of life and action.

Boxing in Barrels.
50 feet. $5.50.

A hayseed and a clown jump into barrels and have a boxing bout. The clown knocks the countryman down, who is again assisted to his feet by an onlooker. The clown throws him down again, falling on top of him, and, on rising, the Rube is thrown on top of his own barrel, smashing it to pieces.

A dog comes on the scene, and, fastening himself to the bosom of the clown's trousers, he holds on, while the frantic clown jumps wildly around. Exceedingly funny.

Fun on the Beach.
50 feet. $5.50.

The usual number of bathers is seen enjoying themselves on the beach, when two boys on a tandem attempt to ride through the surf. One is dressed in street costume, while the other is attired in a bathing suit. It occurs that they strike a hole in the beach and both are thrown into the water, much to the amusement of the spectators.

Bowling Alley.
75 feet. $8.25.

Two men engage in a bowling

contest, meanwhile imbibing from bottles of "hard stuff" near at hand. The balls return to them in the usual manner for a little while, but fail to come back fast enough to suit one of the players, who uncovers a box standing near, which contains a number of balls. As soon as he removes the lid the balls rise and float in the air, and the men throw themselves on the floor and cover their heads in fear of the floating globes falling on them. Very fine.

Mischievous Boys.
55 feet. $6.05.

Two bad boys stand a pail of water on a board over a doorway, from which an old farmer emerges. They pull the string which they had previously attached to the bucket and the old fellow is drenched. They pin a paper to his coat tails to cap the climax.

In the Wrong Room.
75 feet. $8.25.

A beautiful maiden is seen asleep, when a drunken man enters and proceeds to disrobe. The girl awakens and screams, and the "drunk" dresses again and retires.

Clown's Mixup.
60 feet. $6.60.

A clown attempts to practice the black art, but is overwhelmed by Satan and his evil spirits. Very exciting.

Gardener's Joke.
65 feet. $7.15.

Two employes of a rich merchant are "spooning" in the garden and seat themselves in a shady nook behind a clump of bushes to indulge in osculation. The gardener spies them and turns on the hose. The lover grapples with him and they fall to the ground, with the gardener underneath. The fair one turns the hose on them, but her valiant lover receives the most water. Rich.

A Funny Story (Facial Expression).
60 feet. $6.60.

If you want a good laugh, see this film. Two coons are seated on a bench and one is relating a "funny story" to the other, and they enjoy it mutually. The story teller, however, emphasizes his remarks with his fist on the anatomy of his listener, and, judging from the wry faces he makes, the story teller's punches and jabs in the stomach of his companion leave the lasting impression. The more interesting the story becomes the more he thumps his companion, until patience ceases to be a virtue, and he grasps the story teller by the throat and almost chokes him before he can explain that "it was only a joke." This picture is not alone extremely funny, but the photography is perfect.

Colored Baby's Morning Bath.
50 feet. $5.50.

In which a darkey is seen washing her picaninny in a large tub.

Lovers Interrupted.
55 feet. $6.05.

This is a typical country scene. A beautiful girl is seen standing on the porch, when a city "masher" comes along and flirts with her. He induces her to sit down on the edge of a pump trough in front of the door, and, without much ceremony, they fall to kissing and hugging, enough to make you wish you were "in it." Finally her dad comes out and witnesses their actions. He sneaks over, and, without attracting the attention of the masher, sends his daughter into the house and seats himself next to his "dudelets." "Willie Green" is having a good laugh all to himself and does not notice the change. Without looking he attempts to kiss

home on the ceiling than in its accustomed place. If our friend takes off his coat it returns to his person inside out. Everything is transposed, and he rushes off in despair. Excruciatingly funny.

Photographing the Audience.
75 feet. $8.25.

A photographer on the stage attempts to photograph the audience, and is almost driven wild by those who will not pose correctly. Finally he snaps the camera in despair, but it explodes and wrecks the surroundings. He is so incensed that he hurls pieces of the stage furniture into the audience, until one of them clambers upon the stage and pummels him until he is subdued.

A Hold-Up.
55 feet. $6.05.

Two tramps lie in wait behind a tree until a dude approaches. They make him disrobe and place him in a barrel. The swell tries to run away, but is overtaken by a policeman, who locks him up. Good.

A Fraudulent Beggar.
60 feet. $6.60.

A supposed blind man stands on the corner asking alms. An officer passes by and orders him off. He strikes the guardian of the peace, and, throwing down his crutch, runs off. The policeman attempts to follow him, but trips over the tramp's crutch, and, before he can rise, the fraudulent beggar escapes.

Tramping on a Rolling Globe.
100 feet. $11.00.

Here is a funny one. A tramp tries to stand on a large ball, and presents some very funny situations. He finally succeeds in staying on, but meets with many narrow escapes. Very funny.

The Cook's Revenge.
50 feet. $5.50.

A tramp knocks at the door of a farm house and asks for something to eat. The woman who answers the call hands him something, which evidently does not suit him, and he throws it on the ground. In anger he seizes some sweetmeats which the cook has placed on the table outside to cool. The cook now appears, and, calling the dog, hisses him onto the tramp. The dog seizes him by the bosom of his trousers, and, while he tries to avoid the dog, the cook empties a pan of flour on his head. Funny and full of life and action.

Boxing in Barrels.
50 feet. $5.50.

A hayseed and a clown jump into barrels and have a boxing bout. The clown knocks the countryman down, who is again assisted to his feet by an onlooker. The clown throws him down again, falling on top of him, and, on rising, the Rube is thrown on top of his own barrel, smashing it to pieces.

A dog comes on the scene, and, fastening himself to the bosom of the clown's trousers, he holds on, while the frantic clown jumps wildly around. Exceedingly funny.

Fun on the Beach.
50 feet. $5.50.

The usual number of bathers is seen enjoying themselves on the beach, when two boys on a tandem attempt to ride through the surf. One is dressed in street costume, while the other is attired in a bathing suit. It occurs that they strike a hole in the beach and both are thrown into the water, much to the amusement of the spectators.

Bowling Alley.
75 feet. $8.25.

Two men engage in a bowling

contest, meanwhile imbibing from bottles of "hard stuff" near at hand. The balls return to them in the usual manner for a little while, but fail to come back fast enough to suit one of the players, who uncovers a box standing near, which contains a number of balls. As soon as he removes the lid the balls rise and float in the air, and the men throw themselves on the floor and cover their heads in fear of the floating globes falling on them. Very fine.

Mischievous Boys.
55 feet. $6.05.

Two bad boys stand a pail of water on a board over a doorway, from which an old farmer emerges. They pull the string which they had previously attached to the bucket and the old fellow is drenched. They pin a paper to his coat tails to cap the climax.

In the Wrong Room.
75 feet. $8.25.

A beautiful maiden is seen asleep, when a drunken man enters and proceeds to disrobe. The girl awakens and screams, and the "drunk" dresses again and retires.

Clown's Mixup.
60 feet. $6.60.

A clown attempts to practice the black art, but is overwhelmed by Satan and his evil spirits. Very exciting.

Gardener's Joke.
65 feet. $7.15.

Two employes of a rich merchant are "spooning" in the garden and seat themselves in a shady nook behind a clump of bushes to indulge in osculation. The gardener spies them and turns on the hose. The lover grapples with him and they fall to the ground, with the gardener underneath. The fair one turns the hose on them, but her valiant lover receives the most water. Rich.

A Funny Story (Facial Expression).
60 feet. $6.60.

If you want a good laugh, see this film. Two coons are seated on a bench and one is relating a "funny story" to the other, and they enjoy it mutually. The story teller, however, emphasizes his remarks with his fist on the anatomy of his listener, and, judging from the wry faces he makes, the story teller's punches and jabs in the stomach of his companion leave the lasting impression. The more interesting the story becomes the more he thumps his companion, until patience ceases to be a virtue, and he grasps the story teller by the throat and almost chokes him before he can explain that "it was only a joke." This picture is not alone extremely funny, but the photography is perfect.

Colored Baby's Morning Bath.
50 feet. $5.50.

In which a darkey is seen washing her picaninny in a large tub.

Lovers Interrupted.
55 feet. $6.05.

This is a typical country scene. A beautiful girl is seen standing on the porch, when a city "masher" comes along and flirts with her. He induces her to sit down on the edge of a pump trough in front of the door, and, without much ceremony, they fall to kissing and hugging, enough to make you wish you were "in it." Finally her dad comes out and witnesses their actions. He sneaks over, and, without attracting the attention of the masher, sends his daughter into the house and seats himself next to his "dudelets." "Willie Green" is having a good laugh all to himself and does not notice the change. Without looking he attempts to kiss

the supposed lassie by his side, and comes in contact with a bunch of "fine cut on the hayseed's face." He turns around, and, discovering what he is up against, wrestles with the old man, who is one too many for him, and who proceeds to hold the masher under the pump while he gives him a bath, much to his discomfort. This film is full of rich effect.

How Murphy Paid His Rent.

50 feet. $5.50.

Patsy Murphy comes home from work while his wife is cooking the evening meal, hands her his hat and coat and seats himself at the table. At this time the landlord, a typical Dutchman, comes in for his rent. Murphy hands him a chair and bids him sit down, while he goes to another room and shortly returns with boxing gloves and insists on Dutchy putting a pair on. They have a warm time, the German gets licked and Murphy and his wife kick him out. The same old story—the Dutch and Irish won't mix.

His Collar Does Not Fit.

60 feet. $6.60.

All men who see this picture will recognize the predicament they have been in when trying on a new collar. This man, in attempting to button his collar, soils it until it looks as if it had been through a threshing machine. Finally in despair he destroys the collar and throws it from him. This picture is very true to life.

How a Wife Gets Her Pocket Money.

50 feet. $5.50.

This is a picture of one of the numerous stories you have read about. A man comes home from the club in a state of beastly intoxication and proceeds to undress himself, meanwhile flinging his wearing apparel in all directions. He finally tumbles into bed, and his wife, who has been watching him, steals in on tip-toe and turns his pockets inside out. She evidently finds what she is looking for, judging from the pleasant smile on her face, but, not content with taking the contents of his trousers, she takes them also, presumably so that her husband cannot go out again. The picture is funny, amusing and lifelike, but is not objectionable in the least, and can be shown before the most particular and refined audiences.

Washerwoman's Mistake.

50 feet. $5.50

Mrs. O'Toole is washing clothes, when her son arrives home from school and annoys her by firing paper balls at her. She throws some water on him, but he will not desist. The boy finally crawls into a barrel, where his "old woman" can't see him, and continues to annoy her. She becomes excited, and, reaching down, seizes a bucket of water to throw at him, when the priest suddenly enters and receives the contents of the pail squarely in his face. He falls over the barrel, which collapses, and the boy inside and himself have a warm time together, while the old lady is almost scared out of her wits. Very funny and exciting.

Burglar and Old Maid.

50 feet. $5.50.

Here is seen a bold, bad burglar, who, after examining the room thoroughly, hears a footstep and crawls under the bed. It happens to be the boudoir of an old maid, who enters and proceeds to disrobe, beginning by taking off her wig, and follows by false teeth, etc. She finally lands in bed, but is annoyed by a noise underneath, and, peering under, discovers the burglar. She captures his pistol and forces him to get up, and,

after seeing that the door is securely locked, she pulls him down on her lap and almost devours him with her caresses.

Jolly Monks.
50 feet. $5.50.

Two monks are seen sitting at a table drinking their beer and smoking their pipes. One has evidently told a funny story, judging from their actions. Between laughs they exchange snuff boxes, and one, in particular, helping himself to a plentiful supply, sneezes until he rolls on the floor.

Baby Show, Atlantic City.
50 feet. $5.50.

This film represents the baby show on the Boardwalk, and is very interesting, in that you can see all styles, shapes and sizes of the proverbial "squalling kids." One tot falls overboard, but is immediately rescued by one of the crowd, who dives after it. A very fine picture.

Cake Walk.
95 feet. $10.45.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime—a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film—it's a corker. Very laughable.

Hey Diddle Diddle.
45 feet. $4.95.

This picture is made after the old rhyme of:

Hey ding diddle, the cat and the fiddle,
The cow jumped over the moon;
The little dog laughed to see such sport,
And the dish hopped away with the spoon.

All this, and more, is seen in this interesting picture, and it is funny in the extreme.

Mary Had a Little Lamb.
100 feet. $11.00.

Here is another picture taken from the old nursery rhyme:

Mary had a little lamb,
Its fleece was white as snow;
And everywhere that Mary went,
The lamb was sure to go.

The pretty story is fully carried out, and excitement reigns supreme when the lamb follows Mary to the school house.

Doctor's Office.
100 feet. $11.00

This is a doctor's office, wherein is seen the doctor and two of his servants. While the doctor leaves the room one of the servants dons his coat, and, as a boy patient enters, he prescribes for him, as well as for a lady and gentleman. A man comes in with a broken leg, and the would-be doctor takes away his crutch and kicks him on the game leg. The patient protests, and the quack turns a seltzer bottle on him, and, as the doctor enters, he receives the full contents of the bottle.

The Farmer and the Old Maid.
55 feet. $6.05

Josiah Cornstalk calls on Melinda Squash and brings his old fiddle with him. He seats himself on the back of a chair and she at her spinning wheel, prepared to enjoy an evening with her 60-year-old beau. He finally gets his fiddle tuned up and plays a jig so lively that Melinda cannot sit still. She therefore drops her work, and, advancing to the centre of the floor, proceeds to do a lively breakdown, exposing, at the same time, her "lingerie." While in the midst of their hilarity a rat runs across the floor, and her old maidlets runs about like wild, until Josiah, attempting to scare the rat away with his precious fiddle, hits too hard and the

"Stradivarius" is dashed to splinters on the floor. Exceedingly funny.

Scene in a Laundry.

50 feet. $5.50.

Three women are seen washing clothes, the men attendants bringing in boilers of water. One of the men gets "gay" with the women and they sprinkle him with water. Finally he is pushed into one of the tubs, and they splash the water all over him, and then, to cap the climax, they take another tub of water and pour it over his head. He has all he can do to get away. This film will amuse your audience from start to finish.

Dutch and Irish Politics.

50 feet. $5.50.

This is the old story. A Dutchman and an Irishman are disputing on a political question and holding an apparently heated argument over the election. They appear to differ somewhat, and finally indulge in a real, up-to-date scrap. While the fight is in progress, if you will imagine just what a Dutchman and an Irishman would say to each other when arguing with their fists, this film will appeal to you all the more as being a winning card. It will take with any audience.

Watermelon-Eating Contest.

50 feet. $5.50.

This picture shows three colored boys eating watermelon on a wager. It is an extremely funny picture and worth while taking with you wherever you go. The "coons" with a watermelon appetite are rivaling each other as to which one can eat the most.

New Fisherman's Luck.

50 feet. $5.50.

Did you ever go fishing? If not, this film will show you how to do it. But don't follow the example of these men, especially in the latter part of the picture. Two fishermen are sitting on a see-saw plank fishing, accompanied by their old friend—the "growler"—when a man approaches, who engages them in conversation. Only one finally gets a bite, and, becoming excited, falls into the water. The board, naturally, tilts, throwing his companion after him, and they struggle to keep afloat, much to the amusement of the man on shore. This is a good and snappy picture.

Leap Frog.

50 feet. $5.50.

This is a difficult game for girls to play, and in this picture all the disadvantages are seen. Some of them have long skirts on, and they have their own troubles trying to leap over the backs of some of their comrades.

Scene in Seminary.

50 feet. $5.50.

A most amusing and life-like scene, in which a number of young ladies, clad in their night robes, are seen engaged in a midnight frolic—starting in smoking cigarettes, drinking tonic, and ending in a pillow fight.

O'Finnegan's Wake.

50 feet. $5.50.

You see O'Finnegan, who is supposed to be dead, carried in and laid in his coffin. His wife is weeping bitterly. Several men are present at the "wake" smoking and drinking. Finally O'Finnegan rises in his coffin and takes a drink himself. Everyone becomes frightened and they fall to the floor. This is a subject that will win an encore.

Reading a Letter (Facial Expression).

55 feet. $6.05.

Another side-splitting picture is this one. A colored gentleman receives a letter informing him that his

dear mother-in-law is dangerously ill. Watch the expression on his face as he reads that she is at the point of death. Our colored friend hugely enjoys the letter, almost bouncing out of his skin in anticipation of whitewashing the grave of his mother-in-law, when, finally, the expression turns to that of extreme disgust, the letter at the close informing him that his darling mother-in-law is "out of danger." This film will cause tears of laughter to the most blase in your audience.

New Pillow Fight.

50 feet. $5.50.

This is a very amusing scene, showing three little girls indulging in a pillow fight. The fight grows fast and furious until at length the feathers fly all around.

Darkies' Kiss.

50 feet. $5.50.

It is probable that some of you have never seen a "coon" and his best girl making love, and this film will prove how well they enjoy themselves when thus engaged. Apart from the fun in this picture, the photography is of the best, and it cannot fail to please your audience.

There is no Fool Like an Old Fool.

75 feet. $8.25.

This is a real funny one. Biddy hands Pat a basin of water, and while Pat washes himself she takes a pull on the black bottle. They have but one chair between them, and decide to occupy it by overturning it and using it as a couch. Pat sits on the back and Biddy on the legs. Biddy enjoys a funny story Patsy tells her, and she jumps to her feet and Pat and the chair topple over. He rises and turns the chair, thinking his companion does not see him, and they reseat themselves and resume their conversation. Pat rises suddenly, expecting to see Biddy fall, but she rises with him, and they repeat this two or three times. Pat gives up in despair and reseats himself, but Biddy, unobserved by Pat, has turned the chair again, and as soon as he is comfortably seated she rises and he is again thrown to the floor. An exceedingly funny picture.

The Tramp in the Barber Shop.

100 feet. $11.00.

Here we see a tonsorial artist engaged in shaving a man, and when through the man pays his price and departs. A young man enters and seats himself on a chair, and the bootblack proceeds to polish his shoes. A tramp enters and asks for a shave. The barber fairly hurls him into the chair and prepares him for the operation. The barber finally lathers him and then strops his razor. The restlessness of the tramp impedes his progress, and he jumps upon the chair and sits on him, but all to no purpose. Losing his patience, he climbs upon another chair, and, lifting a pail of water high over his head he pours the contents all over the tramp, who, after frantic efforts, leaps out of the chair.

The Beauty Show.

105 feet. $11.55.

This is exceedingly funny and will appeal to you as a novelty. It is just what its name implies, and shows the beauties, three of whom are smoking cigarettes and flirting with the men in the audience. The consolation prize is rich, and you want a film of this kind to keep your audiences convulsed with laughter.

Too Late at the Station.

75 feet. $8.25.

A freight train moves out while a fast passenger arrives at the station. Numerous persons go on board,

while others alight. After the train starts and gets under way a typical countryman rushes up and beckons for the train to return, which, it is unnecessary to say, continues on its course. The jay drops his carpet bag, and, taking a sandwich from his pocket, proceeds to eat it, and trudges his way back to the farm. This is a good picture, and the wind-up is funny.

"Meet Me at the Fountain."

475 feet. $52.25.

Count Hardup, recently arrived in this country, desires to marry an American heiress to better his finances. Reading the personal column of the "New York Journal," he decides to put an advertisement in the paper, reading as follows:

PERSONAL—Young French nobleman, recently arrived in this country, desires to meet handsome American girl. Object matrimony. Will be "At the Fountain" at 10 o'clock, wearing a chrysanthemum boutonniere.

Having written the advertisement the Count goes out, mailing the same to the nswspaper office.

Ten o'clock. We see the Count "At the Fountain," waiting impatiently for the women to arrive in answer to his advertisement. A nurse-girl passes, pushing a baby cart. The Count, thinking this to be one of his lady admirers, addresses her, but meets with fierce repulse.

A short time after the women arrive. First one, then another, until a great number greets the happy Count.

More and more women are coming expressing their intention to marry the Count. As he cannot marry all the women, he decides to marry none of them, and tries to run away.

The girls do not intend to let the Court escape unmarried. They chase after him and almost catch him, when he falls down.

Looking backward in his flight, the Count tumbles over a bench. He quickly rises and a most lively chase ensues.

Now he jumps on a passing street car, but there is no escape. The women follow the car, a most laughable scene.

Another station. The car stops. The Count alights, happy that he escaped his pursuers. But he made a mistake in his calculations. The women are there and run after him, to the great delight of the audience.

The next obstacle is a high fence. The Count vaults the same closely followed by the chasing women.

Up hill and down hill the Count in the lead, the girls in pursuit. Indeed a funny chase.

The Count stands suddenly before a steep grade. There is a step upon which he might escape. He quickly runs up, falls, slides down, almost in the hands of the fair pursuers.

Seeing no possibility of escape the Count hides upon a tree. But all in vain.

In his endeavor to escape the Count meets a high stone wall. He jumps over, thinking this to be his means of escape, but the girls follow.

The end of the road. Water to the left, water to the right, water in front and behind him the women. In his anxiety to escape, the Count jumps in the water, thinking the women would not dare to follow. But two old maids, determined to get a husband, jump after him.

The victor and the victim. The funniest love scene ever witnessed.

The Brightest, Funniest and Best Comedy Chase.

Ask for our Special Illustrated Catalogue.

Through the Matrimonial Agency.

700 feet. $77.

One of the busiest places in town is Miller's Matrimonial Agency. We see men and women entering the door to try their luck at Cupid's Court.

Marriages are generally made in heaven. Here they are made through Miller's Matrimonial Agency. He has the finest selection of men and women.

The Introduction-Clerk introduces the gentlemen to the ladies whereby it happens that he generally misfits the couples. While he turns the gentlemen to the right and ladies to the left, one of the old spinsters, too anxious to kiss and marry, enters the gentlemen's room.

The men, fairly frightened, start to run. As soon as the women notice this, they run after the men and thus one of the funniest chases begins.

During the chase one of the men slips and falls. He is immediately caught by one of the pursuing women. The ever-present Introduction Clerk lets them sign the book and congratulates them upon their engagement.

The fleeing men see themselves suddenly before a high wall, while the women are almost at their heels. To the greatest delight of the audience, the men are seen to jump over the wall, the women after them. This is one of the funniest scenes ever witnessed.

The men try to escape on an outgoing engine. They are outwitted, however, by the women, who hold up the engineer and then follow the fleeing men.

Neither a high fence nor anything else can prevent the women from following a prospective husband.

The chase is funny beyond description. A genuine Lubin hit.

The men are seen entering an open doorway. They think they have escaped their female pursuers, but it is plainly to be seen that they are mistaken.

The chase is going up a steep hill. Some of the men slip and roll downwards right into the hands of the following women. The Introduction Clerk is always at hand with his book, uniting the couples as quick as they find themselves. This scene is full of funny situations throughout.

The chase is coming down a country road. An automobile, going the same way, is held up by the women. As many women as possible crowd into the automobile. When near the men, the automobile stops, the women rush out and each one tries to catch a man.

The lucky ones of the women hasten to the Magistrate's office, pulling their intended with them. The Introduction Clerk pushes the couples upstairs anxious to collect his registration fee.

The couples are married in quick time by the Magistrate. The kissing scene following is one of the funniest ever reproduced in Life Moving Pictures.

The last tableau is one which surely pleases President Roosevelt. It shows the couples a few years after their marriage. Thus ends the funniest Film ever made.

Ask for our Special Illustrated Catalogue.

Fun on the Farm.

525 feet. $57.75.

On one of the largest farms, the farmers are seen at their work, which they seemingly enjoy. They are seen plowing, sowing, and harrowing. Altogether this is one of the finest pictures ever made.

Coming home from their work the farmers find the dairy maids at the

wash tub. One of the farmers tries to kiss a pretty maiden. There seems to be no objection on her part, and the fun begins.

The farmers are stacking corn of immense size. This is a beautiful scene full of interest and fine in photography.

While the farmers are in the field, a darkey visits the chicken coop. Seeing some pumpkins, he also takes a few of these and quickly escapes.

The farmers pursue the fleeing chicken thief. After one of the best chases ever seen, they catch him, tar and feather him and carry him riding on a rail down to the water, where he gets a good ducking.

The dairy maids are seen milking the cows. One of the farmers tries to kiss the prettiest of the maidens, but is punished to the greatest delight of the audience.

After the work is over, boys and girls go for a straw ride to a husking bee. They have lots of fun. It is hard to say which scene is the prettiest as they are all exceptionally good.

Having arrived at their destination, they sing, play games and enjoy all kinds of merrymaking. One of the farmers tries to kiss the dairy maid, but she laughingly runs away.

Husking bee. While husking corn one of the men finds the red ear, which gives him the privilege of kissing the girls. He tries to kiss the dairy maid, but she again runs away.

The last scene shows the farmer sitting by his sweetheart. In his hand he holds the red ear which he shows her, asking for the kiss due him. First she acts somewhat shy, but she soon enjoys the kissing game and one of the liveliest kissing scenes ends this most beautiful picture.

Ask for our Special Illustrated Catalogue.

On a Vacation Trip.

375 feet. $41.25.

The opening scene shows a merry crowd, men and women, going on a vacation trip down the river. We see the merriment on the boat, the couples dancing while the music is playing.

Tired from the day's frolic, the travelers retire. One of the colored servants takes a step ladder, looking through the transoms of the staterooms. The scenes shows us all he sees depicted in Life Moving Pictures.

Looking through the transom of the last stateroom, he sees a fat man busy sewing his trousers. He takes a syphon, drenching the fat man with soda water, and quickly runs away.

The fat man runs out of his stateroom to punish the practical joker. At this moment a young man passes his room. Thinking the passer-by was the mischief-maker, the fat man pulls off his clothes and then throws him overboard.

The unwilling bather swims ashore, and, being minus clothes, he slips in a barrel, and is thus brought home by the police. An exceedingly funny film, laughable from start to finish. (See our Special Illustrated Catalogue.)

Transparent Cards.

180 feet. $19.80.

This picture is beautiful in photography and original in subject. It is especially adapted for smokers, and will be highly appreciated wherever shown.

Meet Me Down at Luna, Lena.

335 feet. $36.85.

This film shows how John spends money on his best girl. He certainly gets all that's coming to him, and a little more. We see Coney Island

from one end to the other, and thoroughly enjoy the trip, just as well as John with his Lena. (See our Special Illustrated Catalogue.)

Tramps' Revenge.

235 feet. $25.85.

Three tramps, having walked the tracks, meet and decide to do the city." Their first visit is to a farm, where they invite themselves to chickens and fresh eggs.

In the city they approach, one by one, the back door of a fine residence. The first tramp receives a good layout. He therefore marks the house with a cross, "Easy." The second tramp, seeing the sign of the cross, knocks at the door, and after having received cream puffs, marks the house "Dead Easy."

The third tramp, rejoicing over the fine layout he will receive, knocks at the door, but to his great surprise, he is given the cold shoulder and the dog is turned on him.

To get revenge, the tramp waits for an opportunity to get hold of the dog. This opportunity comes pretty soon and the dog is carried away in a full dress suit case so as to avoid insulting another tramp. Extremely funny. (This film, when shown with the following makes a big hit.)

A Dog Lost, Strayed or Stolen.

225 feet. $24.75.

Mrs. Brown soon misses her dog. She at once goes to the advertising department of the Daily News and inserts the following advertisement: "A dog lost, strayed or stolen. $25.00 reward. Apply to Mrs. Brown."

As soon as the afternoon paper came out, a big crowd began to call at Mrs. Brown's, who, frightened at so many dogs, started to run away, to evade the increasing number of dogs.

Now starts one of the funniest chases ever seen. It is almost impossible to describe the chase, going up hill and down hill, over fences, through the city streets and the country lanes, Mrs. Brown in the lead, over 100 people with so many dogs following.

After a most lively chase, Mrs. Brown reaches the back door of her residence, enters quickly, and closes the two iron gates just before the crowd with the dogs are upon the spot. The disappointed people, none of whom received the $25.00, leave one by one. Mrs. Brown's dog is still missing, and if you find it call and get the $25.00. The funniest chase film of the season. (This film, shown with the greatest success with the film "Tramp's Revenge" as one picture.)

A Catching Story.

55 feet. $6.05.

While the lady of the house is reading a catching story, a little mischievous boy attaches a rope to the trail of her dress, and the other end to the wringer in Bridget's wash-tub.

Bridget is wringing the clothes. She pulls her mistress, who is caught by her dress, backwards into the wash-tub full of water. A hair-pulling match it the result of this catching story. The master of the house, trying to make peace, gets his share also. Splendidly comic.

Why the Typewriter Was Fired.

260 feet. $28.60.

Mr. Sporty kisses his wife good-bye and leaves his happy home to go to a happier place; to his office. While leaving the room, he drops a letter out of his overcoat pocket, which his wife picks up. After reading the same she rushes out of the house to engage a detective.

Her husband in the meantime ar-

rives at his office, where he begins to dictate letters to his stenographer.

Mr. Sporty invites his lady friend to a swell restaurant and pretty soon we see them sitting in a secluded spot of the dining room.

Suddenly Mrs. Sporty appears on the scene, accompanied by a detective. They find the loving pair behind the curtains. An explanation follows, whereby the young stenographer's beautiful hair gets mixed up with Mrs. Sporty's hand. A lively scrimmage ends this comic scene.

Wash Day at Casey's.

85 feet. $9.35.

Casey coming home from his work finds his wife washing. He sits in a chair and reads the paper, but pretty soon falls asleep.

His little boy, full of mischief, fastens a rope to the father's chair, while the other end he puts to the wash in the wringer. He then crawls under the table. Mrs. Casey, while trying to wring the wash, pulls her husband off the chair, the contents of the wash-tub pours over him, and to finish this most comic picture, Mrs. Casey herself slips and falls on the watery floor. Another tickler.

A Jilted Suitor.

110 feet. $12.10.

A young widow received the visit of a suitor. Her little boy, who does not like his new parent-to-be, enters the room every time the love-sick dude tries to kiss the young widow.

At last the mischievous boy puts a hook in the dude's hair. One pull, the hair goes up and the dude goes down. This ends the courtship and creates a spasm of laughter.

Policeman's Pal.

120 feet. $13.20.

A lady is passing down the street, in her hand a traveling bag. A purse-snatcher pushes her aside, taking at the same time her satchel and then makes his escape. He is followed by a swift policeman, and a big, shouting crowd. There follows a lively chase, which is very amusing.

At last the thief makes his escape over a high fence, followed by the policeman. When both the thief and his pal, the policeman, are out of sight, they open the satchel and divide their spoil. To their great disappointment, there is nothing in the satchel, and their trouble this time was for naught. A very good picture.

Why Papa Could Not Read.

55 feet. $6.05.

While papa is reading his paper, the children play all kind of mischief

Bending backwards on his chair, he tries to catch the little mischief-makers. He falls, however, pulling down the lamp and everything that is not nailed down. Intensely funny.

The Fake Blind Man.

420 feet. $46.20.

Jimmie and John decide to quit work and try to make money easily. Jimmie is fixed up as the blind man with a sign dangling from his neck: "Please help the blind."

The business is very good, as many passers-by have pity on the poor, blind man. When a lady stoops down to fasten her shoe laces, the blind man gets very much interested in the proceeding, whereby he is detected as a fake. The lady beats him with her umbrella, whereupon he starts to run.

Immediately a crowd is following, and there begins a lively chase, the fake blind man in the lead, a big crowd after him.

After a lively chase the fake blind man is at last captured, put in a police patrol, and brought to the station house, where he will have time to think out another scheme for mak-

ing money easily. A grand laughter-maker.

Policeman's Love Affair.

125 feet. $13.75.

Michael McGinnis is one of the finest on the police force. His beat is on Rich avenue, the centre of the swell society. Bridget, the cook, is his best girl, whom he comes to visit every once in a while, especially when she is preparing the dinner. At the opening of the picture you see Michael McGinnis in the kitchen, while the lady of the house is reading a book in the next room.

After having indulged in a fine dinner, Michael McGinnis makes love to his fair lady. There begins a kissing match which can be heard in the next room, and which calls the attention of the lady of the house to the visitor in the kitchen.

The lady of the house enters the kitchen inquiring after the visitor, but he is nowhere to be seen. Michael McGinnis suddenly rushes from under the table and tries to jump out of the window.

The lady of the house, however, is quicker than Michael McGinnis. She takes a pail full of milk and pours the same over the fleeing policeman. Excruciatingly funny.

Photographed for the Rogues' Gallery.

170 feet. $18.70.

A convict, before being put in prison, is being photographed for the rogues' gallery. While the photographer tries to take his picture the convict takes every possible position, to the great amusements of the audience. At last the photographer, angered by the convict's trick, tries to knock him down. He gets, however, the worst of the fight, and the convict makes his escape.

There is great excitement in the prison. A policeman and keepers follow the escaping criminal and only after a very lively chase they catch him and bring him back to prison. Clever and laughable.

A Sweet Kiss.

50 feet. $5.50.

It is no use to describe this film. You all have been there and you know the subject is a good one.

Papa Minds the Baby.

65 feet. $7.15.

These are the consequences of sweet kisses. A very funny picture which surely makes a hit.

Moonlight Dream.

450 feet. $49.50.

After having indulged a little too freely in champagne, a gentleman returns home. The moon laughingly accompanies him. Going up the steps to his apartments, he encounters a gentleman coming down, and a funny meeting ensues. Having reached his room he lays upon the couch.

He dreams he is going up to the roof to make a trip to the moon. Being very windy, he takes hold of the chimney and is carried skywards by a raging storm. At a rapid rate he is flying toward the moon.

The moon, bewildered over such audacity, opens his mouth wide in astonishment. In goes the moon's lover. The moon, however, is not very much delighted with his visitor, and throws him out. Down goes the lover of the moon through the starry sky.

The dreamer suddenly falls from the couch and awakes. But he still sees the laughing moon upon the face of the grandfather's clock, whereupon the moon lover takes an empty champagne bottle and throws it at her laughing face, but instead of hitting the moon, he smashes the clock.

A film full of clever and laughable scenes, sure to make a hit.

I. B. Dam and the Whole Dam Family.

150 feet. $16.50.

We are first introduced to all the members of the Dam family. After each individual makes his or her bow we see the whole Dam family at the dinner family.

Next we are introduced to the Dam cook and the little Dam dog. The finish of the picture is most funny and sure to make a big hit.

The Kidnapped Child.

300 feet. $33.

A young mother brings her baby out on the lawn, leaves it with some toys and a pup and goes back into the house.

The youngster plays for a little while, and then crawls into the dog kennel, where he falls alseep.

A short while after the mother comes out of the house and looks for the child. It is nowhere to be seen, but on the lawn is a man putting something into a large basket. The mother, thinking him a kidnapper, rushes after him.

The mother chases the fleeing man and is joined in the hue and cry by some more women. A most lively chase, full of fun and excitement.

Whoever sees the chase joins in the pursuit. At last a big crowd follows the frightened man, who falls down while looking backward. He rises, however, before the crowd reaches him, and quickly runs away.

As the chase progresses it goes up hill and down hill, to the greatest laughter and merriment of the audience.

The supposed kidnapper escapes temporarily by hiding behind a tree. He is, however, soon discovered and the chase begins anew.

A fence is no obstacle for the fleeing man, nor for the hastily pursuing women.

The villain is finally caught, and, although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring crowd.

The last scene brings us back to the lawn, where the little boy is found playing before the dog kennel.

After this most exciting chase and pursuit and most ludicrous series of mix-ups, all ends well.

Ask for our Special Illustrated Catalogue.

His Master's Voice.

65 feet. $7.15.

It is hardly necessary to describe this film, as the subject is known all over the world. Our picture shows a talking machine through which the Master's voice calls a little dog. We see the dog puzzled, jumping up to the machine and running around the room until he gets angry, takes hold of the horn and breaks up the whole machine. An exceedingly funny film which will certainly please.

We have made a counterpart of this film, entitled "His Master's Breath." Both films shown together will create continuous laughter.

His Master's Breath.

75 feet. $8.25.

This film is the counterpart of the film "His Master's Voice." We first see the master indulging in a few glasses of whisky. He is so delighted with his drinks that he puts a funnel upon the bottle to inhale the perfume of this beautiful drink. He then leaves the room, while the dog enters. The dog jumping upon the table, smells his master's breath out of the whisy bottle. He tries to jump in the bottle to be nearer to his master's breath. The breath, however, is

too strong, and we see the dog laying dead upon the table.

An exceedingly funny film which in connection with the film "His Master's Voice" will make a big hit wherever exhibited.

The Trials and Troubles of an Automobilist.

400 feet. $44.

The scene opens showing a peddler's pushcart in front of a well-known theatre. The automobilist runs up and orders the peddler to get out of the way. The peddler refuses to budge. The chauffeur gets angry at the repeated refusals of the peddler to move on. Losing all patience, he puts on full speed, thereby knocking the pushcart and the peddler into the middle of the street. A large crowd is attracted by the yells of the Jew, and, taking part, they seize anything they can get their hands on and pelt the automobilist unmercifully. Four officers are seen to appear on the scene, and, seeing the state of affairs, they hail another automobile and give chase through the principal streets of the city, followed by a crowd of at least five hundred angry citizens in wagons, in automobiles, on bicycles and afoot. The chase is continued until the outskirts of the city are reached. As the officers catch up to the fugitive their machine breaks down. The automobilist, seeing this, gives them the laugh. While he is enjoying the misfortune of the officers his own machine breaks down. The officers abandon their machine and take it on the run, and they succeed in catching him, when there is a lively hand-to-hand fight on the hillside. The automobilist succeeds in freeing himself, and takes it on the run through the park and is cornered at the lakeside. Seeing that it is his only means of escape, he takes to the water. The officers, not to be outdone by this daring man, also dash into the lake, where there is a most terrible struggle. After almost drowning one of the officers in the struggle, he succeeds in getting free and starts off afresh through the woods and puddles, and is cornered again by another lake, where he repeats the first bath. Succeeding in escaping, he finally gets to the roadway, and, getting into his automobile, which in the meantime has been repaired by his chauffeur, he gets a good lead. The officers are seen running toward him. Not to be outdone, they board a trolley car and eventually head off the automobilist. Alighting from the car, they surround the automobile, when they surrender and are taken to a station house in a patrol wagon.

Willie's Vacation.

275 feet. $30.25.

This shows a young man going away for his vacation. We see him get off a trolley car, and the farmer and his family are there to meet him. The farmer warns him that he had better not be caught making love to his daughter, but Willie is so taken up with the feeding of the feathered family and milking the cow that he forgets the warning; they are seen sitting on a bench, making love. She tells him a funny story, which he heartily laughs at, as the farmer spies them, and, taking the daughter by the ear, tells her to go into the house. He takes her place, and, when Willie spies him, he jumps up in surprise. He is requested to give an explanation of his conduct, but he just laughs at the farmer, who, getting his temper up, empties the milk pail over Willie, who takes it on the run, the farmer after him with a shotgun. We see him running through the cornfield, the farm-

er fires at him, and he fairly flies over the fence. The chase continues and finishes with him getting caught and being thrown into a lake, and he is assisted out by the daughter. The backgrounds are beautiful and the action is lively from start to finish. Absolutely clear, sharp and distinct.

The Monte Myro Troupe.
250 feet. $27.50.

This is full of magical effect. The celebrated troupe perform their parts by the aid of a magic cabinet, and any audience would roar with laughter at their funny tricks. The troupe is composed of two females and two males.

The Photographer's Mishap.
95 feet. $10.45.

This is one of the funniest films we have ever seen. An amateur photographer attempts to take a picture of an express train coming toward him. He sets his camera up inside the track directly in the path of the huge locomotive—coming at the rate of 50 miles an hour. Failing to get out of the way in time, the train strikes him and he is flung far out in the road with his camera, which is demolished. It is impossible to kill the fiend photographer. After the train passes he arises and, grasping the remains of his precious camera, he rushes across the tracks, but stops again to view the landscape. A track-walker saves him from another train coming in an opposite direction by throwing him bodily in a ditch. This film is a beauty from beginning to the end and anyone not amused by it is void of all humor. Buy it if you want a star picture. This film can also be made in a strip 65 feet long.

That Poor Insurance Agent.
100 feet. $11.00.

Here we see an insurance agent entering the grounds of a farm house. He is seen to inquire for the madam of the house, and is told to go around to the rear. He walks up to the steps of the porch and tries to convince her ladyship that she must be insured, but is refused. Still he is so persistent that he is pushed down the steps, where, at the bottom, a mischievous boy has tied a rope. He turns a complete somersault as his feet strike the rope, and, getting up, he threatens to have revenge, when a bucket of whitewash is thrown over his head—bucket and all. After a struggle to free himself of the bucket he is a sight. The master of the house appears and kicks him away, then sits down on the steps and carries on at a great rate about this man coming and bothering him and what he will do if they don't keep away, all the time going through some very comical motions. The poor insurance man is seen sneaking in, and puts a giant firecracker under him and blows him up. Then he is seen walking toward the camera, with his clothes torn, covered with whitewash, and with a beautiful black eye, and the way he tears his papers up is convincing that he will seek more suitable employment. Very comical facial expressions, and full of snap.

Butcher Shop.
No. 1, 75 feet. $8.25.
No. 2, 90 feet. $9.90.

Hans Pumpernickel and Hiney Dingelspiel are seen operating a sausage machine. "Dey are making some gonversations mit demselves," when a man enters with two boardyard dogs which they buy and proceed to grind them up into "sissage." Customers arrive, one by one, and purchase the "wurst." Hiney waits on them, whilst Hans operates the machine. Picture No. 1 is 75

feet. No. 2 ends by throwing a Chinaman in the machine and is withdrawn in the regular "Frankfurter" shape. His head appears in the end and Dingelspiel twirls it around by the queque. Both films are beautiful in point of photography and exceedingly funny.

Fun at a Children's Party.
65 feet. $7.15.

Here is one to please the children. A group of bright young girls are each supplied with a plate, in each of which the eldest girl pours some water. She seats herself on a chair, surrounded by the others, and they follow her motions. She places her hand in her dish, rubs it on her face, making motions as would suggest a mustache and side whiskers, after which she rubs her hand under the plate, goes through the same motions and imitated closely by the group. As each one rubs her hand under the plate and then to her face —the plates having been blackened by lampblack prior to the beginning of the game—all but the leader is marked up in such a manner as to create bursts of laughter. After she tires of this game she procures a mirror and shows the group how they have disfigured themselves, when they all take her and give her a dose of her own medicine. This is really funny, and the photography is excellent.

Grandma and the Bad Boys.
110 feet. $12.10.

Two bad boys conceive the idea to play a trick on their grandma, and, while she is in her old arm chair knitting, they fill the lamp chimney with flour and set the lamp in its accustomed place. One tickles grandma behind the ear with a straw and annoys her to such an extent that she rises, and, seeing no one about, prepares to light the lamp. Immediately upon taking the chimney from the lamp she is deluged with flour. She then discovers the boys under the table, and, dragging out each one by the ear, she douses them in the flour barrel and then gives them a good licking. The animation is exceedingly fine in this picture.

Love at 20 and 40 Years After.
50 feet. $5.50.

When the picture is first seen a young man is seen courting his girl who is about 20 summers. They appear to be exceedingly fond of each other as is evidenced by their actions. The film then changes and we see the pair 40 years after, still billing and cooing, as they did years before. A very good subject.

Snicklefritz Has a Hot Time.
55 feet. $6.05.

This is a side splitter. Dutchy Snicklefritz finds every place he attempts to sit down on uncomfortably hot. It was probably he who suggested the old song, "A Hot Time in the Old Town To-night."

Reuben Buys a Gold Brick.
75 feet. $8.25.

When Reuben comes to town there is always "something doing" and the fact is borne out in this case also. Our rustic friend has received one of those persuasive circulars from a "city gent" advising him that he can buy real gold for a song. Reuben bites on the alluring bait and arrives in New York, carpet bag and all. The sharp displays his wares to the unsophisticated yokel and shows him the certificate from the assayer proving apparently that the gold is genuine. The jay pays over his hard earned dollars and the sharper vanishes. An every day occurrence in the great metropolis. Fine.

Bad Soup.

65 feet. $7.15.

Herein is shown a tramp begging at the wayside, and a kind woman gives him a bowl of soup. After tasting it and finding it not to his liking, he pretends to have eaten it, but slyly pours the soup in an old umbrella which he carries. Good.

'Squire's Court.

50 feet. $5.50.

This is a typical Court scene. You see the Judge on the bench, the policeman bringing in prisoners, etc. One man who has committed burglary, is given a sentence of six months, while a little boy who has stolen a loaf of bread is given a term of ten years—thus illustrating the usual course of justice. By the use of printed signs, plainly seen in this picture, you can tell just what is transpiring.

How Would You Like to Be the Iceman?

150 feet. $16.50.

This film was taken after the popular song by the same title, and is a funny picture indeed. A book agent calls on a woman, who is engaged in washing clothes. He proceeds to try to convince her that she should buy his book, which she flatly refuses. He then tries to make love to her and embraces her, when the iceman, who is her friend, suddenly enters and proceeds to hammer the dude book agent. After throwing him out, he returns and is rewarded by his lady love with numerous kisses. This is an excellent film.

Country Teacher and His Pupils.

75 feet. $8.25.

Here is a typical country school scene and you cannot help sympathizing with the school master. He tries each boy on a certain question, but each in turn miss it, and one in particular is made to stand on a stool and a foolscap is placed on his head. The schoolmaster then leaves his pupils for a short while, when they engage in a game, forgetting meanwhile that he is likely to return at any moment. He finally does return, and, catching them in the act, proceeds to spank them, when one of the scholars more bold than the rest climbs upon his desk and pours a whole bucket of water over him.

Farmer Chasing Trespassers.

50 feet. $5.50.

Here we show a familiar scene. A number of boys are swimming in a private lake, when the owner comes along and chases them. They worry him because they can swim all around him, and although he has a bough of a tree he cannot reach them. They came up behind him on the rock on which he is standing and dive overboard, but the farmer cannot catch them, and finally gives up in despair.

Stealing Chickens.

50 feet. $5.50.

This picture shows two coons at their favorite pastime, that of stealing chickens. They get away with several before the farmer comes along with his shotgun. One coon steals two, but one of them is seen to escape. The expression on their faces is laughable. The coons are so frightened that they almost turn white.

Eating Watermelons for a Prize.

50 feet. $5.50.

This is one of the most ludicrous films ever shown. Three young coons are first seen eating "watermillion" and the fellow in the middle is seen to dive forward several times and bury his face in the wa-

termelon of his companions. The three are finally joined by four others who attack the remains of the luscious fruit with a vengeance.

Mr. Anthony Rastus Jackson, who also loves chicken, is the ringleader and manages to swipe all there is in sight. They wind up the affair by throwing the rind at each other and they wash their faces with it, and seem to enjoy it. This is really funny and exciting.

Cake Walk.

100 feet. $11.00.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime, a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film; it's a corker. Very laughable.

Trouble With the Washerwoman.

50 feet. $5.50.

A woman is first seen at the tub, washing, when the typical iceman enters, drops a large cake of the frozen moisture into the chest, breaking many of the dishes and upsetting the eatables whereupon he is scolded by the washerwoman. He then seeks to amuse himself by dropping a piece of ice down the woman's back, which she resents with a blow from a bunch of wet linen. He then thrusts his arm around her neck, and attempts to kiss her. In the scuffle which ensues the tub is overthrown and the water and the suds flood the floor, running toward the audience.

Boy up a Tree; or, Making Love in the Park.

50 feet. $5.50.

A boy is up a tree in the Park, where a number of persons are passing by, when a young lady seats herself directly beneath the tree. Young man happens along and flirts with the girl. He finally seats himself by her side and they become communicative. The lad in the tree is anxious "to learn how it is done" and goes further out on the limb. By this time the lovers are embracing and the boy, not wishing to lose any of it, climbs out too far and the limb breaks, throwing him to the ground, frightening the man and his lady friend, who both fall over backwards, and a great scramble takes place before they can get up again. The photography is excellent.

Bullet vs. Whiskey.

50 feet. $5.50.

Here is a decided novelty. The figure is very large and the facial expression is wonderful to a marked degree. A man is seated at a table on which is lying a revolver and a bottle of whiskey. He pours out a drink, and is about to swallow it when he stops to reason with himself. Laying aside the whiskey, he seizes the revolver and places it to his temple is about to blow out his brains, when he again changes his mind and drinks the whiskey. We consider this to be one of the finest life motion pictures ever made.

Biddy's Day Off.

About 50 feet. $5.50.

A very funny subject. Biddy invites a male and female friend to call on her on her "Thursday off," and while Patsy plays the fiddle Biddy and her friend Mary Ann indulge in a real old Irish breakdown.

Clown and Beer-Thief.

50 feet. $5.50.

A clown enters holding a bottle of beer in one hand while in the other he holds a glass. Drawing the cork, he fills the glass, but before drinking he places the tumbler on the chair standing near and proceeds to

attend to something at the opposite side of the room. Meanwhile a man enters and spying the beer, drinks it down before the Clown returns. The Clown is very angry when he finds his drink gone but not to be outwittted he seizes a large spigot lying near and driving it into the man's side, he draws a glass of beer from him and drinks it down with a gusto. Good.

The Quarrelsome Anglers.

50 feet. $5.50.

In which is seen two men in a boat engaged in fishing. They share a jug of hard cider between them, over which they finally enter into an argument, and in the scuffle both fall into the water. The windup of this film is very funny and the scenery is beautiful.

The Legacy.

70 feet. $7.70.

A man is seated at a table looking over his mail. Finally he selects one contained in a black bordered envelope, which he opens in great haste, fearing to receive sad news from home. Judging from the expression on his face the news is anything but sad, as he learns, much to his surprise, that great wealth has been bequeathed to him by a distant relative recently deceased. This is another film of wonderful facial expression.

A Night Off. Oh, What a Difference in the Morning.

800 feet. Price, $88.00.

The picture opens with a jolly birthday party at the Hotel Majestic. Evening draws near and still champagne is flowing freely. At last the time has come for the parting. With great effort the three friends leave the hotel, where they had such a jolly time.

Outside the hotel the two friends engage a carriage, while the host prefers to walk in the dreamy moonlight.

Walking down the street, his path is not always straight. He upsets a bakery wagon, and, while rounding the corner, comes in collision with an Italian peddler, smashing everything the man carries. A fight ensues, which is stopped by a policeman.

The champagne begins to work. The whole city goes around, the streets pass flying and the electric pole dances, while the letter box raises its arms in horror.

At last he reaches home. He tries to unlock the door, but cannot find the keyhole. After many vain attempts the door opens and he falls into the vestibule.

Arriving at his bed room he begins to undress, but not before he upset everything in the room. Going to bed, he takes with him a pitcher of ice water. Suddenly the bed turns upside down, the furniture begins to move, the bed clothes jump into the air. Oh! such a headache.

In his flight he falls into the sea, but is rescued by the timely arrival of two aeronauts, flying in their balloon over the sea.

He is pulled up into the balloon, but before he reaches the basket in safety he lets go of the line and drops down many thousand feet.

It is indeed a funny sight to see the fleeing man mount a horse, which is running backwards. He now jumps over a high wall and even climbs up a telegraph pole.

Seeing no other means of escape, he drops through the skylight of his own home, when he suddenly awakes and finds that the skylight really fell down in his room, and that everything else was only a dream.

It certainly was a jolly birthday party, but—Oh! what a difference in the morning.

CIRCUS SCENES

FOREPAUGH AND SELL'S CIRCUS

Arrival of the Circus Train, No. 1.
50 feet. $5.50.

The first of a series shows the Arrival of the Circus Train into the City of Philadelphia, on Sunday, April 19th, 1902. Special preparations had previously been made to take these pictures, and were successfully carried out in every detail. The train is seen to arrive in the yards of the Pennsylvania Railroad, the great locomotive puffing and snorting at the immense load she is drawing. Thousands of persons are stationed on the neighboring hills, and bridges, and many gaze on the spectacle from the windows of their homes. It is an inspiring sight, and excitement reigns supreme.

Arrival of the Circus Train, No. 2.
50 feet. $5.50.

The same as No. 1, taken from a different point, but equally interesting.

Panorama of Circus Train Unloading Horses.
100 feet. $11.00.

After the train arrives the Circus employes prepare to unload the animals. This picture shows them in the act of unloading their horses, and affords the onlooker a better view of the famous trick horses than they would get were they to attend the Circus performance. Large planks are thrown up to the door of the car, and the animals are led down and out until they disappear from view.

Unloading the Elephants.
40 feet. $4.40.

It is seldom our privilege to see so many elephants at one time as we can see in this picture. Their number seems to be unlimited as they are seen to emerge from the comfortable box cars in which they have been transported from New York to Philadelphia. All sizes pass into view, from the baby elephant to the monster, the largest elephant in captivity. As he stands alongside of the train the large cars seem too small to hold him. It is too terrible to contemplate what damage this great hulk could do were he to break away from his keepers.

Circus Street Parade.
125 feet. $13.75.

Whenever the Circus comes to town, whether it be in a country village or the largest city, everybody flocks to see the Street Parade, from the small boy to the gray haired man. It is a special delight to the women and children to see fierce beasts roam the streets apparently unattended. The King of Beasts, the Lion, is seen perched on the top of one of the gaudily bedecked wagons as though he was born there. The Camels, ships of the desert, walk calmly by, side by side with the Elephants from the jungles of Africa. Beautiful women drive past in chariots of gold, drawn by four spirited horses abreast. Clowns perform some of their funny antics to keep the crowds in good humor. Men and women are seen in the cages

SEE ALSO "ANIMALS," PAGE 46

with fierce Bengal tigers and poisonous snakes, yet show no fear. We stand amazed as the Circus goes by, and determine to see the show by all means. There is nothing as interesting as a Circus Street Parade.

Grand Entrance into the Hippodrome.
90 feet. $9.90.

A professional spectacle, zoological display. Here we see all those who take part in the Circus exhibitions in parade, entering the Hippodrome. No one has the slightest idea of the number of men engaged in this gigantic enterprise. It comprises a whole army, consisting of Chiefs, Champions in their respective callings, Bareback Riders, Clowns, Animal Tamers, Snake Charmers, the Ringmaster, and followed by all the animals of the entire show. In other words, it is the entire Circus on Parade under their tents. Marvelous.

Performing Elephants.
65 feet. $7.15.

These monsters were trained by Mr. Wm. Emory, who is known to the profession as a master in his line. It is a most wonderful undertaking to attempt to train elephants to perform in a circus ring and do the bidding of a man over whom they tower. These sagacious animals act beautifully, and one of them performs a real cake walk.

The Five Acrobats, St. Leons.
65 feet. $7.15.

Here is a moving picture of the world's most wonderful acrobats—the St. Leons. They are the pride of Paris, France, and receive the approbation of all wherever they appear. Not alone do they show phenomenal strength, but their lofty tumbling and physical feats are marvelous to behold.

Leaping Tournament over Elephants
50 feet. $5.50.

Springing heroes of long and lofty leaps over elephants and other high objects, led by the Bishop brothers, champions of France; George Whitby, champion of Great Britain and Ireland; Joseph Artressi, champion of Italy, and Daniel O'Brien, American double somersault leaping champion of the world, and a few clowns who leap, while you laugh.

Cake Walking Horses.
45 feet. $4.95.

This is a decided novelty. Did you ever see horses do a cake walk? Well, here they are, trained and managed by Messrs. Frank Melville, Wm. Gorman and Misses Mamie Kline and Lillian Shaffer, the kings and queens of the hippodrome. The most perfect presentation of polite equestrianism ever seen in any arena, amateur or professional. This film is a true representation of this marvelous act.

The Mechanical Head.
50 feet. $5.50.

It is to laugh. Just see this picture and split your sides with laughter. A large head of enormous proportions faces the audience and makes grimaces that would make a horse laugh. His huge tongue protrudes from his mouth and licks up everything in sight, including a bottle and several other equally hard substances. Excruciatingly funny. This act is performed by the celebrated Walter Stanton.

Burlesque Cock Fight.
65 feet. $7.15.

This is a dandy, but is only one of the many performances of Mr. Walter Stanton, a natural born comedian. You see a little bantam rooster pitted against a supposed bird fully as large as an ordinary

man. They fight all around a pit, but the little fellow is victorious, and deals his huge adversary a solar plexus blow without seeming difficulty. The ludicrous part of this picture is the difference in the sizes of the birds. It is bound to get a good laugh.

Feeding the Elephants.

50 feet. $5.50.

Here is a film that will amuse ladies and children. Watch the big elephants being fed by their keepers, and, incidentally, catching peanuts and other things thrown to them by those standing around. In this picture you get an opportunity to study the huge monster better than when he is performing in the ring. Each mouthful of meat he eats would be sufficient to keep a good-sized family a whole week, with some to spare. Very interesting.

Chariot Race.

65 feet. $7.15.

This is one of the most exciting moving pictures it has ever been our privilege to take. Many attempts have been made by others, but failure has been their portion. It remained for us to accomplish the work, and we are justly proud to offer our patrons a chariot race in moving pictures. Think of it, a real Roman chariot race, showing the daring drivers lashing the four spirited horses attached to their chariots until they foam at the mouth. It is the most exciting spectacle of the entire circus, and the audience is moved to rise en masse, thinking at every turn the riders will be dashed to pieces should they fall.

Camels Eating.

50 feet. $5.50.

Another pretty and interesting picture is this, in which the "ships of the desert" are seen eating. Camels are pretty because of their ugliness, and attract as much attention as do other animals, not alone because they act differently, but for the reason that they are beasts of burden and bring home to us the stories we have read of the desert.

Feeding the Hippopotamus.

50 feet. $5.50.

Laugh and grow fat, but don't get too close to that enormous cavern, otherwise known as the mouth of the hippopotamus, or you will wear wings before your time; but you will laugh until the tears flow while watching Mr. Hippo eat his food. When he opens his mouth you imagine you are looking into a fiery furnace, so red and wicked it looks. One of his dainty teeth compares favorably with a man's arm.

Panorama of the Menagerie.

65 feet. $7.15.

If you want to convey to your audience the general view of a circus, show them this one. It is just what its name implies, and accurately so. It is a panorama of the entire menagerie, in which millions of dollars have been spent in order to bring about this immense aggregation of animals from all quarters of the globe.

Bareback Riding.

45 feet. $4.95.

One of the most perilous performances in a circus ring is bareback riding, but you have to see this one to admit that the act is the most daring that has ever been attempted; in fact, this is the only performer in the world who has ever accomplished the feat. We refer to Oscar Lowande, who turns a complete somersault from one horse to another running tandem. This artist is the champion of all fancy and trick riders.

with fierce Bengal tigers and poisonous snakes, yet show no fear. We stand amazed as the Circus goes by, and determine to see the show by all means. There is nothing as interesting as a Circus Street Parade.

Grand Entrance into the Hippodrome.
90 feet. $9.90.

A professional spectacle, zoological display. Here we see all those who take part in the Circus exhibitions in parade, entering the Hippodrome. No one has the slightest idea of the number of men engaged in this gigantic enterprise. It comprises a whole army, consisting of Chiefs, Champions in their respective callings, Bareback Riders, Clowns, Animal Tamers, Snake Charmers, the Ringmaster, and followed by all the animals of the entire show. In other words, it is the entire Circus on Parade under their tents. Marvelous.

Performing Elephants.
65 feet. $7.15.

These monsters were trained by Mr. Wm. Emory, who is known to the profession as a master in his line. It is a most wonderful undertaking to attempt to train elephants to perform in a circus ring and do the bidding of a man over whom they tower. These sagacious animals act beautifully, and one of them performs a real cake walk.

The Five Acrobats, St. Leons.
65 feet. $7.15.

Here is a moving picture of the world's most wonderful acrobats—the St. Leons. They are the pride of Paris, France, and receive the approbation of all wherever they appear. Not alone do they show phenomenal strength, but their lofty tumbling and physical feats are marvelous to behold.

Leaping Tournament over Elephants
50 feet. $5.50.

Springing heroes of long and lofty leaps over elephants and other high objects, led by the Bishop brothers, champions of France; George Whitby, champion of Great Britain and Ireland; Joseph Artressi, champion of Italy, and Daniel O'Brien, American double somersault leaping champion of the world, and a few clowns who leap, while you laugh.

Cake Walking Horses.
45 feet. $4.95.

This is a decided novelty. Did you ever see horses do a cake walk? Well, here they are, trained and managed by Messrs. Frank Melville, Wm. Gorman and Misses Mamie Kline and Lillian Shaffer, the kings and queens of the hippodrome. The most perfect presentation of polite equestrianism ever seen in any arena, amateur or professional. This film is a true representation of this marvelous act.

The Mechanical Head.
50 feet. $5.50.

It is to laugh. Just see this picture and split your sides with laughter. A large head of enormous proportions faces the audience and makes grimaces that would make a horse laugh. His huge tongue protrudes from his mouth and licks up everything in sight, including a bottle and several other equally hard substances. Excruciatingly funny. This act is performed by the celebrated Walter Stanton.

Burlesque Cock Fight.
65 feet. $7.15.

This is a dandy, but is only one of the many performances of Mr. Walter Stanton, a natural born comedian. You see a little bantam rooster pitted against a supposed bird fully as large as an ordinary

man. They fight all around a pit, but the little fellow is victorious, and deals his huge adversary a solar plexus blow without seeming difficulty. The ludicrous part of this picture is the difference in the sizes of the birds. It is bound to get a good laugh.

Feeding the Elephants.
50 feet. $5.50.

Here is a film that will amuse ladies and children. Watch the big elephants being fed by their keepers, and, incidentally, catching peanuts and other things thrown to them by those standing around. In this picture you get an opportunity to study the huge monster better than when he is performing in the ring. Each mouthful of meat he eats would be sufficient to keep a good-sized family a whole week, with some to spare. Very interesting.

Chariot Race.
65 feet. $7.15.

This is one of the most exciting moving pictures it has ever been our privilege to take. Many attempts have been made by others, but failure has been their portion. It remained for us to accomplish the work, and we are justly proud to offer our patrons a chariot race in moving pictures. Think of it, a real Roman chariot race, showing the daring drivers lashing the four spirited horses attached to their chariots until they foam at the mouth. It is the most exciting spectacle of the entire circus, and the audience is moved to rise en masse, thinking at every turn the riders will be dashed to pieces should they fall.

Camels Eating.
50 feet. $5.50.

Another pretty and interesting picture is this, in which the "ships of the desert" are seen eating. Camels are pretty because of their ugliness, and attract as much attention as do other animals, not alone because they act differently, but for the reason that they are beasts of burden and bring home to us the stories we have read of the desert.

Feeding the Hippopotamus.
50 feet. $5.50.

Laugh and grow fat, but don't get too close to that enormous cavern, otherwise known as the mouth of the hippopotamus, or you will wear wings before your time; but you will laugh until the tears flow while watching Mr. Hippo eat his food. When he opens his mouth you imagine you are looking into a fiery furnace, so red and wicked it looks. One of his dainty teeth compares favorably with a man's arm.

Panorama of the Menagerie.
65 feet. $7.15.

If you want to convey to your audience the general view of a circus, show them this one. It is just what its name implies, and accurately so. It is a panorama of the entire menagerie, in which millions of dollars have been spent in order to bring about this immense aggregation of animals from all quarters of the globe.

Bareback Riding.
45 feet. $4.95.

One of the most perilous performances in a circus ring is bareback riding, but you have to see this one to admit that the act is the most daring that has ever been attempted; in fact, this is the only performer in the world who has ever accomplished the feat. We refer to Oscar Lowande, who turns a complete somersault from one horse to another running tandem. This artist is the champion of all fancy and trick riders.

The Wire Walker.

50 feet. $5.50.

The great Carmen, in the finest high invisible wire act in the world. When she ascends to the wire you rise, and, with bated breath, await her arrival to the other side. Tremendous applause awaits her return to the ground.

Japanese Foot Juggler.

40 feet. $4.40.

This picture shows the world-famous Kitamura, the Japanese foot juggler. Watch him juggle a live Japanese boy with his feet, never touching him with his hands. It is truly marvelous, and were he to drop the child he would undoubtedly dash his brains out on the floor of the arena. Exciting, yet fascinating.

BARNUM AND BAILEY'S CIRCUS

Barnum's Street Parade, Nos. 1, 2 and 3.

150 feet. $16.50.

This film is produced in three parts, each part about 50 feet in length and showing different views of the parade. The subject shows the elephants and camels as they march along, the wild animals in cages, horses, chariots, etc. No. 1 is composed of all elephants, about twenty-five including "Bolivar," the largest elephant in captivity, the world-famous white elephant, and the baby elephant. No. 2 shows a man driving a chariot to which are attached forty horses. His masterly style in controlling the spirited animals earns lots of applause. No. 3 portrays the ponies and a varied list of wild animals, some of which, perhaps, were never seen in this part of the globe. By having these three pictures you have the entire Barnum's parade prior to his departure for Europe. Each film is fifty feet in length and combined makes a most beautiful and interesting entertainment.

Bostock's Educated Bears.

50 feet. $5.50.

Here we show educated polar bears, the property of the world famous Bostock Zoo. This will prove particularly interesting with the little folks.

Bostock's Circus Fording a Stream.

50 feet. $5.50.

This picture shows just what its name implies, a circus fording a stream. The immense elephants and camels are seen drawing heavy circus wagons through a shallow stream. This picture is decidedly more interesting than an ordinary picture showing merely the animals, as they prove their usefulness by drawing heavy loads, not possible to be drawn by ordinary horses.

August, the Monkey.

250 feet. $27.50.

August, the trained monkey, has company. He is sitting at a table enjoying himself with his master, to the greatest delight of the audience. The picture is a most pleasing and entertaining one and full of fun.

Monkey, Dog and Pony Circus.

150 feet. $16.50.

This picture is just what its name implies and is interesting to a marked degree. It amuses one to witness the

sagacious animals carrying out the orders of their master.

Conture Brothers, Acrobats.
65 feet. $7.15.
These artists need no introduction here. They are well known the world over. Their acrobatic feats are marvelous, and will hold any audience in awe while they are performing. Wonderful.

BUFFALO BILL'S WILD WEST

Buffalo Bill's Street Parade.
75 feet. $8.25.
This is the street parade of the great Indian scout, Colonel Cody, better and more familiarly known as Buffalo Bill. The entire aggregation is seen on parade accompanied by the wild animals they have secured during their journeys around the world, and presents an interesting spectacle. Everybody loves to see the street parade when the circus comes to town, but this is decidedly more interesting than a circus parade.

Grand Review.
100 feet. $11.
Introducing Rough Riders of the world, Indians, Cowboys, Mexicans, Cossacks, Arabs, U. S. Cavalry, Western Girl Rough Riders and detachments of fully-equipped regular soldiers of the armies of America, England, Germany and Russia. Exceedingly fine.

Indian War Dance.
65 feet. $7.15.
In this picture can be seen an Indian war dance, which usually takes place before the Indians go to war. The Indians who take part in this dance are from the Far West, and are part of Buffalo Bill's aggregation.

Prairie Emigrant Train Crossing the Plains.
45 feet. $4.95.
The train is attacked by marauding Indians who are in turn repulsed by "Buffalo Bill" and a number of Scouts and Cowboys. While in camp the boys indulge in a quadrille on horseback. Fine.

Group of Mexicans.
50 feet. $5.50.
These fellows hail from Old Mexico and illustrate the use of the lasso and perform various feats of horsemanship. Rare.

Arabian Acrobats.
82 feet. $9.02.
In which the Arabs are seen indulging feats of strength and most wonderful acrobatic performances.

Cowboy Fun.
60 feet. $6.60.
Picking objects from the ground, lassoing wild horses, riding the buckers, etc.

Indians.
65 feet. $7.15.
From the Sioux, Arrapahoe, Brule and Cheyenne tribes. Illustrate the Indian mode of fighting, war dances and games.

Introduction of the Rough Riders of the World.
100 feet. $11.00.
This is one of Buffalo Bill's series, introducing his Rough Riders as shown in the Wild West Shows presided over by Buffalo Bill.

Bucking Bronchos.
60 feet. $6.60.
This film is somewhat on the comic order in view of the fact that the Bronchos ridden by the Cowboys endeavor to unhorse their riders. These famous little horses are the property of the well-known Buffalo Bill.

ANIMALS

A Visit to the Zoo,

365 feet. $40.15.

Animals are always interesting to look upon, especially those which are not seen daily. Here we show the American Eagle, the long-necked Giraffe, the Zebra, and a number of others, including the Ostrich, all moving about, making an animated picture throughout. You will interest the little ones with this film. Short lengths will be made if desired.

An Intelligent Elephant,

150 feet. $16.50.

Elephants are, as a rule, intelligent animals, but this one is particularly so. He picks up huge logs of wood, many of them weighing several tons each, and carries them to a certain spot, where he deposits them at the dictation of his master, seated on his back. Exceedingly good.

The Busy Bee,

248 feet. $27.28.

One of the most distinct novelties in life motion pictures is that of the busy bee at work. Here we show the industry of the little fellows from the time they gather the honey from the flowers until it is ready for the market. It is a picture to interest young and old, and makes a good feature film for any show.

Alligator Farm,

80 feet. $8.80.

During the summer of 1903 at Atlantic City, N. J., the famous summer resort, there was an Alligator Farm, on which thousands of these huge monsters were bred. We succeeded in obtaining the only moving picture ever taken of a large number in captivity, and it is full of animation. The figures are large. Very interesting.

Monkey Bicyclist,

75 feet. $8.25.

Here Mr. Monk is seen in an attempt to ride a wheel. His master desires him to ride around the ring and then dive under a rope stretched across the ring, but Mr. Monk refuses to do so until urged by a little force. It is amusing to see how he mounts the wheel.

Boxing Horse.

75 feet. $8.25.

This sagacious animal created great excitement when on exhibition on the Esplanade of the National Export Exposition at Philadelphia. He represents the highest attainment in the art of training animals, and is looked on as the 20th century wonder. A powerful colored man is his opponent. Each is provided with a set of boxing gloves, and they pummel each other all around the ring. The horse scores the only knock-down.

The Educated Chimpanzee.

65 feet. $7.15.

Use this picture together with that of the old darkey described, and call it "The Evolution of Man." The monk smokes a pipe, reads a newspaper, eats his lunch like an old man and does other funny tricks, all of which appear to prove the great Darwin's theory, that man sprang from the monkey. Join the chimpanzee picture to that of the old darkey and you have a decided novelty. Rich.

The Singing Donkey.

75 feet. $8.25.

Here is a novelty. A clown presents himself accompanied by a trim little donkey, who performs a number of tricks at his master's command. Finally the clown decides to sing a song, and although you cannot hear him you can plainly see the donkey trying to accompany his master. This is an excellent picture for an encore.

Ostrich Farm.

75 feet. $8.25.

This is one of the finest and most interesting animal pictures in our large list. Excellent in photography.

Trained Bears and Dogs.

100 feet. $11.00.

Another film showing the trick bears and dogs to a decided advantage. Very interesting and amusing.

Small Boy and the Bear.

50 feet. $5.50.

This film shows a tot about four years old playing and romping with a huge bear. The child appears to enjoy the sport and shows no fear of bruin, who is one of the largest black bears in captivity.

Trick Donkey.

125 feet. $13.75.

This is a funny one. A clown first enters with an apparently docile donkey. A colored man follows and is assisted by the clown to mount on the donkey's back. He thinks he can manage him, but the donkey thinks not, and after vainly trying to throw him off backward and failing in this, he changes his tactics and pitches the coon over his head. The man tries to mount him again, but all to no purpose, and some ludicrous positions and actions are witnessed.

Small Boy and Lion Cub.

100 feet. $11.00.

Here the little fellow is seen playing and rolling around with about six or eight lion cubs, the smallest of which is much larger than himself. He shows no sign of fear, and everyone will be surprised at the playfulness of these young but wild animals.

Animal Parade.

90 feet. $9.90.

This picture shows a parade of all the animals led by an immense large elephant and concluded by a trick monkey who performs such funny tricks that one cries with laughter.

Bears Wrestling.

125 feet. $13.75.

Showing two huge bears wrestling for the championship of the circus ring.

Lion Tamer.

200 feet. $22.00.

Showing an intrepid young woman in a cage with several fierce lions who are so ferocious as to alarm the spectators. The trainer, however, does not fear them and compels them to do her bidding. Very exciting.

Trick Dogs.

155 feet. $17.05.

A lady tamer is seen with four white dogs and two black ones. The intelligent animals perform wonderful tricks. One of them walks up a ladder on his two hind feet and does other wonderful and interesting tricks that call forth applause.

The Wrestling Bear.

100 feet. $11.00.

Here is a novel sight—a full-grown bear in a wild state, wrestling with his keeper. After considerable manœuvring the keeper finally

throws him, and the bear acknowledges his defeat by getting up and grinning toward the audience. An excellent film and a very lively subject.

The Trick Bear.
65 feet. $7.15.

This film shows a bear attired in "Mother Hubbard" gown and large nightcap. He presents a funny sight as his antics amuse everybody.

Bear Jumping Hurdles.
65 feet. $7.15.

Another amusing and interesting film is the hurdle-jumping bear. These three subjects are bound to make a hit, as they are entirely new, and the subjects are lively and interesting. There is not a slow or poor movement in any of them, and they will win applause every time.

Trained Animals.
50 feet. $5.50.

This picture shows a number of trained animals going through a number of tricks. A very amusing film, full of life.

Trick Elephant.
125 feet. $13.75.

Here is a picture that will not alone amuse, but interest everybody. A huge elephant performs tricks on a small pedestal, and one wonders how he can stand on it, as it appears only large enough for one of his immense feet. He is trained by a lady who is an artist in her business.

Himalayan Bears From India.
50 feet. $5.50.

Here are a few of the foreigners, but those with whom we do not fancy coming in contact. "They are good in a pinch." However, the film is very interesting, as all pictures must be of animals rarely seen in this part of the country. They are looked on as curiosities, but you would more than have your curiosity aroused should they succeed in reaching you. "They have good reach, too." These animal films are decidedly in a class by themselves, and you cannot fail to be a winner if you buy them.

Trained Goats.
125 feet. $13.75.

In which a number of Professor Dunbar's trained goats perform on the tight rope and other perilous feats. Very good.

Bathing Horses.
50 feet. $5.50.

An amusing and interesting scene wherein is shown a company of soldiers taking their horses down to the riverside for a bath.

Feeding the Sea Lions.
75 feet. $8.25.

Here is a decided novelty. Sea lions are not to be seen every day, and it is your privilege to show about 12 in number, being fed by their trainer, Capt. Paul Boynton. After feeding them on shore they follow him about and crowd him so that he steps into the water and continues to feed them. One more venturesome than the rest steals some of the food out of the basket. The water rolling off their backs sparkles and shines so much so as to lead one to believe that they are made of glass. This subject is animated to a wonderful degree and everyone witnessing it will call for a repetition. A most brilliant picture.

Feeding the Pigs.
75 feet. $8.25.

Showing a sow nursing her young. Very interesting.

Feeding the Dogs.

65 feet. $7.15.

The King's officers are feeding the pack of hunting dogs preparatory to an exciting hunt in an adjacent forest. A very pretty subject.

North American Elk.

50 feet. $5.50.

Here is shown the elk of North America in all its majesty. The noble-looking animal is well worth seeing and always attracts a larger percentage of visitors to the pen in which it is enclosed than any other at the Zoo. This film is true to nature, and you imagine you are looking at the real thing.

North American Gray Wolves.

50 feet. $5.50.

The wolves are plainly seen trying to break their way out of the cage in order to get the food carried by the keeper to some other animals. Every one knows how ferocious wolves are from what has been written about them, but many have never seen this beast, and to this element our picture appeals. This film will pay for itself wherever you show it.

Double-Humped Camels.

50 feet. $5.50.

Some born in the Zoo Gardens. Three of this variety are here shown. There being few in captivity making them decidedly interesting and you stand and wonder at these freaks of nature who, when in their native element, are most valuable, yet to us are merely curiosities.

Buffaloes.

35 feet. $3.85.

Here is all that remains of the once numerous buffalo of North America, the species being almost extinct. These animals are fierce and wild, and many an exciting adventure has taken place in the far West when buffaloes roamed the prairies and practically owned them. This picture is true to nature.

Feeding the Swans.

50 feet. $5.50.

This film was taken in the gardens of the Zoo, and is familiar to all Philadelphians. The swans glide gracefully over the water in quest of food, scarcely causing a ripple on its surface. They are accustomed to be fed by the visitors, and have learned to know those who wish to feed them aside from the keepers who contribute daily to their menu. A pretty picture.

Trick Elephant Bolivar, the Largest Elephant in the World.

Nos. 1 and 2, 50 feet each. $5.50.

This elephant has almost a national reputation, having been advertised in all the known parts of the world. He has become so ferocious at times that several keepers were killed trying to master him. He will no doubt amuse every one who witnesses his antics. The photography of these films is beyond criticism. There are two distinct films.

Polar Bears.

50 feet. $5.50.

These fellows are good on the squeeze, too. They are particularly interesting in that their coat is snow white. They live in the far North amid snow and ice, and do not easily become thoroughly acclimated in this part of the country. The picture is bright and distinct, and anyone seeing it will ask for a repetition. An excellent subject.

☞ SEE ALSO "CIRCUS FILMS," PAGE 41 ☜

Magical Films and Illusions

Animated Cartoon.

100 feet. $11.

Numerous pictures have been made of lightning sketch artists and kindred pictures, but this film is entirely different from any ever attempted . An artist appears and proceeds to draw the face of a boy on the canvas. He no sooner draws the outline, than the face assumes life and makes grimaces at everybody. Our artist proceeds to draw a bottle of wine, a glass and a cigar, which he takes from the canvas and makes use of in the "good old way." The face on the canvas takes exception to the treatment received at the hands of the artist and shows his displeasure by performing somersaults on the canvas; each time he turns he presents a different face. It will puzzle you to figure out how this is done and you will be free to admit that this is the best picture of its kind you ever saw. An exceedingly funny picture.

Christmas Night,

150 feet. $16.50.

This film shows the roofs of a town. It snows heavily and the angels are busy putting toys in the chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls become alive and execute a little pantomime. Very pretty.

Condemnation of Faust.

490 feet. $53.90.

Scenes:

1. The Route to the Depths of Perdition (a Dazzling, Sensational New Effect).
2. The Fantastical Ride.
3. The Gloomy Pass.
4. The Stream.
5. The Entrance to the Lower Regions.
6. The Marvelous Grottoes (tableau with six dissolving Scenes).
7. The Crystal Stalactites.
8. The Devil's Hole.
9. The Ice Cavern.
10. The Goddesses of Antiquity (a Superb Fantastical Ballet in a Snowstorm).
11. The Subterranean Cascade (a New Trick with Apparition in a Waterfall).
12. The Nymphs of the Underworld —The Seven Headed Hydra— The Demons—The Struggle of Water with Fire (a big Novelty).
13. The Descent to Satan's Domain (a clever trick now first shown).
14. The Furnace.
15. The triumph of Mephistopheles.

Decapitation in Turkey,

138 feet. $15.18.

In a public place in Constantinople, at the corner of a bazaar, the executioner is seated upon a stone and is resting from his deadly labors while eating a crust of bread. Suddenly there come running into the place a lot of Turkish men and women preceding some Turkish policemen, who drag along four prisoners in chains. The policemen shut up the four prisoners in the pillory. Their four heads stick up through the huge plank, which is provided with four openings. One of the policemen urges the executioner to de-

capitate the prisoners. He accordingly seizes a mighty sabre and cuts off by a single stroke the four heads, which roll upon the ground. After having placed the heads in a cask, he resumes eating his meal. Immediately the four heads pop out of the cask one at a time to see what the executioner is doing, and in due order each one seeks its body. The four executed prisoners thus reunited throw themselves upon the headsman and in spite of his resistance one of them picks up the sabre lying upon the ground and cuts his body into two pieces. The four prisoners take flight. The two legs and the lower part of the body run frantically, while the bust upon the ground calls to them with gestures of despair. Finally, when the legs, in their flight, come close to the bust, it seizes them and thus the pieces of the executioner are united. Then he calls the policemen, who, followed by the crowd, enter into the pursuit of the escaping men.

Devil's Pot.

164 feet. $18.04.

A cook and his assistant are seen preparing dinner. While cook leaves the room he cautions his assistant to watch the pot so that it will not boil over. The assistant proceeds to pick the feathers from a chicken. Meanwhile the pot boils over and Satan appears, surrounded by a cloud of steam. He alights and creeps over to within a few feet of the bench on which the assistant is sitting. Suddenly the chicken takes life and Satan stands out in the centre of the floor. He seizes the assistant and, after wrestling with him, throws him bodily into the large pot; the chicken meanwhile hops away. Satan disappears and the cook returns. Missing his assistant, he looks into the pot and tastes the contents thereof with a large ladle. The soup not being to his taste, he digs into it with a large fork, when out comes one of the legs of his assistant. He dips in again and repeats until the entire body, in small pieces, lies on the floor before him. Fishing for the head, he finally pulls out the head of an ass. Throwing it on the floor, the pieces come slowly together, but the head of the assistant is still missing. He returns to the kettle and finally fishes out the head, which, together with an arm that had been overlooked, he throws at his assistant, and he is again restored to his natural shape. He relates his experience to the cook, who listens with mouth wide open. In the meantime the kettle takes the shape of a huge devil head, and in their excitement to run away the bench is overturned and the cook is precipitated to the floor with great force. Extraordinarily funny.

Enchanted Box,

150 feet. $16.50.

A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass, on which he lays a box. He then takes a table cover with his servant's help, rolls it up, and from the centre emerges a lady. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and, opening the box, he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

Chameleon Man.

130 feet. $14.30.

This is rich. While looking at this man he changes completely into different characters. He mounts a table or

a chair and jumps off, before reaching the ground his costume, manner and facial expression are entirely different. This will keep you guessing.

Gulliver's Travels.

260 feet. $28.60.

Of all the beautiful stories ever told none are more interesting than Gulliver's Travels. How Gulliver set out on a journey and was shipwrecked on an island, where he found strange people, so small that a hundred of them full size could safely repose in the hollow of his hand. How he fell asleep, was discovered by the inhabitants of the island and securely bound with thousands of feet of cord and made to promise to do everything he was told under pain of instant death. He became a favorite with the people, who finally trusted him, but his roving nature would not permit him to settle there permanently. A most interesting part of this film is in which the King and Queen arrive to look on the giant from a strange land, and as the Queen arrives and sits down, Gulliver immediately lifts her upon the table, upon which he had prepared his food, and the Queen and he hold intercourse, after which he again places her and the receptacle in which she is carried, to the ground. Immediately after a fire breaks out, and while the people try to attract their fire apparatus, Gulliver seizes a seltzer bottle and extinguishes the blaze with its contents. He leaves the island at last, and after wandering about for some months he is again shipwrecked, but this time is thrown among the giants, who look upon him, a natural-sized man, as a novelty. They pick him up like a top, and one amuses himself by blowing a cloud of smoke in Gulliver's face, the while smoking a huge clay pipe. The Princess of the giants, learning of the new arrival, dismisses her followers and interviews the little man, who being too far away, climbs a ladder in order to reach the Princess, but she admonishes him for his presumption and in his confusion he falls to the ground. Here is a subject that will enthuse your audience, not alone the children, but the grown folks as well. It is a story complete in itself and takes one back to ancient times, when such doings were looked upon as natural. It is a wonderful picture, wonderfully produced.

He Couldn't Sleep in That Inn,

335 feet. $36.85.

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his coat, his hat and his shoes. The servant places these things upon a valise in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against his valise. Taking his clothes for an intruder, he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon his valise, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots begin to dance about the room. The poor fellow goes after them, but the boots ascend the wall and disappear

in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he has discovered an enemy, he strikes the window with a broom, and the window bursts into pieces. The moon reappears on the dial of a clock; then suddenly it assumes the face of a grinning clown. The drunken fellow starts back, he stumbles against the valise, into the air, where it assumes the form of a demon, whom the fellow tries to catch. The furniture, the washbowl, the pitcher fly into pieces. The proprietor of the hotel and all the guests, awakened by the disturbance, enter the room. Stormy explanations follow, and a battle ensues. The people follow one another, leaping through windows, pictures and mirrors. The proprietor is hit on the head by a board laden with all sorts of objects, and a large portrait falls upon his head. Finally, at the moment when the drunken fellow is on the point of being seized, he disappears through a casement window and takes refuge on the roof, to the astonishment of all.

Rival Conjurors,

190 feet. $20.90.

We know of no better name than Rival Conjurors for this film, and the name explains in full the subject. Magicians are always interesting, but when we see two, one trying to outdo the other, then do we witness the mysteries of the art which will never grow old. As long as the world goes round, films showing the skilled magician perform his weird tricks, with nothing apparently but his magic wand to assist him, will always find their places in all first-class shows.

The Spiritualist in Photography,

145 feet. $15.95.

A photographing spiritualist resolves to photograph a person without a camera, by the aid of his secret powers. He covers a frame with a sheet of white paper, before which he orders his subject to stand. Lighting a magic powder, one sees the subject gradually disappear and his likeness forms on the paper. The photographer shapes the paper in a large cone, in which is discovered the person who vanished. The paper meanwhile becomes entirely blank, as at first.

In the Kingdom of Fairyland,

1040 feet. $114.40.

Scenes:

1. The Betrothal of the Prince.
2. The Gift of the Fairies.
3. The Curse of the Jilted Damsel.
4. The Boudoir of the Princess.
5. Abduction of the Princess by the Demons—The Chariot of Fire.
6. The Top of the Tower—The Castle in Alarm.
7. Flight Through the Skies in the Chariot of Fire.
8. The Armory of the Castle.
9. The Vision in the Haunted Chamber.
10. The Genius Bestows Upon the Prince the Armor.
11. The Impenetrable Armor—The Prince Knighted.
12. Embarkation on the Royal Galley.
13. Encountering a Tempest at Sea. (New Effects.) Thunder and Lightning and Torrents of Rain. The Horizon Overcast by Angry Clouds. The Heaving Seas, Mountainous Waves and Rain produced by Real Water.
14. The Ship Wrecked on the Rocks.
15. Sinking to the Ocean Bed. (Real Fishes and Sea Monsters.)

16. The Prince Rescued by the Mermaid Queen.
17. The Submarine Caves—Encounter with a Cuttle-Fish.
18. Review of the Habitues of the Deep—Father Neptune's Car.
19. The Palace of the Lobsters.
20. The Azure Grotto—The Flowers of the Sea.
21. In Neptune's Empire—Great Submarine Spectacle.
22. The Whale—The "Omnibus of the Deep."
23. On Land Once More—The Entrance to the Cave.
24. The Cavern of the Spirits—Encounter with Pre-historic Monsters and a Gigantic Boa.
25. Sleep Overcomes the Luckless Voyagers—The Mountain Torrent and Falls. (Real Water with dissolving effects.)
26. The Palace of Boots—Dance of the Boots.
27. Escape from the Cavern—On the Edge of the Precipice.
28. The Plunge of a Hundred Yards.
29. The Castle of the Devil—The Witch in League.
30. The Castle on Fire—Rescue of the Princess.
(New magnificent fire effects and sensational change of scene in full view.)
31. The Death of the Witch—Enclosed in a Cask and cast from the Cliffs into the Sea.
32. The Terrors of the Gulf.
33. The Palace of the King—The Wedding Procession.
34. The Queen of the Air in Her Domain .
35. Apotheosis—In the Kingdom of Fairyland.

Jacky Jaggers and Dummy Dum.
160 feet. $17.60.

These comical fellows are about to do their famous knock-about act. Jacky Jaggers is supposed to be drunk and begins to sing. Dummy Dum is driven almost frantic by the noise and attacks his partner by punching him with his fist, caning him and finally attacking him with a Seltzer Siphon, but all to no purpose. Seizing a huge mallet, he gives his chum a terrific blow, which drives him partly into the floor, so that only his head and trunk protrudes. Jaggers will not be quiet and Dummy Dum hits him again until only his head appears, and he jumps on the head with both feet until there is nothing left. A Dummy is brought forth and Dummy bounces its head on the ground until it turns into a rubber ball. Throwing it high into the air, it descends on his head and is immediately transformed into a high hat, which he juggles for a while. He then throws it on the floor, when it again becomes a ball, and from that into the head of the dummy from which it originally was taken. A clown appears, and, throwing the arms, legs and trunk of the Dummy to Dummy Dum, he wraps them up in a table-cloth and attempts to carry them away, but it is too heavy for him, and on looking into the cloth to see what impedes his progress, he discovers that the dummy has come to life. She performs a few lively steps and falls into Dummy Dum's arms, where she breaks to pieces. Dummy Dum profoundly bows to the audience, while Jaggers reappears through the floor and hits his partner a violent blow. Exasperated beyond endurance, Dummy Dum kicks Jaggers violently and he is scattered into a thousand pieces all over the stage. Dummy Dum leaves and it will make you to look in wonderment when you see Jaggers' body, which had been scattered all over the ground, collect itself, and in course of time each part joins the other and Jaggers leaps to his feet, safe and sound, but he looks at himself with surprise, as he is dressed in the costume of a ballet dancer. He

rushes off to revenge himself on his Dummy Dum.

John and James,
180 feet. $19.80.

A magician dressed in eccentric costume enters with his assistant. He proposes to execute some marvelous tricks. The servant, believing that he would be comfortable in an armchair, sits down in it, but finds that it conceals a bucket of water into which he falls. The juggler brings a large, empty cask and puts it upon a table, and fills it up with several pails of water. He leaps into the cask to take a bath, but he is bitten and hastily gets out. The water has disappeared, and in turning the cask upside down, some chickens come out of it very much alive. He stands the cask up again and shows with a pail that it is filled with water, just as at first. Suddenly there comes out of the cask a pretty young girl, whom the juggler places in a chair upon a table. When he has wrapped her up in a veil he aims at her an enormous pistol, fires it, and the flash resembles that of a large cannon. The veil falls, disclosing the assistant, and at the same time the young girl emerges from the cask on the other table. The juggler shuts the girl up in the cask and then tips it over and out of it emerge two pigs, one of which is changed into a poodle just as he leaps into the juggler's arms. And again the juggler shows that the cask is full of water. He curls up upon it, doubles himself up, and disappears within, only to reappear again through the floor whilst the assistant is emerging from the cask. Both now empty the water out of the cask into a bucket. Each one leaps into the latter and disappears, but suddenly come upon the scene through the cask. They make their exit after a salute, but they once more come to view within the cask wrapped in one another's embrace in a most ridiculous attitude.

Lessons in Drawing,
160 feet. $17.60.

In a corner of the garden we see an ornamental fountain. An old professor comes along, looking for a nice spot where he can teach his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor returns with his class and all prepare for work, when, at the sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a shower bath, while the pupils sketch the scene. A most laughable subject.

Dr. Lorenz Outdone,
265 feet. $29.15.

The funniest film made this season is that which sails under the above title. A man badly crippled calls on Dr. Lorenz No. 2, and requests the doctor to diagnose his case, which he does. The doctor discovers that his patient is suffering great pain, caused by a number of articles which had mysteriously entered his body, and advises that the patient undergo an operation. They prepare accordingly by laying the victim on the operating table. Dr. L. seizes a large saw and cuts off a leg at a time, then an arm at a time, leaving nothing but the trunk. The head takes exception to all that has taken place, but is unable to do other than talk, all of which is to no purpose, however, as the doctor finally cuts that off also. Making a large incision in the trunk of the body, he removes the foreign articles, endless in number, until the seat of the trouble is reached. Having restored the interior of the man's body to its normal condition, the head

is replaced, after which the arms and legs follow, and the man is discharged, fully recovered, but prior to that the doctor, in his excitement, places a leg where the arm should be and is compelled to cut it off again and place it where it belongs. This picture is as mysterious as it is funny. Buy it; it will make good wherever shown.

Magic Book,

75 feet. $8.25.

When this picture opens, you see a large book mounted on an easel. An old student is seen poring over old manuscripts when he advances toward the book, and by the aid of some mysterious power he causes an old man, a clown and a pretty girl to emerge therefrom, turning the page each time and taking a different person from the page in view. Each tries to make love to the maiden, when they are immediately returned to the place from whence they came. Marvelously mystical.

Magic Hoop,

50 feet. $5.50.

Two pretty maidens are seen holding a large hoop. In the centre of the hoop appears a head of huge proportions. The head is that of a giant. He laughs and cries alternately. A clown, sitting close by, is attracted by the actions of the maidens, and on coming forward observes the giant head. He leaps into the hoop headlong and everything goes up in smoke.

Magic Umbrella,

170 feet. $18.70.

A juggler enters, dressed in promenade costume, with an overcoat hanging over his arm, a silk hat on his head and carrying a cane. Laying down his coat and cane, he uses his hat for some of his juggling feats. Throwing the hat to the ground, it suddenly becomes a balloon, which he catches and balances on the end of the cane. The balloon turns into a piece of cloth, which in turn becomes an umbrella cover on the end of the cane. Concealing himself behind the umbrella for a moment, he suddenly comes forth clothed in the costume of a young Greek. He draws out of the umbrella a beautiful woman in Algerian costume. One after the other, he takes from the umbrella a Swiss, Spanish, Russian, Italian, Turkish, Holland, Swedish and Gypsy Maiden, and as a finish a beautiful fairy appears, the latter dropping out of a bunch of roses as they fall from the umbrella. Thus there have been produced by one umbrella, ten beautiful maidens which our juggler poses in a charming group. He causes each one to jump to the floor, but in their descent each one changes her costume to that of an up-to-date coquette. They all engage in a dance, and the scenery changes. The juggler assumes his original costume. He tears the umbrella apart and the latter again becomes a cane. He misses his hat. Perceiving the balloon in the corner, he seizes it and it again becomes a high hat, which he dons and bows himself out of the picture.

The Midgets,

137 feet. $15.07.

This is an illusion. A man of huge proportions is seated in a high-backed armchair and is turning over in his mind what he will do to amuse himself. Rising and placing himself behind the chair, he produces from a cloth held in his hand two figures, a man and a woman, each one a tiny dwarf, who proceed to do a cakewalk. He changes to another couple, after which he produces a counterpart of himself out of a white pasteboard box, shows how a cakewalk should be danced and disappears. Very good indeed.

Monstrosity,

182 feet. $20.02.

An Egyptian Prince has lost his beloved wife and has sought a dervish who dwells at the base of the Sphinx. The Prince promises him a vast fortune if the dervish will only give him the opportunity of gazing once more upon the features of his wife. The dervish accepts the offer. He brings in from a neighboring tomb the receptacle containing the remains of the Princess. He opens it and removes the skeleton, which he places upon the ground close beside him. Then, turning to the moon and raising his arms outstretched toward it, he invokes the moon to give back life to her who is no more. The skeleton begins to move about, becomes animated, and arises. The dervish puts it upon a bench and covers it with a white linen. At a second invocation the skeleton begins again to move, arises, and performs a weird dance. In performing its contortions it partly disappears in the ground. While performing its feats it increases gradually in size. The dervish throws a veil over the skeleton. Then appears the real Princess as she was when her husband possessed her. The Prince darts forward to take her into his arms to give her a last kiss, but the dervish stops him, wraps the young lady in the veil and throws her into the arms of the Prince. When he removes the veil he finds only a skeleton. The vision has disappeared. The dervish withdraws, and the Prince pursues him.

Musical Maniac,

131 feet. $14.41.

A singing teacher, followed by his pupils, meets in the fields some telegraph wires strung on poles. These wires, the professor thinks, would form a very effective musical staff. In order to have notes, he tears off his own head and fixes it among the wires. Thus he obtained the first note of his air. Then he fixes upon this staff several heads corresponding in position to the first part of the tune, "My Country, 'Tis of Thee." One hears the beating of drums, the heads rearrange themselves and one sees the second line of the air. Another beating of drums, and the heads shift about until they form the third line of music. Satisfied, the professor departs, followed by his pupils. The heads, abandoned among the wires, cast a look at the crowd as it disappears. Immediately they are changed to birds and fly away. This subject, accompanied by the proper music, produces great laughter.

Mysterious Fire,

65 feet. $7.15.

A juggler enters upon the scene, picks up a skull, throws it into the air, catches it into his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward to a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws some magic powder. The powder gets afire and blazes up into a large flame, in the midst of which appears a beautiful female. The flame die away, the lady descends to show that she is alive. She mounts the table again. The juggler leaves the room. The servant falls in love with the lady and proposes marriage, but she fades from view. The juggler reenters and head over heels disappears from the top of a chair. The servant rushes toward the chair, juggler reappears, coming out from under the table, seizes the servant and, throwing him to the floor, reduces him to smoke. He disposes of the chair in like manner and dances off.

Mystic Well,

185 feet. $20.35.

A number of peasants arrive at a

farm settlement and each one goes to his home. An old peasant comes along leading his ass by the bridle. An old beggar woman follows him and asks alms. The peasant refuses and drives her away. The latter, who is no other than a fairy, leaves. The old peasant draws water from a well; this water immediately bursts into flames. The Devil emerges from the well and the peasant pelts him with stones. The well suddenly swells to enormous proportions until it assumes the appearance of a tower, out of which burst serpents, demons and frightful monsters. The peasant struggles with all these strange creatures, but in vain. Finally he is thrown into the well by huge frogs. He gets out all in rags and dripping with water. The people of the farm assemble and try to drive away the Devil, who pursues the peasant. The Devil is changed into a bat and flies away.

Pierrot's Mystification,

115 feet. $12.65.

A beautiful girl appears, followed by a clown. They plight their troth and leave together. Satan appears, and with a magic wand, proceeds to bewitch the place. The harlequin arrives and, placing himself in the path of the clown lover, annoys him by hitting him with a witch's broom, but before the clown can defend himself it rains brooms and he is almost lost in the broom storm. Finally he sees the author of his trouble, and, seizing one of the brooms, attempts to hit him, but the harlequin disappears only to appear in the rear. This is repeated several times, until he is caught in a corner against a huge tree. Bracing himself for a final effort, the clown swings the broom, but when it strikes, there is nothing but a skeleton, and he is scared almost to death. The harlequin finally throws a bag at the clown and he is at once enveloped therein and finds it impossible to extricate himself. He rolls on the floor, and an old man, walking along, who does not see him, is thrown violently to the ground. In the excitement occasioned by the old man's fall and the cries of the clown, the pretty maid appears, but is unable to help her lover, and thus the picture ends. Exciting.

Revenge is Sweet,

200 feet. $22.

Two guards bring a conjuror into the palace. The King, who follows them, orders the conjuror to be chained and condemned to death for his practice of witchcraft. He begs the King to permit him just one hour of liberty, assuring the King that he will create, thanks to his power, a charming woman, worthy of becoming the King's consort. The King agrees. The conjuror asks the King to remove the guards. The King commands them to retire, but not to go far away, so as to be within easy call. The conjuror evokes a spirit. A demon emerges from the floor, and at the command of the conjuror goes and finds a trunk, which is brought in by beautiful pages. In this box, which the conjuror shows, at first, to be empty, three lovely Greek goddesses slowly appear. The King is charmed, but he remarks to the conjuror that the Greek costumes do not please him. But they are quickly transformed into rich court dresses. The lady in the middle becomes a haughty Queen, the two others are changed to ladies in waiting. The King takes the hand of the Queen and escorts her, followed by her two attendants, to a seat beside his throne. The pages remove the trunk. The King asks the conjuror to amuse the company by some of his wonderful tricks. So the magician takes a chair, which he makes waltz about the hall. Then he throws it into the air, where the chair is transformed into a clown. He ends his performance by a perilous leap and

falls back to the floor in the original form of the chair. The magician darts into the chair, makes a saucy face at the King and disappears turning somersaults. The King rushes down to the chair in astonishment. The chair disappears and at the same time the magician reappears upon the royal throne. The King in a rage summons the guards and orders them to arrest the magician. The latter throws down the guards, transforms them to demons, whom he orders to arrest and chain the King. Then, putting on the royal crown, the conjuror goes out dancing with the Queen and her attendants, while the King, because he was too credulous, remains chained to the spot —a condition in which he wished to place the magician at the beginning.

Trick Magic Lantern,
308 feet. $33.88.

The scene represents the interior of a toyshop. Punch makes his entry dancing a characteristic step, and his friend Pierrot follows shortly. The latter holds a candlestick and he shows his friend Punch that it gives no more light. "I will give you some, and at the same time I will show you something most astonishing." He asks Pierrot to give him a lift. Then both bring a platform and construct, section by section, a huge magic lantern. Punch puts inside of it a large lamp, lights it and opens the slide, thereby throwing upon the wall a large white disc within which pictures in varying subjects begin to appear. At first a grand personage with his consort is shown, then follow two eccentric characters, and afterwards the pictures of Pierrot and Punch highly magnified. Punch puts out the light in the lantern and the views disappear, when suddenly the sections of the lantern fall apart and out of them come forth six dancing girls, who do a four-step. The magic lantern, which has been shut up by Punch, again opens and out of it emerges an entire corps de ballet, and they all execute a dance together. The "premiere danseuse" comes on and mingles with the dancers; Punch and Pierrot become her suitors, they quarrel and soon engage in a hard fight, the sight of which causes the dancers to flee in terror. A body of Policemen arrive. Pierrot and Punch hide in the lantern. The policemen examine it on every side. Suddenly the lantern opens, but the occupants have vanished and have been replaced by a monster, who extends himself and contracts and at the same time executes some ludicrous contortions. The policemen at this strange sight flee in hopeless confusion, the corps de ballet returns and dances among the remains of the lantern and around the monster, who continues to contort himself in a peculiar fashion.

Wonderful Balancing.
80 feet. $8.80.

The performer appears, clad in knee breeches and fancily embroidered coat. He apparently tears them from his person, which leaves him in full white costume. He causes a chair to appear on which he seats himself, and by the aid of the spirits, three counterparts of himself join him on the stage. One rises slowly in the air without any aid and places himself on the outstretched hand of the one who is seated. The second does likewise, while the third balances himself on the head of the original. They remain in position as above described for a few moments and finally descend to the ground, when all disappear except the original, who seizes his clothes which he had discarded, and, throwing them in the air, they descend on his person in the proper manner, when he, with a bow, disappears from view. Very mysterious.

A Trip to Mars.

800 feet. $88.00.

The astronomers are assembled in a large hall embellished with instruments. The President and members of the committee enter. Everybody takes his seat. Entrance of seven men-servants carrying the telescopes of the astronomers. The President takes his chair and explains to the members his plan of a trip to the moon. His scheme is approved of by many, while one member violently opposes same. The President after some argument throws his papers and books at his head; the protesting party finally being thrown out of the club room amidst general disorder.

Upon order being restored, the trip proposed by the President is voted by acclamation, but at the moment of leaving nobody has the courage to accompany him. At this stage five learned men make up their minds to go with him; their colleagues break out in applause, the men-servants bring traveling suits, and the six astronomers exchange their gala robes for appropriate dress for their trip.

They enter the interior of the workshops, where smiths, mechanics, weighers, carpenters, upholsterers, etc., are working hard at the completion of the machine. destined to carry them to the moon.

On the top of the roofs of the town the shell is in position ready to receive the travelers. These arrive and enter the shell. Marines close the breech through which they have passed.

A number of gunners are now pushing the shell up an incline into the mouth of the gun.

In the next scene the cannon is fully visible in the distance. It is loaded, the breech is closed, and at the word of command the gun is fired. The crowds flock together from all parts and gaze at the shell as it disappears into space.

In the midst of the clouds the moon is visible at a distance. The shell coming closer every minute, the moon magnifies rapidly until finally it attains colossal dimensions.

Suddenly the shell arrives with the rapidity of lightning, and pierces the eye of the moon.

The picture changes and shows the interior of the moon. The shell comes down with a crash. The astronomers get out, and are delighted at the landscape which is new to them, whilst against the horizon the earth is rising slowly into space, illuminating the picture with a fantastic light.

The astronomers snow signs of fatigue after the rough trip which they have just had. They stretch themselves out on the ground and go to sleep. In their dreams they see passing in space comets, meteors, the great bear, and out of the stars come faces of women. Then the stars disappear and are replaced by a lovely vision of Phoebus on the crescent, of Saturn in his globe surrounded by a ring, and of charming young girls holding up a star. Snow is falling from all quarters, covering the ground with its white coat. The voyagers wake up and decide to descend into the interior of a great crater.

The astronomers arrive in the interior of a most curious grotto filled with enormous mushrooms. Coming out from underneath the mushrooms are the inhabitants of the moon. These fantastic beings rush on an astronomer, who defends himself, and with a stroke of his umbrella he knocks his agressor down, who bursts into a thousand pieces.

At last the astronomers are captured, bound and taken to the palace of the King.

On a splendid throne, surrounded by living stars, the King is seated.

An astronomer makes a dash for the King and throws him violently on the ground. The King bursts like a bomb-shell. The astronomers run away in the midst of the general disorder.

At last the astronomers have found their shell and quickly shut themselves in the interior. Only one, the President, has been left behind. At last he arrives, rushes to the rope which hangs from the point of the shell balanced on the edge of the moon, and, letting himself slide down the rope, he pulls the shell off the rocks, and down they go toward the earth.

The sea appears. The shell dashes right into the sea. The shell is being picked up by a steamer, which, taking it in tow, returns to port.

In the market place of the town the authorities are assembled, the crowd awaiting the appearance of the astronomers. The procession arrives; the municipal band advances, followed by marines drawing the decorated shell. Finally the astronomers arrive amidst a general ovation.

The Mayor congratulates the astronomers on their happy return. Crowning them, he confers upon them the Order of the Moon.

The Astronomer's Dream, or the Trip to the Moon.

300 feet. $33.00.

In the opening of this film is seen the astronomer intently poring over his books. Suddenly, in a cloud of smoke, Satan appears and surprises the astronomer. At the command of the Fairy Queen, who suddenly appears, Satan vanishes; she awakens the astronomer and as he goes forward to meet her she disappears. The astronomer is very much excited, and, rushing over to the large telescope he tries to discover by what means she had vanished.

The moon now appears, and begins her repast by eating the immense telescope used by the astronomer. The astronomer flies around apparently wild at the loss of his wonderful telescope. Suddenly the moon opens wide her mouth and there comes forth a tot of about five summers. She is immediately followed by two others, and they proceed to dance around the astronomer, and vanish one at a time until but one is left. The astronomer, picking her up, thinking he could keep her, hugs her tightly in his arms, but she also vanishes. Tired and heart-broken the astronomer grasps a broom and attempts to strike the moon, when she suddenly vanishes and in the distance laughs at him, rolling her eyes forward and backward, apparently convulsed with laughter.

The moon suddenly changes to a crescent, and a fairy appears sitting on it. The veiled figure which stands before him throws back its veil and becomes animated; he rushes forward and grasps it, when, to his utter amazement, it disappears in the air. The Fairy Queen appears in the crescent. She first seats herself, and the astronomer puts his arms out for her, thinking perhaps he can reach her, when she disappears and in her place there stands a marble statue of a man. The astronomer, in his efforts to reach her falls to the ground. Rising and seeing the statue he is so incensed that he grasps a club, and as he is about to crush the statue it suddenly becomes alive.

The large moon again appearing to his view he throws himself into it, and the moon, winking one eye, proceeds to chew him up. The moon's large teeth are seen to sink into the astronomer again and again until he is reduced to small pieces, when piece by piece he is ejected from the moon's mouth and lies there, one piled on the other. Suddenly in a cloud of smoke, Satan appears, but

the Fairy Queen drives him off again. She proceeds to pick up different parts of the astronomer and hurls them across the room, and piece by piece they take their proper position in the chair, until the astronomer is again seated as he was before. Suddenly he comes to life again. He moves forward to grasp the Fairy Queen, when she disappears. The scene is again laid in the astronomer's observatory, the astronomer sitting at the table, asleep over his volume, which he has been studying.

Inexhaustible Cab.

95 feet. $10.45.

This is a remarkable picture. A hack drives up to the curb on a prominent thoroughfare and a clown jumps out. He acts as coachman and proceeds to fill the hack by notifying the passers-by to get in. Thirty-two persons enter the carriage built to contain but four, but none are seen to leave it. The picture concludes by the clown trying to force a stout woman into it who is too wide to enter. He assists her with a barrel stave, after which he jumps into the air and disappears, and the hack drives off. An excellent illusion.

Mine Explosion and What Followed

70 feet $7.70

A number of Italians are seen laying a mine to blast certain rock that lies in their path. The mine is finally laid, and the fuses lit, and they all disappear with the exception of one, who, forgetting what has taken place, seats himself directly over the mine and prepares to enjoy his midday lunch. The explosion follows and he is thrown in the air. After the smoke clears away his hat finally falls, and he follows shortly after. Everyone viewing this picture shudders to think that this man has been blown to pieces, for by the time he reaches the ground one is bound to imagine him crushed by falling on the rocks. Judge of the surprise in store, however, for those in the audience when the man arises with a frightened look on his face and dashes from view.

Hurry Up.

50 feet. $5.50.

Here is one to fool you. As the characters disappear in air you sit and wonder "how it happened." By no visible aid they jump over a 15-foot wall and appear again to go through the same maneuvres, much to your surprise and amusement.

The Magical Tramp.

65 feet. $7.15.

This is funny. A tramp is seen performing with magical effect. He seats himself on a stool, which is instantly occupied by a pretty damsel. This is repeated twice over, after which he places the three together and by magic makes one stout one of all. Hitting her on the head with his hat he reduces her to a child. He brings her again to her natural self and then produces the three from the one before him. In his attempt to embrace each one separately they disappear and he is successively thrown to the ground. Excrutiatingly funny.

The Tramp's Interrupted Nap.

130 feet. $14.30.

Two tramps met on the railroad, and after shaking hands one departs, leaving the other in the centre of the track, who seats himself on one of the ties and proceeds to eat his midday luncheon, occasionally taking a drink from his black bottle. He falls asleep and is struck by a fast express running at the rate of 50 miles an hour, and is literally ground to pieces. The train crew return to

gather up his remains on a board, and attempt to carry him away when he returns to life and pulling a bottle from his pocket takes a long draught, much to the amusement of the men who were carrying him.

Mysterious Transformation Scene.

160 feet. $17.60.

In which so many transformations take place that it is most bewildering to the onlooker. We first see a man handling a figure of a young girl, who suddenly comes to life. He lays her on a board, wraps her up in a large cloth and ties both ends thereof. Taking a large saw, he proceeds to cut the bundle in half, which rolls to the floor in two pieces. They are then in the shape of two cones. Taking up one, he shakes a girl out of it and does likewise with the other one. Retaining the last cone in his hand, he succeeds in producing six additional girls, who, after displaying themselves, march out of the picture. The man then calls an assistant and instructs him what to do. The assistant takes the heads from off the girls and places them on a board held high over the head of the performer, and who proceeds to hold conversation with the two heads, after which he restores them to their proper places. The picture is mystical throughout and will not fail to receive great applause.

Cagliostro's Mirror.

65 feet. $7.15.

Another magical trick well worth having. A large frame is seen hanging on the wall. Suddenly a basket of flowers appears therein, followed by a picture of a beautiful lady. This picture becomes animated and pleads to be taken out. The visitor approaches to comply with her request; she fades into a skeleton, and from that to a huge Satan's head. Wonderful; startling.

"Cinderella."

430 feet. $47.30.

There is no other story in the English language that has such a strong hold upon the imagination and affections as the story of Cinderella, her wrongs and her final triumph over her wicked sisters, all due to her innate sweetness of character. It is a fairy tale that carries with it a lesson to every human heart, and will live as long as love and pity are in antagonism to hatred, malice and deceit.

The child is to be pitied who does not know of Cinderella in her misery and rags and her unhappiness at not being allowed by her wicked sisters to attend the ball. The Good Fairy, the Rats, the Mice and the Pumpkin transformed into a fine carriage, prancing horses and silvered harness, and the grand bewigged footman and drivers. The poor, despised girl transformed by a wave of the fairy's wand from her rags and tatters into a beautiful woman dressed in silks and satins and glittering with jewels—a woman so beautiful that the great prince fell in love with her and married her.

The transformation of the scullery maid into a beautiful princess, the Rats, Mice and Pumpkin into a grand equipage. It is a wonderful transformation.

Black Art.

125 feet. $13.75.

Here is another illusion. First we see a magician stand his assistant upright, and, using his arm for a pump handle, causes a volume of water to issue from his mouth equal to that from a pump. He fills a large vessel with water in this manner, and while the assistant holds it aloft

it suddenly catches fire. He then produces several fish in like manner, which his master places in an aquarium near at hand and they can be plainly seen swimming around. They then take two large scarfs and fling them in the air several times, twisting them in numerous shapes, and, unwinding them, produce two beautiful girls, who disappear as mysteriously as they came. All this and more is seen in this wonderful magical picture.

Bathing Made Easy.

90 feet. $9.90.

Two men arrive on the banks of a river and proceed to disrobe, preparatory to a plunge in the cool water. They divest themselves of their clothing, having prepared themselves with trunks under their outer garments before they left home. Plunging into the water, they swim about for some time and then the fun commences. They come out of the water backward, feet first. Their clothes meet them half-way, and in no time they are fully dressed. It is amusing to see a shirt rise from the ground and present itself to the owner thereof, who proceeds to get on the inside of it. One man is seen to smoke a pipe continually, never removing it from his mouth, even when he is in the water. This is laughable.

The One-Man Orchestra.

110 feet. $12.10.

A musician attempts to amuse his audience, but fails. He resorts to magic and causes three chairs to appear on each side of him, making seven in all. Seating himself on the end chair he apparently leaves his body there, but passes on to each succeeding chair until all seven are occupied by the same person. They then proceed to play music, led by the middle man. Finally they cease to play and disappear as mysteriously as they appeared. This picture is full of rich magical effects and warranted to please the most critical. The photography is beautiful.

Barber Up to Date.

45 feet. $4.95.

A man enters a barber shop, and, after the tonsorial artist lathers him, he lifts off the customer's head, carries it to the washstand, shaves him, and, after washing off the suds, places the head on his shoulders again, whereupon the customer pays the barber and withdraws. This is one of the funniest pictures ever seen.

Wonderful Magic.

80 feet. $8.80.

This is truly wonderful. To see how the magician transforms glass into flowers and dark liquid into light without leaving your sight is remarkable to say the least. This picture is sometimes called Flowers and Glass. The best magic film we have ever made.

The Wrestling Sextette.

150 feet. $16.50.

Two women are seen to wrestle in tights. One is vanquished and they come forward to bow to the audience. They then each throw a white sheet over themselves, and, immediately taking it off, they are seen to be clothed in full black dresses. They are suddenly transformed into two men, who proceed to wrestle until one is vanquished and is torn to pieces by his partner, who finally puts him together, and they then bow to the audience and vanish from the picture. A short, stout man and his very tall, lean

companion appear. The skinny man tries to wrestle with the stout person and tries to lift him off his feet, which he fails to accomplish. He attempts this on two or three different occasions, when the fat man falls on him and flattens him out so that he can hardly be seen. The fat man rolls the skinny man up like a ball, and his entire body appears to be of the same thickness as a sheet of paper. Finally the thin man fills up and returns to life, and, taking the fat man unawares, throws him to the ground, and, jumping on his stomach, the fat man explodes and a thick white powder is seen to rise in the air. This is exceedingly funny and exceptionally good.

The Devil's Castle.

240 feet. $26.40.

One of the few illusions that is rich in effect is the Devil's Castle. Men and pieces of furniture disappear wth lightning rapidity, and one is at loss to know where they go. One of the characters in the picture, by merely making a few passes with his sword on the floor, causes Satan to appear in a puff of smoke, as if from the ground. He vanishes immediately when the cross is held before him. Some of the characters are transformed into various shapes, and the entire subject is full of animation and effect. This film was made after the drama of "Faust and Marguerite." This is a marvelous film.

X-Rays.

65 feet. $7.15.

A professor is seen applying the X-ray to a patient. While the instrument is in operation the man's skeleton leaves his body, and his clothes sink to the floor. The professor becomes frightened and hurriedly restores his patient to his normal state, and, during a heated argument over the price to be paid, they engage in a scuffle, overturn the table on which the apparatus is placed, and, the tube exploding, affords great excitement and surprises.

The Extensive Wardrobe.

80 feet. $8.80.

This is a new version of the old subject, but is far superior, in that it contains more action, and, being taken slower, remains on the screen longer than an ordinary 100-foot film. A man is seen to enter a room, and takes off his hat, which he places on a table. Hats in profusion appear on his head, one after the other. No sooner does he remove one than another takes its place on his head. This is repeated when he removes his coat and vest, and in the end he appears to lose his reason. Marvelous.

The Devil's Amusement.

140 feet. $15.40.

Here is a film that will enthuse any audience. Satan seems to be in a particularly good humor, and, in his antics, he performs wonderful changes. The subject on which he performs his black art is a female weighing over 300 pounds. By merely passing his hand over her he changes her head into that of a donkey, from that to a lion, then to a pig; from that to a frog, then to a bear, and, finally, restores her to her natural self. As if by magic a child appears on the scene and a cake walk takes place between the 300-pound beauty and the little tot of about 40 pounds. The child suddenly disappears, followed by our friend of great weight. A large globe is seen in the background, to which Satan gives his final attention. Passing his hands over it, the globe parts and an imp jumps out. After performing a number of acrobatic feats he disappears—no one knows where

—and Satan causes the globe to produce another one of his imps, who, with his master, finally disappears from view. This film is decidedly good and full of action.

The Bewildered Astronomer.
150 feet. $16.50.

Another pretty illusion is the film of the Bewildered Astronomer. The old man is truly bewildered when everything that he handles disappears—no one knows where. The picture is full of life and action and will amuse any audience. It keeps the audience guessing all the time where the objects go when they leave the hands of the astronomer.

The Tramp's Dream.
165 feet. $18.75.

Here is shown a full-fledged "hobo," taken from the real article. He selects a cool, shady place under a tree and proceeds to eat his lunch, which consists of bread, which he no doubt "swiped" while the dog was out. After satisfying his ravenous appetite, he places his bundle under his head and stretches himself out for a good snooze. The pleasant dream he has is depicted on the screen. The scene changes, and a party of ladies and gentlemen are seen sitting in the parlor conversing, when the footman enters with a tray, on which is found the tramp's card. The master of the house orders him to be ushered in, and the "bum" is introduced and is invited to be seated beside a beautiful lady. He gets gay with her, but she appears to enjoy it, and, after enjoying a tete-a-tete, luncheon is served, of which the "hobo" partakes with evident relish. The glutton is here seen in his glory. After considerable amusement of this kind is afforded the audience the scene again changes, showing Mr. Tramp peacefully sleeping under the tree, and, on awakening and finding that it was only a dream, he yawns, and, with a look of disgust and disappointment on his dirty face, plods on his way to the next farm house where he can beg his next meal. The film is lively, brilliant and full of interest. The scenery is beautiful.

The Enchanted Cafe.
100 feet. $11.00.

Here is a decided novelty. A restaurant scene opens to the view and a gentleman enters. The waiter walks up and takes his order. At each request from his customer he holds out his hand and the dishes and food are mysteriously placed therein. He does not move out of sight of the audience, but, by a mere wave of his hand, the articles appear as if by magic. It will puzzle anybody to find out how this is done.

Twelve in a Barrel.
95 feet. $10.45.

Twelve girls stand in a row, according to size. A magician displays an empty flour barrel to his audience. He then calls each girl to him, beginning at the eldest, and, as she steps upon the platform, he lifts her up and places her in the barrel until they have all been placed in the barrel, which he overturns and shows the audience that there is nothing in it. This picture is an exceptionally fine illusion.

The Devil in a Convent.
195 feet. $21.45.

This picture shows the interior of a convent looking toward the cloister, with church and church yard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer, and, upon rising, turns out the gas and retires. As he disappears the devil jumps from the font of holy water amid a column of

smoke and drops gently to the ground, using his large cloak as wings. An imp appears, and Satan and his follower are transformed into priest and choir boy, respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves on the chairs in front of the altar. The devil, in the guise of priest, preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The devil then changes the columns into the most grotesque figures, until the church resembles his own domain. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching, with the object in view of conquering the devil, which they fail to do. Suddenly an apparition of St. George appears and overturns Satan, who descends to Hades amid clouds of smoke. This film illustrates the triumph of Christianity over Satan. Truly a most beautiful conception.

Mephisto in His Laboratory.
150 feet. $16.50.

Of all the mystical illusions this is one of the few that is really superb. The picture first opens with Satan in the foreground apparently lost in thought as to what he should do next. Suddenly he stretches forth his hand, as though to call forth the imps at his command, when he immediately changes his form to that of a decrepit old man. He walks behind the counter conveniently placed near the wall and proceeds to wait on two customers who have entered meanwhile. After they imbibe they turn to go out, when a beautiful lady is seen sitting in a chair near the door. As one of the party stoops to kiss her hand she is transformed and Satan sits in her place. He causes a large cage to appear, and his guests are now seen inside behind the bars. They are suddenly released, and Satan transforms himself into a monkey, from that to a frog and from that to a donkey. He changes again to that of the old man, when one of the characters seizes a sword and chops his head off. The body disappears, but the head remains for some minutes on the counter, when it joins the body again and Satan appears in his true form. After considerable merriment he is himself behind the bars in the cage, and remains there, much to the comfort and peace of mind of those he has tormented.

The Wonderful Hair Restorer.
65 feet. $7.15.

This is truly wonderful and proves that there is still a chance for all old bald heads. A man enters the parlors of a tonsorial artist and requests him to examine his bald pate to discover if there are any roots left. The barber fails to find any, but recommends his hair restorer, which he proceeds to apply to the shining head. Immediately after he makes the second application hair appears on the head in spots and continues to grow until the growth reaches to the shoulders of the patient. This is exceedingly funny.

Burglar and Fairy.
65 feet. $7.15.

A beautiful and wonderful subject is this. A burglar enters, and, grasping the lady by the throat, who is seated with her back to him, he throttles her and throws her on the floor. He breaks open her cabinet, and, turning around and seeing her move, he places her in a trunk and strangles her. Her ghost rises and

confronts him, which he attempts to fight off, but to no purpose. A picture of Justice is seen in the background, and, while he is struggling with his conscience, the officers come in and arrest him.

Magic Wreath.

65 feet. $7.15.

A man is seen to hang up a wreath of holly in midair and places his head through it to show that it is hollow. He also stoops and passes under it, proving that the wreath is entirely free, and that there is no obstruction. He then stands erect, and, by a few passes of his hand, causes an ugly face to appear in the wreath, which he finally changes to that of a beautiful woman, with whom he converses. He then changes it to a portrait of himself, and, after passing the time of day to each other, the heads disappear.

Hatching Chickens Up to Date.

135 feet. $14.85.

This is the 20th Century Incubator. A man is seen stroking a full-grown hen, when she presents him with an egg, much to his surprise. He feels around for more, and finds them in their proper place. After having as many as he can use, he dismisses the hen. Breaking one of the eggs a little chick appears. The man is delighted, and tries again, with equal good success, and continues until each egg is now a chick. Picking up two halves of egg shells he holds them up as if to examine them, and one of the chicks disappears in the shells. Each chick returns to his shell in like manner, after which the man restores the eggs to that part of the hen's anatomy from whence they originally came. Extraordinarily good.

The Haunted House.

135 feet. $14.85.

Silas Hayseed arrives in town and proceeds to put up at a hotel noted for its "tables," which are all made of hardwood. The country yokel is shown to his room, and divests himself of his best Sunday-go-to-meetin' clothes. His little bunch of whiskers that adorn his chin seem to be as proud of him as his Melindy Jane, whom he left in Grassville, back over yonder. He is finally undressed and tumbles into bed, resolving meanwhile to dream of the good prices he will realize on his produce. While pondering over matters, he looks around and discovers a ghost standing in the middle of the room. Silas becomes scared, begosh, and, leaping out on the floor, begs the ghost to do him no harm. The ghost suddenly vanishes and the hayseed is about to jump into bed again, when Satan appears from under the sheets and scares him to such an extent that he is willing to promise him even a box of fresh rooster eggs if he will only go away. But his Satanic majesty says "nit," and he is almost frantic. After causing much excitement, our poor unfortunate Silas is hustled out in the street, but we are not informed whether he got his money back or not. This film will cause tears to flow with laughter.

Eating Dinner Under Difficulties.

90 feet. $9.90.

This is a most perfect picture, and is bound to amuse everybody. When the picture first appears on the screen a dining room is seen, and a waiter enters with a number of dishes and prepares to set the table, when they fall to the floor. A man and his wife, with their guests, now enter the room, and, as they are about to sit down to the table, their chairs change their position, as if by magic, and the three persons drop on the floor. The table is also seen to move, and the chairs finally jump

upon the table, when the parties seat themselves thereon and the table falls over, the three persons falling on top. Throughout the entire film there is life and action. It is not alone interesting, but laughable in the extreme, and young and old are highly amused. A very beautiful illusion.

A Visit to the Spiritualist.

120 feet. $13.20.

This film would make a horse laugh. A young man, evidently a poet, judging from his hair, visits a spiritualist and begs him to invoke the aid of the spirits in his behalf. The spiritualist collects his fee at once, which we learn is the usual procedure. He then makes a few passes over the face of his "victim" and bows himself out. The poet draws his chair up to the table, which disappears, and he is violently thrown to the ground. When he arises the table is there. He lays his hat on the table, and as soon as he removes his hand from it the hat returns to its place on his head. This is repeated several times until, exasperated, he throws it down on the floor and stands on it. He then takes off his coat, but this behaves in the same manner as his hat—it will not stay off his shoulders. He drops his handkerchief, and, stooping to pick it up, he grasps a ghost, who arises with him from the ground. He seizes an umbrella and drives the ghost off. Laying his hat and coat on the ground they become suddenly animated and hop off. After numerous other antics the poet seats himself and the spiritualist returns and bows his victim out. This film cannot be accurately described. It must be seen to be appreciated.

Four Heads Are Better Than One.

65 feet. $7.15.

Here is a film that will keep you guessing. A man is seen to lift his head from off his shoulders and places it on the table by his side. He does this three times, and, seating himself on a stool with a banjo in his hands, proceeds to sing and play; the three heads, all counterparts of the one on his shoulders, accompanying him. The heads annoy him so that he cannot proceed, and using the instrument as a club, he smashes two of them to pieces and throws his own away. He is now left without a head. Taking one from the table which he had allowed to remain he tosses it in the air and it lands in the proper place, when he bows to the audience and vanishes. Wonderful!

Expansion and Contraction.

50 feet $5.50.

This film is really clever. Satan appears to a woman and on his first appearance he is of ordinary stature. As he comes forward he grows larger until he assumes immense proportions, a veritable giant. The proverbial Fairy appears and Mephistopheles begins to contract until he is smaller than he was when he originally entered. Cleverly done.

The Lady of Many Heads.

70 feet. $7.70.

Here is a companion picture to The Man With Four Heads, but far more deceiving. After seeing the man with four heads, one can see how the trick is done, but this picture is so clever that it defies a magician to discover how the heads appear and disappear. This is a mystery supreme. Fancy a man taking a woman's head from off her shoulders and placing it on a pedestal, holds conversation with it. This is done on two separate occasions, after which the woman's head having been restored to her it is again

taken from her and another head substituted yet before the picture closes, four heads precisely the same, are seen all in motion. This is a marvelous spooky film.

Miser's Dream.

65 feet. $7.15.

In this picture is seen the interior of a metallurgist's laboratory in which he is conducting experiments in order to produce gold from baser metals. The cauldron is seen in a large open fireplace and into which he puts various chemicals. Great clouds of smoke ascend and through them a gigantic golden sovereign is seen. The coin eventually dissolves into a representation of a handsome female, who offers to the alchemist a bag of gold. Reaching forth to grasp it the woman disappears and the old man realizes that he had but a dream.

Jewelry Robbery.

65 feet. $7.15.

A lady is seated at her desk writing when a burglar enters and strangles her. He stabs her and after wrapping her in a sheet throws her in a trunk and then proceeds to steal her jewelry. He is disturbed by a noise, and looking around he sees the ghost of the woman he murdered. Three or four more spectres appear and becoming bewildered he tries to escape, but is captured by the officers, who enter at this time.

The Lightning Artist.

60 feet. $6.60.

If pictures could be taken as fast as the Lightning Artist appears to work, and if he could create his wearing apparel, wine and cigars, and use them as he does in this picture, the merchant would soon be an unknown quantity. Our artist friend draws a picture of a boy on the canvas, places a pipe in his mouth with his chalk and then takes the pipe out of the picture and proceeds to smoke it. He does the same with a glass of wine. He then draws a high hat on the figure, lifts it out of the picture and places it on his own head. He continues to perform other tricks of like character until you are dumfounded. Full of mystery.

Extravagant Changes.

75 feet. $8.25.

Wherein two women are seen in acrobatic feats. Suddenly they are clothed in full black dresses and each throws a white sheet over her head; they are in turn transformed into two men. One proceeds to tear the other limb from limb, finally putting him together again. They face the spectators and cause the two women to appear by magic. A truly wonderful subject.

Clown's Finish.

60 feet. $6.60.

Our friend, the clown, creates a dummy of a heavily-bearded man. He tops him off with a large stone which serves as a hat. Turning his back for a moment on the dummy to look for more material, the stuffed man suddenly comes to life and, taking the stone from his head, he hurls it with terrific force at the clown, striking him back of his cranium and fells him to the ground. When the clown rises he is nonplused to understand how it all happened. While standing in deep thought he is again assailed by his rag man, and while turning over in his mind what to do the dummy steps down from his pedestal, and seizing the clown by the nape of the neck he throws him over his head several times, and finally sits on him. He then escapes, and the clown rises from the ground, crestfallen and utterly confounded.

Ten Ichi, the Famous Japanese Magician, with His Troop.

100 feet. $11.00.

This is one of the marvelous moving pictures that will hold any audience in awe. The Japanese are all known for their "legerdemain," but, in our opinion, this is one of the illusions that outdoes every one of its competitors. It is truly wonderful.

Ten Ichi Performing His Wonderful Water Trick.

60 feet. $6.60.

While exhibiting on Keith's Circuit, thousands of persons witnessed this marvelous trick, and Ten Ichi became the talk of the town. He is, undoubtedly, the king of magicians.

The Farmer's Troubles in a Hotel.

150 feet. $16.50.

A farmer comes to town and enters the office of a large, well-known hotel. After having a heated argument with the room clerk, he is conducted to a room, where he hides his pocketbook under the pillow before going farther. After partially disrobing, he blows out the light and retires. He is annoyed by "the occupants" of the bed, and arises to do battle with them. As he lights the gas he notices a number of moving objects crawling up the wall. Seizing a lighted candle he holds it under each one of the "crawlers," when they immediately explode. He pulls the bed-clothes to the floor and tries to obtain some rest in that manner, but to no purpose. A huge mosquito alights on his face and scares him out of his wits. He endeavors in numerous ways to obtain rest. Failing to do so, he creates so much commotion that the porter of the hotel is sent to the room to inquire the cause. Failing to give a satisfactory reason, he is thrown bodily from the room. This is a funny picture all the way through, and will create roars of laughter.

Magician.

100 feet. $11.00.

A most interesting film, showing a famous magician causing a rabbit to change to a dog, a monkey, and finally into a pickaninny. His tricks are marvelous and the picture will amuse everybody.

Petro in Fairyland.

125 feet. $13.75.

Petro, while on a journey, becomes footsore and weary, and lies down on a rock to sleep. The rock is immediately transformed into a bathtub, and he is drenched with water from the rocks above. Clambering out of the tub, the rock again appears, and while Petro stands in bewilderment, and shivers as though with the ague, the scene is transformed into a church yard. Ghosts appear from behind the tombstones, and a heavy snow suddenly falls, covering the ground completely. Numerous other magical effects are seen throughout this entire picture, making it most marvelous. We can recommend this as a feature film.

Photographing a Ghost.

75 feet. $8.25.

This is an illustration entirely out of the ordinary. Many fantastical shapes are assumed by the ghost, who apparently refuses to be photographed, and pandemonium reigns throughout the entire picture.

The Magical Egg.

135 feet. $14.85.

When the picture appears a man comes forward, bows to the audience and engages in pantomime. Finally he lies down on a table, outstretched, and immediately becomes a skeleton.

The skeleton finally disappears, and the magician in attendance prepares to perform his wonderful illusion. He causes an egg to appear in his hands, and stands it upright on the table, causing it to grow, until it is about the size of a child's head. Seizing a paint pot and brush, he draws a face on the egg, which immediately takes life. Numerous wonderful changes take place in rapid succession, when the egg is finally reduced to its natural size and the magician leaps upon the table and again becomes the skeleton, which is finally removed by the attendant.

Marvelous Suspension.
100 feet. $11.00.

After numerous exhibitions of the black art by the magician he causes a handsome young woman to appear suspended in the air. She slowly turns until her head is pointed toward the floor and her feet toward the ceiling. She revolves in both directions, as though on a pivot, with apparently nothing to hold her. Here is a picture that will amuse any audience, and cause them to stare in astonishment at this wonderful performance.

What Was Found in a High Hat.
160 feet. $17.60.

The picture opens showing a gentleman in full evening dress costume. Removing his opera hat and cloak he lays the hat on the table and by a few passes causes it to assume immense proportions. Prior to increasing the size of the hat, he takes from it a table cloth, napkins, knives and forks and a few dishes. Then the hat is increased in size and he takes therefrom several chairs, after which the guests are produced from the same hat, consisting of two men and two women. They seat themselves at the table and proceed to eat of the good things provided, when the conjurer jumps backward on the table, and in the excitement everything disappears, leaving him as he was before, with the original hat. The scene is so funny that the pictures on the wall assume life and appear to enjoy the situation to such an extent that they almost fall down. After everything is righted the magician bows himself out of the picture.

Mysterious Knight.
115 feet. $12.65.

This is an animated picture full of mystery. It is almost impossible to describe this subject and do it justice. It must be seen to be appreciated and will satify the most critical observer. This is one of the best magical illusions ever made. Don't miss it; extraordinarily fine.

The New Enchanted Cafe.
100 feet. $11.00.

This is somewhat similar to the one described in a former catalogue, but is far better in every way. The magical effects are superb and the finish is exceedingly funny.

Mysterious Trunk.
90 feet. $9.90.

A professor and his assistant exhibit an ordinary trunk to the audience, which is truly empty. Closing the lid and immediately opening it again there is seen to issue forth a beautiful maiden daintily clad. He closes the trunk again, and, in the same manner, causes another sprightly chip to appear, likewise a large monkey and harlequin, who, after some gymnastic feats, go off, leaving behind them a longing to see this wonderful magic again. Marvelous.

The Living Posters.
110 feet. $12.10.

Two posters pasted on a wall, one of a dandy dude, the other of a sou-

brette. The bill poster comes along and pastes a couple of snipes under them and departs. Suddenly the figures on the posters come to life, and, stepping down from their respective places, indulge in a fancy dance. Before they step down, however, two tramps stop a man on the street and strip him of his coat, high hat and cane, leaving their old duds behind. The posters then take life, as above described, and then return to their places, becoming inanimate, as before. Very good.

Cremation.

65 feet. $7.15.

This shows a torture chamber, presumably during the Spanish inquisition, in which is seen instruments of torture, especially that of fire. A woman is dragged across the room at the end of a rope and thrown in the fire, when she is immediately consumed.

A ghost appears and the executioner, attempting to destroy it with his ax, loses his balance, falls into the fire and is himself consumed.

The Inflated Head.

160 feet. $17.60.

This beautiful and interesting subject is laid in a laboratory. The attendant experiments with a head, which he probably obtained from a local college. Placing the head on a rudely constructed stand, he applies an ordinary bellows to same and proceeds to inflate the head, which grows to enormous size. Turning off the valve the head remains in its present state, but as soon as he opens the valve it again becomes inanimate as before. Delighted with his experiment, he calls in the old alchemist, and repeats his operation until the head is about one-half larger than its natural size. The old man decides to experiment further and inflates the head to such proportions that it explodes destroying everything in the laboratory, and throwing both men, with much force, to the floor. The attendant, who recovers first, is so incensed that he punches the old man and finally kicks him from the room.

Herman the Conjurer.

75 feet. $8.25.

This is one of the many films known as magical subjects, but it is exceedingly good. One that will prove a star attraction wherever shown. We recommend this film highly.

The Devil in the School House.

100 feet. $11.00.

A country school room is first seen in this picture in which so many startling changes take place that the master is bewildered and is driven mad by the antics of his satanic majesty. Satan performs a number of weird tricks on the door of a cabinet placed in the rear of the school room and finally disappears. The master leaves the room after warning the children to behave. He no sooner leaves than they romp and play, but, hearing footsteps they return hastily to their seats and are industrially at work when he enters. This is repeated several times, but on each occasion the school master is unable to catch his scholars at play. Satan again appears and after such action as to drive the master frantic, suddenly disappears and pandemonium reigns supreme. Very funny.

The Devil's Kitchen.

75 feet. $8.25.

A wonderful illusion, full of mystery. Mephistopheles is here shown in all his power and the weird subjects he produces are truly satanic. Exceedingly good.

Fantastic Dining Room.

65 feet. $7.15.

This is ludicrous. A man and two women attempt to seat themselves at a table when the chairs disappear and they fall to the floor again. On arising they find the chairs again, but the table rises to three times its natural height. They stand on the chairs and the table disappears through the floor, coming up in a far corner of the room. More magic is seen in this picture than in many twice its length.

PAN-AMERICAN EXPOSITION

BUFFALO, 1900

Below will be found the titles and lengths of the Pan-American Exposition films which are the only ones of their kind on the market. We have the sole and exclusive right to show moving pictures at the Pan-American Exposition at Buffalo, and have certain privileges for taking the pictures that cannot be attained by any other persons. Our pictures are therefore exclusive and will add materially to any exhibition.

Panorama Buffalo Exposition, No. 1.
50 feet. $5.50.

Panorama Buffalo Exposition, No. 2.
75 feet. $8.25.

Opening Day Parade, No. 1.
290 feet. $31.90.

Opening Day Parade, No. 2.
250 feet. $27.50.

Opening Day Parade, No. 3.
150 feet. $16.50.

Panorama of Midway.
270 feet. $29.70.

Fire Run, Exposition.
60 feet. $6.60.

Panorama of Esplanade from Bridge of Triumph.
75 feet. $8.25.

Grand Entry of Indian Congress.
150 feet. $16.50.

Indians No. 1.
60 feet. $6.60.

Indians No. 2.
40 feet. $4.40.

Midway Dance.
55 feet. $6.05.

Electric Tower.
50 feet. $5.50.

Ye Olde Mill.
50 feet. $5.50.

The Miniature Railway.
45 feet. $4.95.

NIAGARA FALLS

American Falls from Luna Island.
100 feet. $11.00.

Great Gorge R. R., Niagara.
400 feet. $44.00.

American Falls from Canadian Side.
100 feet. $11.00.

Whirlpool Rapids.
100 feet. $11.00.

Panorama Looking Down Niagara from New Suspension Bridge.
80 feet. $8.80.

Horseshoe Falls, from Canadian Side.
75 feet. $8.25.

Rapids Above American Falls from American Side.
75 feet. $8.25.

Rapids Above American Falls from Bridge to Goat Island.
50 feet. $5.50.

Horseshoe Falls from American Side
75 feet. $8.25.

So much has been said of Niagara Falls and its surrounding beautiful scenery that it is unnecessary to enlarge on it. The above-mentioned films are taken from the best portions of the Falls and show them to an advantage. We justly claim these Niagara Falls pictures to be the best that were ever taken without exception. The panorama of the Gorge Route is beautiful beyond description.

Pennsylvania Coal Strike

Train Leaving Philadelphia With Troops for the Coal Mines.
50 feet. $5.50.

This shows the National Guard of Pennsylvania leaving for the coal regions during the late great coal strike.

Breaker Boys Leaving the Coal Mines.
50 feet. $5.50.

In which are seen hundreds of the breaker boys coming out of the mine at the end of the day.

Non-Union Miners at Work Under Guard of the Troops.
85 feet. $9.35.

Showing a large body of men breaking up the coal that had been mined prior to the strike. These men, not being members of the Miners' Union, were compelled to work under guard of the troops, and after they quit work they are stoned by the "breaker boys," who are finally driven off by the soldiers.

Mules in the Coal Mines.
50 feet. $5.50.

Showing the mules which are constantly in use in the coal mines hauling the cars from where the coal is mined to the shaft.

Mitchell Day at Wilkes-Barre, Pa.
100 feet. $11.00.

This is a parade which took place on the day the great coal strike was settled, and is known as Mitchell's

Day, named after the great president of the Coal Miners' Union, who by his knowledge and pluck obtained concessions for them not otherwise possible.

President Mitchell's Speech.

50 feet. $5.50.

Here is President Mitchell himself addressing the miners and their admirers at Wilkes-Barre, Pa. If you want an effective and striking picture, buy the strike parade and join it on the front end of the "Mitchell's Speech Film." You will then have 150 feet of a subject that will enthuse any audience. The moving picture of Mitchell making his speech is the most striking one of its character we have ever made.

The Galveston Disaster

Taking Out the Dead and Wounded.
150 feet. $16.50.

Scenes of the Wreckage from the Water Front.
130 feet. $14.30.

Views of the Residence Section.
60 feet. $6.60.

Burning the Rubbish.
60 feet. $6.60.

Sunken Vessel in the Harbor.
60 feet. $6.60.

Showing five different scenes in life-motion pictures of Galveston, Texas, after the tornado, which occurred during the summer of 1900.

Film Cement.
Price, 15c per Bottle.
By Mail, 25c.
Including Postage

Film Repairer,
Made of Solid Brass,
Nickeled.
Price, $1.00.

Scenes of Foreign Lands

Esquimaux Village.
200 feet. $22.00.

Here we show an Esquimaux Village just as it appeared at the Pan-American Exposition in Buffalo. The picture shows how the Esquimaux of the far North live, portrays their habits and gives a general idea of their places of abode. This is a splendid moving picture, full of animation.

Panorama of Esquimaux Village.
45 feet. $4.95.

Panorama of Philippine Village.
100 feet. $11.00.

Turkish Dance
60 feet. $6.60.

Gipsies Dancing.
65 feet. $7.15.

Boating in Lakes of Philippine Village.
90 feet. $9.90.

Panorama of City of Venice.
75 feet. $8.25.

Panorama of Venice.
200 feet. $22.

Acrobats of Cairo.
140 feet. $15.40.

Wedding Procession at Cairo.
100 feet. $11.00.

Couchee Dance
75 feet. $8.25.

Japanese Acrobats.
60 feet. $6.60.

Paris Exposition

No. 1. Palace of Navigation.
100 feet. $11.00.

No. 2. Foreign Palaces.
80 feet. $8.80.

No. 3. Old Paris.
80 feet. $8.80.

No. 4. Panorama of Both Sides of the Seine.
50 feet. $5.50.

No. 5. The Trocadore.
75 feet. $8.25.

No. 6. Grand Palaces.
50 feet. $5.50.

These are all panoramic views and show the most interesting features of the Paris Exposition. They are more interesting now from the fact that the Exposition is over, and even those who have been there will enjoy the scenery, which is true and exact in these life-motion pictures.

Martinique Disaster

Panorama of St. Pierre.
100 feet. $11.00.

Here is a picture in life motion of St. Pierre before the eruption of the volcano. The city lies on a hillside, at the foot of which is a body of water. The scenery is beautiful. Mt. Pelee is seen in the distance, apparently extinct, yet shortly after the picture was taken none were left to tell the tale.

The Eruption of Mt. Pelee.
100 feet. $11.00.

This picture depicts the eruption of the volcano, by which over 30,000 souls were hurled into eternity. The numerous explosions which took place during the eruption are plain to be seen. Thousands upon thousands of tons of molten lava, sand, rocks and steam are thrown high in the air and descend with crushing force upon the unfortunate inhabitants of the doomed city of St. Pierre. This is the worst calamity which occurred since a similar eruption of Mt. Vesuvius, when Pompeii was destroyed.

Taking Out the Dead and Wounded.
140 feet. $15.40.

This is a heart-rending scene, and moves one to tears. The dead and wounded are taken from the ruins, many of whom are so disfigured that they are beyond recognition. The little band of rescuers are to be commended for their bravery in risking their lives in the ruins, not knowing when another eruption might take place, when they might all be destroyed.

China

Chinese Massacreing Christians.
50 feet. $5.50.

They batter down the door of a dwelling and enter, driving the inmates out before them. One is seen to raise a child by the feet, and, throwing her over his shoulder, runs off with her. Another drags a woman out by the hair, while a third, with the assistance of several others, places a man on a block and decapitates him. A perfect, realistic picture.

In the Pillory.
75 feet. $8.25.

A party of Chinese soldiers appear leading a prisoner with his arms bound behind him. They unbind him and he is placed in the pillory. A number of men pass, who tease him unmercifully. Finally the soldiers return and take him back to jail. Very good.

Funeral of Lung Fei Dong, the Chinese Mason.
200 feet. $22.00.

Thousands of Chinese are seen in this parade, many of whom hide their faces with fans, owing to their superstitious notions about having their photographs taken. This is interesting.

At the Grave of Lung Fei Dong.
65 feet. $7.15.

This film shows the peculiar funeral rites of the Chinese, and portrays their customs, when burying a comrade, attended with Masonic regulations.

Chinese Silk Mill.
50 feet. $5.50.

This is very interesting and shows how the Chinese weave silk in China.

Beheading the Chinese Prisoner.
75 feet. $8.25.

A Chinese prisoner is tried before one of the chiefs, and, being found guilty, is sentenced to be beheaded, which sentence is immediately executed. The excutioner displays the head to the spectators to serve as a warning for evil doers. Very exciting.

Bombarding and Capturing the Taku Forts.
200 feet. $22.00.

Here is a marvel. The fort is seen

on the far side of a body of water. Gunboats and torpedo boats glide back and forth, meanwhile firing at the forts. The shots are returned with interest, but the allied fleets finally conquer and the forts are captured.

Japan

The following pictures were taken in Japan and they are exceptionally fine photographically. Not alone this, they show the peculiar costumes of the Japanese in their street dress, and the dancers are particularly amusing and attractive. No mistake can be made in buying any of these subjects, which are all beautiful and novel. We give their titles and lengths:

Japanese Yuma Dance.
80 feet. $8.80.

Eight Japanese Dancing Girls.
40 feet. $4.40.

Geisha Girls.
40 feet. $4.40.

Hu-Ki-Si, Japanese Dancer.
50 feet. $5.50.

Is Ka Trio.
40 feet. $4.40.

Black and White Hair Dance.
40 feet. $4.40.

Four Hong Kong Sisters.
36 feet. $3.96.

Japanese Brewery.
50 feet. $5.50.

Street Scene, Tokyo.
55 feet. $6.05.

Japanese Dancing Hall.
40 feet. $4.40.

Fu Tschi Dancers.
40 feet. $4.40.

Japanese Sword Fight.
50 feet. $5.50.

Two Japs are seen fighting with large swords and drive each other about with ferocity characterictic of a Jap when in anger. It is exciting to see them deliver blows, which, if they landed, would have annihilated one or both of them.

Japanese Geisha Girls, No. 1.
40 feet. $4.40.

In which these peculiar people are seen to advantage.

Japanese Geisha Girls, No. 2.
40 feet. $4.40.

An entirely different subject from No. 1, but equally as good.

Transvaal and the War

Kruger Leaving His Residence for the Volksraad.
50 feet. $5.50.

Kruger and Body Guard Leaving the Volksraad.
50 feet. $5.50.

British, With Music, Leaving for the Transvaal.
65 feet. $7.15.

Troop Train Conveying the Seaforth Highlanders Across the Modder River.
50 feet. $5.50.

Fighting Fifth Northumberland Fusileers.
50 feet. $5.50.

Royal Horse Artillery on the March to the Front.
100 feet. $11.00.

Transvaal War Supplies Transport-

ed by McKenzie Traction Engines
75 feet. $8.25.

Disappearing Gun in Action.
75 feet. $8.25.

Skirmish With Boers Near Kimberly by a Troop of Cavalry Scouts Attached to Gen. French's Column.
150 feet. $16.50.

War Supplies Arriving at Boar Laager by Train of Ox Teams.
50 feet. $5.50.

Boer Supply Train Crossing the Veldt.
100 feet. $11.00.

The Big 4-7 Naval Gun in Action.
30 feet. $3.30.

Fighting in the Transvaal.
450 feet. $49.50.

A strictly up-to-date picture is this and one that everyone is anxious to see. Being several thousand miles away and depending entirely on newspaper reports, one is charmed to see a real battle between the British and the Boers, portrayed by moving pictures, full life size. The scene opens, showing the English in retreat rushing down a steep hill and through a ravine until they emerge on an open plain. They fire continually over their shoulders at the enemy, who return the fire and a number are seen to fall. The English rally and attempt to resist, but they are outnumbered and beat a hasty retreat, leaving many dead and wounded. The picture closes, showing the Boers in hot pursuit, and after the main army passes their soldiers, with litters, are seen carrying away those who have fallen. This is a stirring picture, full of life and action. The smoke effect is beautiful.

British Troops Leaving for the Transvaal.
70 feet. $7.70

This picture brings to mind the war between England and the Boers in the Transvaal. It portrays the British troops on their way to South Africa, and is an excellent marching picture.

Ireland

Shooting the Rapids at Killarney.
100 feet. $11.

A most interesting picture, showing several boats laden with passengers passing through the rapids and waving their hats to the audience. In the foreground we see the old wire bridge, well known to every Irish-born and visited by everybody who travels through Ireland. The boats pass through this bridge. The scenery is one of the most beautiful ever seen, and the picture will make a great hit wherever shown.

Cliff Scenery at the Gobbins.
125 feet. $13.75.

A series of pictures illustrating the extraordinarily beautiful coast scenery at this spot, with numerous tourists passing over the bridge spanning the chasms. The rough sea lends variety to this most interesting picture.

Arrival of the Mail Steamer at Larne
50 feet. $5.50.

Coaches Starting from Larne and Passing.
75 feet. $8.25

Through Tunnel on the Antrim Coast.
100 feet $11.00.

The Waterfalls of Glengariffe.
$150 feet. $16.50.

A Trip to the Giants' Causeway.
150 feet $16.50.

A Rough Sea on the Derry Coast.
75 feet. $8.25.

Railway Panorama Between Green Island and Kilroot.
75 feet. $8.25.

Market Day at Kenmare.
100 feet. $11.00.

Mono Railway Between Listowel and Ballybunion, Ireland,
150 feet. $16.50.

The only railway in the world which runs on a single rail. It has a double engine of a most peculiar construction. This picture is exceedingly interesting, and will be appreciated by every audience.

Patrick Street at Cork,
50 feet. $5.50.

This picture is most interesting to our Irish inhabitants, as it brings back memories of their childhood. It is an excellent picture of the well-known city.

Fun on Board of a Trawler.
100 feet. $11.

The upper deck of a large fishing smack is plainly in view, and on which a number of fishermen are seen to sort the fish. Suddenly one of their number turns on the hose and they engage in a fight in order to obtain the hose, after which they sport with it until all are soaked through and through. Lots of fun.

Railway Panorama Between Kilroot and Whitehead.
125 feet. $13.75.

Patrick Street, Cork.
50 feet. $5.50.

Pan. of the Exhibition Grounds, Cork.
50 feet. $5.50.

Shooting the Chutes, Cork Exhibition.
50 feet. $5.50.

Pano. of Queenstown Harbor.
75 feet. $8.25.

Coach Ride from Glengriffe to Kenmare .
125 feet. $13.75.

Pan. of Lakes of Killarney from Lake Hotel.
75 feet. $8.25.

Tourists Leaving Lake Hotel, Killarney.
50 feet. $5.50.

A Trip Through the Gap of Dunloe.
125 feet. $13.75.

Rock Scenery at Ballybunion.
50 feet. $5.50.

Scenes of Irish Cottage Life.
100 feet. $11.00.

Scenes in an Irish Market Place.
75 feet. $8.25.

Potters at Work, Cork Exhibition.
65 feet. $7.15.

Getting in the Hay.
75 feet. $8.25.

Milking Time, a Kerry Herd.
75 feet. $8.25.

Working in a Peat Bog.
75 feet. $8.25.

Scenes in an Irish Bacon Factory.
100 feet. $11.00.

Irish Peasants Bringing Their Milk to a Co-operative Creamery.
125 feet. $13.50.

COMIC IRISH FILMS.

Casey and Steam Roller.
60 feet. $6.60.

Target Practice and What Happened to Widow Flaherty.
75 feet. $8.25.

Irish Reel.
50 feet. $5.50.

Biddy's Day Out.
50 feet. $5.50.

Christening Murphy's Baby.
50 feet. $5.50.

Rushing the Growler.
50 feet. $5.50.

How Murphy Paid Rent.
50 feet. $5.50.

Dutch and Irish Politics.
50 feet. $5.50.

O'Finnegan's Wake.
50 feet. $5.50.

There is no Fool Like an Old Fool.
75 feet. $8.25.

Illustrated Song Slides

We are constantly adding new songs to our already large lists, and all are equal to the best on the market. Our aim is to give you pictures that will tell the story, and not mere photographs that have no bearing on the subject.

Title page portraits and introductory Slides, artistically and promptly made. Our facilities as slide makers are not surpassed by any. We own and operate the largest plant of its kind in the world.

Send for our lists; if you don't see the recitation or song you want therein, write us, we can supply it. Estimates cheerfully given. Write for terms for illustrating your favorite song.

WAR SCENES

Fighting in the Philippines, Near Manila. Copyrighted.

375 feet. $41.25.

Think of a war picture 375 feet long. A few months ago this was considered out of the question, but it remained for us to produce a life-motion picture of the American soldiers and the half-wild Filipinos in active battle. The high bridge and stone wall, behind which so many were killed and wounded, is seen in the distance, and, after a stubborn resistance, "our boys" vanquished their foes, and, climbing down from the top of the wall, proceed to deal a deadly fire on the semi-dressed savages, who scatter in all directions. Indeed, so startling is the action that audiences have been moved to shout aloud, and some stand in dread of a stray bullet that might come their way. All that is lacking in this film is sound, that can easily be produced artificially by means of a drum or some similar contrivance. This is not alone the most realistic and forceful war subject, but it is the longest film of the war thus far produced.

Gen. Otis and His Troops in the Philippines.

75 feet. $8.25.

This is without doubt the best marching film ever made. It shows our own Gen. Otis, with the boys in blue, marching into camp in the Philippine Islands. Every American, man, woman and child, will enjoy this sight, and many will cheer the brave boys as they march by. This will enthuse your audience.

Battle of San Juan Hill.

95 feet. $10.45.

This is one of the greatest war films ever placed on the market. The enemy is seen scouting in the underbrush at the foot of a steep hill. Suddenly our own soldier boys appear under the order of "forward by rushes," and gallantly charge up the hill. A struggle takes place, but our boys are victorious, and they plant our flag there to stay. The most realistic part of this subject is the explosion of bombs thrown by the enemy in close proximity to a soldier who has fallen and who is being cared for by the Red Cross staff, who finally carry him on a stretcher. A most exciting picture.

Charge of the Rough Riders at El Caney.

45 feet. $4.95.

Here are the renowned Rough Riders at the memorable battle of El Caney, where the Spaniards fired on them from ambush, but who finally retreated after suffering great loss. Our Rough Riders made a name for themselves at this fight that will live forever. The tired and true soldiers spent the night upon their guns in the mud by the El Caney roadside. Of the original 1500 Spanish soldiers, only 200 were left with their general.

Scaling a Fort at Manila.

80 feet. $8.80.

Here we see our soldiers, assisted by the marines of Dewey's fleet, scaling a wall of the fort at Manila. We

cannot but admire these brave men who, at the risk of their lives, scaled the wall, not knowing at what minute they will be shot at by those at the top of the fort. It is a most inspiring picture, and one that will enthuse your audience.

Death of Maceo and His Followers.

45 feet. $4.95

This is a memorable occurrence, and one that created indignation throughout the civilized world. The poor Cubans are caught in ambush, and, although they defend themselves, are mercilessly shot down in their tracks. The film is true as to the actual scene, and your audience will be thoroughly aroused.

Charge at Las Guasimas, Where Capron and Fish Were Killed.

60 feet. $6.60.

A most realistic picture, full of life and action. The boys are seen rushing through fire and smoke in their desire to reach the enemy, who continue to retreat. A very exciting picture, and shows where Captain Capron and Sergeant Fish lost their lives. It also brings to mind the words of Colonel Wood, who, when the boys tried to appease their anger by swearing, said, "Don't swear, boys, fight!"

Repulse of Spanish Troops at Santiago by the American Forces.

65 feet. $7.15.

Here is an exciting picture, where the Spaniards are repulsed with great loss by the volunteer army of the United States. This is an exact reproduction of the fight as it occurred, and it inspires you to see how bravely our soldier boys drive the Spaniards from their position and shoot them down as they try to escape.

Colored Invincibles.

50 feet. $5.50.

Here is the famous colored troops, the so-called immunes, who went away to fight with as much zeal as their white brothers. The boys look well, and from appearances stood the strain in splendid form. This is one of the scenes where the colored man is accepted as a brother in arms, for his work in the field was equal, if not superior at times to his white companions'. A very fine picture.

Third Regiment, Philadelphia.

50 feet. $5.50.

One of the crack Philadelphia regiments, headed by Col. Ralston, is here portrayed as they arrive in Philadelphia from the war. The boys, on the whole, look exceedingly well, which proves how sturdy and patriotic the American soldier is. Everyone is interested in the soldier boys. While, as a whole, the regiment returned in a very healthy condition, the results of four months' life in camps are plainly visible in the appearance of many of the men. A large number of them are extremely thin, some being changed so much as to make recognition by friends difficult. Quite a number of the soldiers who have returned with but little flesh were quite stout when they left this city. At first sight even immediate relatives failed to recognize some of the soldiers on account of their bronzed faces. Some had also changed their appearances by raising full beards. Buy this film for a money maker.

Mess Call at Chickamauga.

30 feet. $3.30.

Don't show this picture unless your audience has dined, for the soldiers' rations are being distributed

by the one delegated for that purpose, and the sight of them eating and drinking appeals to the inner man. Some of the soldiers are seen to carry buckets of water, and the general aspect is cheerful. This film is particularly interesting, as the men shown therein were on their way to the land of the Dons, where they met with hardships, which they were by no means accustomed to.

Ohio Colored Troops at Camp Alger

50 feet. $5.50.

Colored troops are a novelty to the ordinary layman, in that we rarely see them in battle array. Here, then, can be seen Ohio's crack colored regiment, as proud as only colored soldiers can be, but who will be heard from to their advantage later. There was a "hot time" when they came before Havana.

Panorama of American Soldiers in Camp.

50 feet. $5.50.

This is a panoramic view of our soldiers at Camp Alger, Va. The camp is seen in its entirety and is a lively picture full of detail. The audience will be surprised at the large number of men seen at a glance, and their movements can be closely followed. An interesting subject.

Fun in an American Camp Near Havana.

30 feet. $3.30.

This film is full of fun. To see the soldiers dancing, tossing one of their number up in the air and catching him in a sheet, and their various antics, seems as though they have no fear of the enemy who is close at hand. Their mascot, the goat, is seen romping about, presumably in quest of tin cans and gum shoes—a delicate morsel enjoyed only by a goat—so it is said. A picture of this kind provokes laughter and bids fair to enliven your audience after they have seen the more sad pictures incident to the war. You want this film, by all means.

After the Battle.

200 feet. $22.00.

After the fierce fight is over there are always a number of dead and wounded soldiers left on the field. In this picture you can see the Sisters of Charity and members of the Red Cross Society going about the field caring for the wounded. You can also see the priest as he administers the sacrament to the dying, and you can see the dead soldiers carried from the field.

American Cavalry Charging With Drawn Sabres.

50 feet. $5.50.

The public never grows tired of war pictures, as is evidenced by the enormous sale of films treating on the subject. They show their appreciation in the repeated encores, and the profits derived from these exhibitions are flattering in the extreme. We rarely are treated with a view of charging cavalry, and, therefore, look on this great picture with awe as the men, with drawn sabres, dash forward on their spirited horses, and you imagine for a moment that they are the real article. Very exciting.

Fun in a Spanish Camp.

50 feet. $5.50.

This film is particularly interesting at the present time, as it shows how the Spanish soldiers amuse themselves when in camp. They are seen dancing and apparently singing, in the absence of music. It is decidedly full of action and is portrayed clearly and distinctly on the screen.

The Spaniards, of whom so much has been said, are enjoying themselves as best they can, and they present a gay sight to the civilian, who expects to see fierce and grim warriors, dancing and shouting like schoolboys at play.

President McKinley and Cabinet at Camp Alger, May 28, 1898.

50 feet. $5.50.

In this film, the only one of its kind on the market, is seen the President and his Cabinet on the reviewing stand. There is no other film like this in existence, and you are, therefore, enabled to steal a march on your competitors who are showing old films. It is a masterpiece of the photographic art, executed by one of the best photographers money can procure, and, being a subject that every true-hearted American is interested in, it goes without saying that it is one of the greatest money makers ever placed before the public. Buy it now. We can fill your orders at once.

Soldiers Marching, During the Review by the President at Camp Alger.

50 feet. $5.50.

About 15,000 soldiers are seen in military order marching past the reviewing stand at Camp Alger, May 28. This picture appeals to those who remember war times from 1861-65, when thousands who went away light-hearted and gay to fight for a cause they considered just failed to return. It thrills us to think that our soldiers, at present time about to leave for the enemy's country, may never see American soil again, and we bid them Godspeed in their undertaking. The faces are clear and distinct and each figure stands out in bold relief. A touching picture that will interest everybody.

New York's 7th and 71st Regiments.

115 feet. $12.65.

The start of this film shows the famous 7th Regiment Band beginning to play. The 71st Regiment follows in columns 32 abreast, commanded by Colonel F. V. Greene, of New York. After they have passed the 7th Regiment of New York comes into view and marches by.

10th Pennsylvania Drilling at Manila.

50 feet. $5.50.

This picture will not alone enthuse Pennsylvanians, but will receive unbounded applause from any audience, no matter where it is shown, owing to the reputation this brave regiment made for itself while in the Philippines. They one and all look every bit the soldier. The late Colonel Hawkins, who was in command of the regiment, was a brave and valiant soldier, and his men deserve all the attention that is being showered on them by their countrymen since their return to the United States. This is by far the most accurate drilling scene in life motion pictures ever made.

Filipino War Dance.

50 feet. **$5.50.**

We are all interested in the Philippine Islands, and its unruly inhabitants, and this film in particular will give an idea of how these semi-savages prepare for war. In their scanty costume they go through numerous antics, brandishing their deadly spears and utterly unnatural sounds, dancing all the while. These half-civilized men represent the following of the notorious Aguinaldo, the chief of the revolutionists, but who will finally be subdued by the brave American soldier boys now in the Philippine Islands. You want this film, as a star of all war films.

Naval, Marine and Aquatic Series

Panoramic View of Atlantic City Beach.
100 feet. $11.00.

This is, without doubt, the only film on the market that shows not less than a thousand persons bathing. It also shows the fresh young man exhibiting his acrobatic feats. The mass of humanity as portrayed in this film proves the undying popularity of this world-famous seaside resort.

Yachting at Atlantic City.
90 feet. $9.90.

Many of us have participated in a ride on the yachts at Atlantic City, but there has never been a good picture taken thereof, as this has always seemed a difficult picture to obtain. We were successful, however, in getting a perfect picture of a yachting party on their yacht, showing same leaving the pier, in mid-ocean and finally returning, some of them much the worse for the ride. This is also a beautiful water effect.

Atlantic City Boardwalk, Easter Morn.
125 feet. $13.75.

A beautiful, lively picture of this famous boardwalk, showing thousands of promenaders sunning themselves on Easter Sunday morning.

Bathing at Atlantic City.
50 feet. $5.50.

You see the waves breaking on the shore, people walking around and bathing, and the usual scenes and incidents, easily recognized by bathers of old and ever popular Atlantic City.

Atlantic City Life Rescue.
80 feet. $8.80.

A woman swimmer loses her presence of mind and is carried out with the tide. The Life Guards are called into action, and at the risk of their lives, rescue her and bring her to the shore, where she is resuscitated. Every movement in this subject is plainly seen and shows the mode of treatment given by the life-savers at Atlantic City to those whom they rescue from the surf. This, by the way, is also an excellent picture of the beach.

Atlantic City Bathers.
125 feet. $13.75.

An ever-popular subject is the moving picture of the bathers at Atlantic City. We have taken a number of these subjects, all of which took exceedingly well, but this picture is different from any ever taken heretofore. It not alone shows the beach and the bathers, but it also shows a panorama of the boardwalk. In other words, this is a panorama of the beach and boardwalk at Atlantic City, N. J.—an excellent subject.

Beach at Atlantic City.
50 feet. $5.50.

A natural as well as a good subject. This picture portrays all that is interesting, as well as what usually happens on the beach. Children, and even grown people, playing games, etc.

Battle of Bladders.
100 feet. $11.00.

Here is an interesting and lively

subject. Two men are seen, each on a raft, in mid-stream, fighting with bladders. When one gains a victory over the other they both tumble into the water and scramble about for supremacy. It is not alone interesting, but amusing and exciting.

Grand Naval Review in New York Harbor August 20, 1898.

Of the United States fleet which destroyed the fleet of the Spanish Admiral Cervera at Santiago, Cuba, These were made especially at great expense by special permission of the New York authorities, and they are the grandest naval films ever produced, showing the United States fleet of battle-scarred war ships as they passed in triumphal procession from Tompkinsville, Staten Island, to Grant's Tomb, in Riverside Park, New York City, and back to Staten Island, accompanied by hundreds of gaily-decorated river steamers, excursion boats, tugs, and showing views along North River, of New York and New Jersey. The naval heroes can be seen on their respective ships. None but those engaged in the battles were allowed on board except the United States Cabinet officers and their ladies, who were on board the cruiser New York with Rear Admiral W. T. Sampson, in command of the fleet. The following were the vessels in line:

Cruiser New York.
50 feet. $5.50.
Rear Admiral W. T. Sampson. Captain F. E. Chadwick.

Cruiser Brooklyn.
50 feet. $5.50.
Rear Admiral W. S. Schley. Captain F. A. Cook.

Battleship Iowa.
50 feet. $5.50.
Captain Robley Evans.

Battleship Indiana.
50 feet. $5.50.
Captain H. C. Taplor.

Battleship Massachusetts.
50 feet. $5.50.
Captain N. J. Higginson.

Battleship Oregon.
50 feet. $5.50.
Captain C. E. Clark.

Battleship Texas.
50 feet. $5.50.
Commodore John W. Philip.

Every one should have these great pictures, as they are very popular and will draw big crowds.

Crew of the Battleship Texas.
50 feet. $5.50.

These are the brave men who did the work and their appearance was hailed with delight. They looked like fighters, every one of them. We pride ourselves on the brilliancy of our justly named "Superior Films." We are not satisfied ourselves unless the detail is brought out so that every feature and every object is true to life. After the severe test which all our films are made to undergo, we send them out to all parts of the civilized world, assured that only praise for them will be our portion, and we have thousands of testimonials attesting this fact.

U. S. Battleship Indiana.
50 feet. $5.50.

Another of the grand war ship films, but, like the Cincinnati, lacks motion which interests audiences so much.

The Battleship Maine Leaving U. S. Harbor for Havana.
50 feet. $5.50.

In this picture you see the battleship Maine with her huge smokestacks and cannon. The crew is seen moving about engaged in their work

incident to a war vessel leaving port. The American flag, that emblem of freedom, waves proudly as it catches the breeze. All this and more can be seen in this superior film, which has been pronounced by experts to be the finest and most accurate film of our ill-fated battleship thus far placed on the market. It is absolutely perfect in detail. With this film any theatre, hall or church could be filled to overflowing.

Morning Exercise on Board the U. S. Cruiser Raleigh.

60 feet. $6.60.

This film shows the navies taking their morning exercise, and from the expression on their faces they appear to thoroughly enjoy themselves. These brave sailors are justly proud of their vessel and its brave commander, and deserve all the attention lavished on them on their return from the Philippines.

Naval Parade on the Delaware River on Monday, May 1st, in Honor of Admiral Dewey.

150 feet. $16.50.

Here we show the Naval Parade on the Delaware River, Philadelphia, in celebration of Dewey Day, May 1st, 1899. Hundreds of pleasure and tug boats are plainly seen gliding around the United States cruiser Raleigh, and thousands of persons are seen waving their hats as she salutes. Philadelphia City Hall tower is plainly seen in the distance.

Hobson and the Crew of the Merrimac.

50 feet. $5.50.

Hurrah for Hobson and his brave crew. This hero is worthy of all the homage that has been paid to him, and more. There is only one Hobson. His successful and hazardous undertaking has endeared him to both young and old. On his appearance in the Jubilee parade the multitudes vied with each other to get near him, and many were moved to tears of joy on beholding a man, young as he is, who took his life in his hands for the welfare of his country. All hail to Hobson and his crew! This film is clear and brilliant. The faces are distinct and you cannot fail to recognize and indelibly stamp upon your mind the handsome features of our hero of the navy.

U. S. Dispatch Boat Dolphin.

50 feet. $5.50.

This is one of the fleetest vessels in our navy, and aside from all her other qualities, is, from an artistic standpoint, a beauty. A prettier vessel is rarely if ever seen, and she has become one of the favorite vessels in the Navy Department, being often used by the Secretary of the Navy for inspecting purposes. The photographic art is well represented in this film.

Broadsword Exercise on the Battleship Texas.

50 feet. $5.50.

Our films are made up of uncommon subjects, as you can readily see by the titles and descriptions. This one is a novelty. The men are seen at broadsword exercise, and, although they were called upon in the late war to fight at close quarters, bringing their broadswords into play, yet they are drilled regularly, and are always prepared should the emergency arise. A beautiful picture.

Cleaning and Adjusting the Hotchkiss Revolving Cannon on Battleship Texas.

50 feet. $5.50.

This is a sight to behold. The

film shows in detail how the men clean and fire the immense Hotchkiss gun, a weapon capable of great destruction. When you look at this film you see the tools our sailor boys used to destroy the entire Spanish fleet and enabled us to boast that, though we were not prepared for war, the Yankee is ever equal to the task set before him. This is a most excellent subject.

U. S. Cruiser Raleigh, Returned From Manila.

50 feet. $5.50.

This film shows the U. S. cruiser Raleigh, which assisted to a great extent in wiping out the entire Spanish fleet at Manila. Her brave captain is also in plain view, and it is a picture that will enthuse any audience. Every one wants to see this trim war vessel, with which Admiral Dewey punished the proud Spaniards. The film is perfect. The figures are clear and distinct in detail and to show it is call for an encore.

Capt. Sigsbee on Deck of the U. S. Battleship Texas.

50 feet. $5.50.

These pictures were taken by special permit of Captain Charles Dwight Sigsbee, who was commander of our ill-fated battleship Maine at the time of the explosion, and who now commands the U. S. battleship Texas.

The well-known Captain Sigsbee is here shown on the deck of his vessel. No fear need be entertained that any audience will tire of viewing war ships and their commanders, and especially this one, who, after being assigned to the auxiliary cruiser St. Paul, gave a good account of himself and earned the reward of being placed in command of the splendid battleship Texas.

U. S. Monitor Miantonomah Leaving League Island for the War.

50 feet. $5.50.

In this film can be seen the formidable Miantonomah leaving the greatest navy yard in the world. To see this fighter is to thrill you with the possibilities of what she can do. Patriotism is aroused as the picture is cast upon the screen, and the audience rises to do homage to the most beautiful flag afloat and its powerful protector. Enthusiasm is at its height as America's largest and most powerful monitor sails into view. This is a wonderful and awe-inspiring film.

Launch of the First-Class Battleship Alabama.

50 feet. $5.50.

Particularly interesting was a war ship at the time when our country was plunged in war with the Spanish Dons, and it is gratifying to the American public to see these monster marine fighters on which so much depends and on which we have placed all our hopes. In this picture is shown our largest and most powerful battleship of the first-class, the Alabama, being launched at Cramps' Shipyard, Philadelphia, May 18, 1898. Words fail to describe the immensity of this wonderful floating fort of steel. It is conceded that the Alabama is without a peer for armament, size and capability. This is a film that will enthuse old and young America, and any one exhibiting it will be in a position to command crowded audiences wherever he appears.

The U. S. Cruiser Raleigh Firing a Salute.

75 feet. $8.25.

The film is doubly interesting owing to the fact that you see the gun that fired the first shot at the Manila

rebels, again fired, but for the purpose of celebrating the anniversary of the defeat of the Spaniards. A beautiful film, full of smoke, effect and activity. This film must be seen to be appreciated.

Manning the Yard Arm on the U. S. Cruiser Raleigh.

60 feet. $6.60.

This is one of the first life-motion pictures of this feature regularly practiced on board a man-of-war. The men are seen to jump into the rigging and go through certain manœuvres that are interesting to witness. It is an elegant, lively subject.

Burial of Maine Sailors.

50 feet. $5.50.

When this picture bursts on to view a procession of wagons drawn by horses and mules is seen to move slowly down an avenue shaded by trees on both sides. The scene is laid in Havana, and presents the funeral cortege of the battleship Maine victims. Their coffins are plainly seen on the wagons which are followed by American and Spanish marines, and it is indeed a touching picture that in many cases draws tears. You will like this film and it will pay for itself many times over.

President McKinley and His Cabinet on the Reviewing Stand, at Fairmount Park, Phila., May 27, 1899.

50 feet. $5.50.

The Chief Magistrate of the nation is here shown reviewing the soldiers and also the boys from the cruiser Raleigh, who returned from Manila. The film is a beautiful lively subject, full of detail and one that will greatly interest every one who admires the great War President.

Crew of the U. S. Cruiser Raleigh Passing the Grant Monument at Fairmount Park, Philadelphia.

50 feet. $5.50.

Here is shown the brave crew of the cruiser Raleigh marching in review at the unveiling of General Grant's Monument at Fairmount Park, Philadelphia. Everyone is interested in the men who so ably fought the Spaniards at Manila, directly over their mines in the harbor and under the guns of their forts. They are a brave looking set of men, and this film shows the men just as they appeared.

BOAT RACES.

Columbia in the Lead.

200 feet. $22.

This film shows our own Columbia leading in the race with the Shamrock.

Shamrock Placing Her Topsail.

175 feet. $19.25.

Shamrock Rounding Sandy Hook Lightship.

100 feet. $11.

Columbia and Shamrock.

100 feet. $11.

Yacht Race.

75 feet. $8.25.

Yacht Columbia.

50 feet. $5.50.

Yacht Shamrock.

50 feet. $5.50.

Boat Race.

50 feet. $5.50.

This is a grand subject. The effect of the water surrounding the racers is extremely beautiful. The race is exciting and everyone will be pleased with the picture.

RAILROAD AND STREET CAR PANORAMAS

Panorama of Kings County, N. Y.

145 feet. $15.95.

There are films that never become old, and this is one of them. No more beautiful scenery can be found than in this country, and the high hills and deep valleys are shown with true and startling effect. This film will hold the attention of your audience from start to finish.

Panoramic View of Haverstraw Tunnel, N. Y.

160 feet. $17.60.

As much as has been said of panoramic views, no picture ever taken of one can compare favorably with this entirely new subject. The roadbed of the New York Central R. R. is clearly shown, winding its way around tall mountains, across bridges and through the famous Haverstraw Tunnel, about one mile in length, and emerging therefrom, rises to an eminence and from this height can be seen in the distance far below in the beautiful valley a sheet of water and surrounding farms so true to nature as to remind one of the country life so much written about in song and story. The curves in the road shoot past like a cannon ball, fired from a big Krupp gun, and you stand amazed at the ingenuity of the master mind who invented the apparatus for reproducing nature so true and lifelike. A film like this one is a whole show in itself, and anyone exhibiting it must be prepared to repeat it again and again.

Boston and New York Express.

50 feet. $5.50.

One of the prettiest single train films is here portrayed. The surrounding country is not alone beautiful, but the train one of the fastest on the road, is seen bowling along at a terrific rate. When it first appears to view, nothing is seen but a huge cloud of smoke issuing from the smokestack. The train is down in a hollow and finally rushes up the hill with lightning rapidity, and shoots toward the audience who invariably rise in their seats as though they were in fear of being run down. A truly wonderful subject.

New Passing Train Scene.

55 feet. $6.05.

If you want a film that will enthuse your audience buy this one. It represents the Philadelphia, Washington & Long Branch Express coming toward you and the Continental Limited receding. It is not alone the fastest train scene thus far produced, but the scenery is the most beautiful and picturesque of any landscape film ever made in life motion. After the first train has passed the audience will witness a hairbreadth escape of a man and a boy, who did not notice the train coming from the opposite direction until it was almost upon them. They were so frightened at the occurrence that it took some minutes to recover from the shock. By an unforeseen lucky accident, we are enabled to produce a picture that may never again be brought forth in its

entirety. If you want a winner for repeated encores, get this one.

Collecting the King's Mail.

50 feet. $5.50.

This picture shows how they collect the mail in England. We see an English train approaching at full speed, probably about 600 miles an hour, and collects the mail without stopping. The novelty of this film is that you see a thorough English train, with its compartments, as you have seen it described, and the landscape itself is pleasing to the eye. Decidedly novel.

Foreign Train Scenes.

50 feet. $5.50.

This is filled with interest for those who have never seen the middle and poor classes of Europe travel on the railroad. The trains are two stories high and built in compartments. This picture shows a train arriving at a station, stopping to let off passengers, who alight from the upper and lower compartments and scatter in all directions. The figures are large, and the faces easily seen.

Woodside Park Trolley Panorama.

50 feet. $5.50.

This is a familiar scene to every Philadelphian. Woodside Park, a new pleasure ground adjacent to Fairmount, proved a paying investment to its promoters. It is a most beautiful part of the country, and well worth seeing. This production is true in every sense, and is conceded to be the best of its kind ever produced. It is clear and brilliant and sure to please everybody.

Panorama of Schellen Gorge of Switzerland.

75 feet. $8.25.

This is one of the most beautiful panoramic views in life-motion pictures yet made. It not alone shows the famous Schellen Gorge of Switzerland, but shows the Alps Mountains and Devil's and Napoleon's bridge crossing the gorge. This is an interesting and pleasing subject.

Brooklyn Bridge.

200 feet. $22.00.

This picture shows the entire Brooklyn Bridge from end to end. The car from which the picture was taken started from the Brooklyn end and lands in the depot in New York. This picture was taken on Dewey Day, when thousands of persons were on the bridge. This is the only film on the market that shows the bridge from one end to the other. One of the interesting features of this marvelous picture is the winding in and out of the car tracks in the New York depot.

Panorama of Market Street, San Francisco.

600 feet. $66.00.

This beautiful film shows the Market street of San Francisco in its entire length, beginning at the Mission and ending at the Ferry building. This picture was taken shortly before the earthquake, and is so much more interesting, as it shows the city in its original state. The film is very lively, as passing automobiles, thousands of people and hundreds of wagons cross the path of the electric car which carried our camera. The film is clear, sharp and distinct and will be appreciated wherever exhibited. (This film can be had in any length from 200 feet up.)

A Trip Up Broadway.

150 feet. $16.50.

This picture was taken from the

front end of a trolley car, starting from Grace Church, proceeding up Broadway, around Dead Man's Curve, Union Square, across Madison Square, through the theatre district and Herald Square, ending at Long Acre Square. One of the features of this picture is the famous Times Building, which can be seen for half a mile directly in the centre, towering above everything else.

Along the Shore Line of Lake Washington.

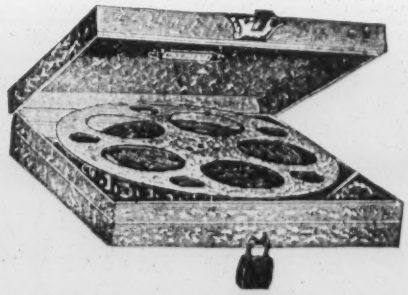
200 feet. $22.00.

This film was taken about five miles from Seattle. This part of the railroad is notorious, beause it was here that the famous bandit, Tracy, made his headquarters while murdering and robbing. He was chased many and many times by an army of officers and pursued for several weeks. The picture shows Taylors' saw-mill, where Tracy forced the proprietress to cook him a meal. After having partaken of the same he stole a horse from the barn and drove down to the station, which is to be seen on the left of the picture. Tracy, as will be remembered, committed suicide when captured.

The film is clear, sharp and distinct and shows a beautiful railroad panorama.

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

Lubin's Fire Proof Film Box



Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key

Box No. 1 holds one ten inch reel . . **$1.00 each.**
Box No. 2 holds two ten inch reels . . **$1.50 each.**

EACH REEL HOLDS ABOUT 1000 FEET OF FILM.

Made Only and for Sale by S. Lubin, 21 S. 8th St., Philadelphia, Pa.

FIRE SCENES

LIFE OF AN AMERICAN FIREMAN,

420 feet. $46.20.

This beautiful subject, so dear to the life of every American man, woman and child, will create enthusiasm unbounded and an encore will positively result from the exhibition thereof. The picture is made in 10 scenes, showing the Fireman's dream, the view of a Fire Alarm Box, the interior of sleeping quarters of the brave fire laddies, the interior of the engine house, the apparatus leaving the house, the fire run and the arrival at the fire and the rescue of women and innocent children, etc., etc.

No more touching scene could be enacted than this, and none is more ready to do homage to the Firemen than the American who justly places the value on life above riches. Unlike any other position in the City Government's service, the firemen are considered in a class wholly by themselves. Great latitude is allowed them, and where one is seen, especially in a crowded building, no matter where, one feels that he is protected and that the danger has been reduced to a minimum.

Note the fireman dozing in his armchair in the fire house, and one sees the dream depicted on the wall over his head. He dreams that his wife and child are probably in danger, and in fancy he sees his wife placing the child in its crib for the night. Disturbed by the dream, he awakens and paces the floor nervously until an alarm is sounded and the scene changes to the sleeping quarters of the men. They jump out of their cots, hastily don some of their clothing and slide down the pole erected in the centre of the room and which leads to the main floor below. Meanwhile the horses bound out of their stalls, place themselves in front of the apparatus and are secured thereto by the men who have reached the ground. The doors are opened and out they dash at breakneck speed, threatening danger to whoever may place himself in their way.

Then note the fire run, the greatest ever yet produced. One after another they dash by with almost lightning rapidity, until the very earth trembles with vibration from the iron hoofs of the grand horses, who appear to know that they are on an errand of mercy.

They arrive at the fire, and immediately is seen the hook and ladder being placed in position, the firemen mounting the ladder, carrying the hose with which they finally extinguish the blaze, but not before they rescue several inmates of the burning dwelling, including a number of children. No more realistic picture could be imagined or offered to the public, who, without exception, praise the heroic efforts of the fire fighters, and applaud again and again. No picture show is complete without one of these marvelous life motion headliners.

Pittsburg, Pa., Fire Department,

62 feet. $6.82.

This picture was taken on a bright, sunshiny day, and is beautifully sharp. It shows six of the fire apparatus used in Pittsburg, Pa., including those that are drawn by three horses abreast, they are about to dash off the screen into the midst of the people. Very fine.

The Chicago Fire.

150 feet. $16.50.

This film created a demand for itself unknown in the moving picture business. We were the only firm who made a reproduction thereof, and the supply was by no means equal to the demand for the first two weeks after the catastrophe occurred. It is a remarkable picture, full of excitement from start to finish. Of course, the picture opens with a spirited fire run, followed by one of the most thrilling life rescues ever witnessed, after which the fire laddies are seen on the roofs of adjoining buildings, throwing streams of water on the burning structure, and ends with the street scene black with smoke. A very effective picture.

Going to the Fire and the Rescue.

225 feet. $24.75.

This is a new film, and it is safe to assume that it is an only one of its kind ever made. When the alarm is given the horses are seen to run from their stalls and place themselves in their accustomed places at the wagons. The harness is adjusted, the firemen jump on and they dash out of the fire house and down the street. The picture changes and the entire apparatus is seen coming at full gallop toward the audience down a long lane. The picture again changes and the fire laddies are again seen rescuing women and children from a burning building, after which, in another change of the picture, they are seen to arrive at the fire house, unharness the horses and back the apparatus into the house. This film is animated throughout and the photography is perfect. This is an extraordinary picture of an interesting subject.

Going to the Fire.

50 feet. $5.50.

This scene shows almost the entire fire department, led by the chief, responding to an alarm. Horses, said to be the finest of their kind in the country, present a magnificent picture and a thrilling spectacle as they dash rapidly by, flecked with foam and panting from the exertion of their gallop.

Rescue From the Fire.

50 feet. $5.50.

A woman and a child in a burning tenement building are rescued by firemen, while the stream of water is being played into the window of the burning building and the chief directs the efforts of the firemen as the woman and child are being brought down the ladder.

Putting Out the Fire.

50 feet. $5.50.

This scene represents a fire engine in action. The black smoke arising from the engine stack, and the firemen upon the ladders directing streams of water against a burning building, serve to make a very interesting and exciting scene.

Parade of the Philadelphia Volunteer Fire Department.

50 feet. $5.50.

This fire department was organized in 1704. All present members range from seventy to ninety years of age. This is the first time in thirty years they have paraded together. This picture was taken as a souvenir to their descendants who paraded with them.

Fire in New York's Bowery.

200 feet. $22.00.

This is one of the best fire films we ever put on the market. It shows not only the Bowery, but also one of the fastest fire runs and the most thrilling rescues ever undertaken by a fire department. The film is full of life throughout; clear, sharp and distinct. An excellent subject for every show.

(See our special illustrated catalogue.)

DANCES

The New Serpentine and Fire Dance

120 feet. $13.20.

This film is a decided novelty. L'Argentine, the famous fire dancer, is seen battling with the flames, which finally devour her. She fights hard, however, to maintain her supremacy, during which time the most gorgeous effects are obtained on the screen. This film is furnished in colors when so ordered for an additional sum of $7.50. We furnish it plain, however, when not otherwise ordered. Gorgeous.

Old Maid's Ballet Dance.

50 feet. $5.50.

An excruciatingly funny picture, showing a typical old maid trying to dance as they do in the ballet. In her effort to kick high she falls heavily to the floor. On rising she limps off in a painful manner. This is a good one.

Lady Contortionist.

50 feet. $5.50.

Here is shown Mlle. De La Roy, the well-known dancer, who has a native reputation. The lady seems to be double-jointed, as she twists herself in every conceivable shape. This film shows the dancer doing her great slipt act. A very warm subject.

Fatima, Couchee Dancer.

75 feet. $8.25.

Here we show the great and only "Fatima," the world's most wonderful Couchee Dancer. This most dancing is extremely popular in the Eastern countries, and requires much practice and great skill to control and move the muscles of the body at will. This picture shows her in all her glory. We have this film in three different lengths, 50 feet, 75 feet and 100 feet.

French Can-Can.

50 feet. $5.50.

You are not often afforded the privilege of viewing a real French can-can and this film is therefore bound to score a success. Mlle. Fraidora, the celebrated French can-can dancer, is shown in all her glory dancing her favorite dance as only she can do it. And it is not necessary to go into detail as all who have seen her pronounce her to be an artist in her line. Take this film with you to please the bald-heads. Very warm.

Mexican Dance.

50 feet. $5.50.

Another well-known dancer with a national reputation is Mlle. Rodriquez, in full costume, doing the Mexican dance, which is in itself, very pretty, but to which she adds her graceful movements and personal charm. You want this film; it's a winner.

Wing Dance.

50 feet. $5.50.

The famous Hale Sisters are shown in this film, true to life, doing the wing dance. Any one ever hav- [illegible] these dancers will admit of [illegible] and ability to amuse

an audience for an hour. A brilliant subject.

French Couchee Dance.

50 feet. $5.50.

Hot stuff. Here's a film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very spicy.

Irish Reel.

50 feet. $5.50.

This film will appeal to the sons and daughters of the Emerald Isle where the great Daniel O'Connell first saw the light of day. You rarely see a real Irish reel and you stamp your foot to the time of the music, which should be played when this film is on the screen, and many of your audience if allowed would willingly take part. Biddy Murphy and Mickey Roach have an exciting finish. There are quite a number of persons in this dance. Full of motion.

Irish Couple Dancing Breakdown.

50 feet. $5.50.

Moriarity and his "ould woman" in it. To the tune of the bagpipes they are dancing a real old Irish breakdown, and are evidently enjoying themselves. This is one of the films that will appeal to our Celtic brothers and sisters.

Chinese Dance.

50 feet. $5.50.

A decided hit. Who ever saw a Chinese dance? Very few of us. If you buy this film you will have something to overwhelm your competitors with. It brings to mind the dainty and delicious "chop sooye" and "yock-a-mai" served in the Chinese restaurants. See this dance, "hit the pipe," eat a dish of that Chinese mixture and in their language of the street you will be a Chinaman, "for fair." The dance is comical in the extreme. John Chinaman calls on his friend, Half Lung, and tells him a funny story. They enjoy it so much together that it starts them dancing in real Chinese fashion. Very funny.

Quaker Dance.

50 feet. $5.50.

A Quaker and his dame are seen in their own peculiar style. They are dressed in the usual Quaker garb —Broadbrim and wife appear to enjoy themselves. This is a subject you don't see every day.

Scotch Highland Fling.

50 feet. $5.50.

Here is a novelty, and one to amuse any one. Dances are always encored, and this one is bound to get its share of applause. As far as we know this is the only film made of a Scotch Highland fling, and will prove a star picture in any show.

Sailors' Hornpipe.

50 feet. $5.50.

Another lively and interesting subject is the Sailors' Hornpipe. This picture is full of life and action, and depicts a sailor laddie at his best. It is clear, sharp and distinct in detail.

Three Bell Sisters in a Fancy Dance

50 feet. $5.50.

This popular trio, well known to the public, are seen indulging in a fancy dance. Their action is fine, and one has only to see them to pronounce them artists of the first class. A very pretty picture.

New Umbrella Dance.

50 feet. $5.50.

This is a dainty subject, full of vim, where is seen a man and woman dancing in gaudy attire, and each one carrying a fancy umbrella. Their movements are very graceful and artistic, and they charm their

audiences. Full of motion and the detail is perfect.

Dance Around the Moon.
50 feet. $5.50.

This is a real novelty. A child beautifully clad is seen dancing around the moon. At times she disappears from view, but the moon continues to revolve and the pretty little dancer again appears, this time with her feet in the air, and slowly descends until she again dances before the audience as when she started. It will puzzle you to try to discover how this is done.

New Couchee-Couchee.
50 feet. $5.50.

This is a warm subject that will please the "sporty" boys. It will also amuse a great many who have heard of the couchee-couchee, but who have never seen it danced as it should be. This is the real, unadulterated article.

Buck Dance.
50 feet. $5.50.

Here are seen a number of "smokes" dancing for their favorite "watermelion," and they pound the floor with their cinderellas to beat the band. The luscious fruit is held by one of their number in plain view and they finally stop dancing and engage in a tussle to see who can obtain the green fruit and devour it. Very lively and funny.

Teaching Ballet Dancing.
50 feet. $5.50.

This film shows a French master teaching two fairy-like pupils the ballet dance. They do some pretty steps, but the most interesting part of the picture is the scanty apparel of his pupils.

Egyptian Sword Dance.
50 feet. $5.50.

Two Egyptians are here seen dancing what is known in their country as a sword dance. It requires lively action on the part of both to avoid being struck, for although it is a dance, they make ugly lunges at each other, which might prove fatal were they to land. Very good and very exciting.

Quadrille in Drawers.
65 feet. $7.15.

Showing three charming, pretty girls attired in dainty lace-covered pantalettes indulging in a fancy dance.

Tyrolienne Dance.
50 feet. $5.50.

Two pretty girls indulge in their native dance. Very pretty.

Spanish Dance.
60 feet. $6.60.

Showing an artistic fancy dance by a celebrated Spanish artist. Very graceful and brilliant.

New Lipman Dance.
50 feet. $5.50.

This is a most lively picture and a very popular subject. A man and a woman are seen dancing a number of fancy figures, and, after a turn or two, she suddenly leaps on the table, presenting her dainty foot, which he kisses. He appears to enjoy the act, for he chucks her under the chin and repeats the operation. An excellent film; full of life.

L'Argentine Mirror Dance.
70 feet. $7.70.

L'Argentine Butterfly Dance.
50 feet. $5.50.

L'Argentine Silver Dance.
50 feet. $5.5.0

Buck and Wing Dance.
50 feet. $5.50.

Waltz Clog Dance.
50 feet. $5.50.

Odetta, Chinese Dance.
50 feet. $5.50.

Odetta, Spanish Dance.
50 feet. $5.50.

Odetta, Rope Dance No. 1.
50 feet. $5.50.

Odetta, Rope Dance No. 2.
50 feet. $5.50.

These dances are performed by the celebrated dansuese, "Odetta."

Essence of Old Virginia.
50 feet. $5.50.

Old Darkey Dancing.
50 feet. $5.50.

Dancing Skeleton.
40 feet. $4.40.

Here is a good one. The skeleton dances around intact for awhile, after which certain bones take flight and float in the air for a while, when they again attach themselves to the skeleton frame, continually in motion.

Best Imported Condensers

4½ Inch Diameter *Fit any Machine*

Price, $1.00 Each

Two Condensers in Nickeled Mounts, 2.50

OTHER SIZES AT DIFFERENT PRICES

Finest Imported "Electra" Carbons

⅝ INCH SOFT CORED AND ½ INCH SOLID

Per Dozen, one kind or mixed - - - 40c
Per 100, " " " " - - - $3.00

Ten Inch Re-Inforced Reels

FINEST MADE

PRICE, $1.00 EACH

Prize Fights and Wrestling

Reproduction of Corbett-McGovern Fight.

1200 feet. $132.

The last fight between these little giants was fought at San Francisco, March 31, 1903. Interest was centered in this fight because of the reputation of McGovern, who was popularly known as "Terrible Teddy," and who was only defeated by Corbett once before. They met again in order to settle beyond a doubt which was the master. Corbett proved again that he was the champion. The pictures are true to life, and figures, being large, the fighters are easily discerned, and they fight from the time the gong sounds until the finish, when McGovern is counted out. We have endeavored to make these fight films as accurate as possible and have even introduced into the pictures the dispute which arose between the fighters and their seconds prior to the fight. We will sell six of the principal rounds, containing about seven hundred feet, if desired, and in the set of six we include the first and last, or knockout, rounds, the four others being the most interesting.

Impersonation of the Fitzsimmons-O'Brien Fight.

1800 feet. $275.

The greatest pugilistic contest ever witnessed. Films the clearest ever made. We sell the full 13 rounds, including knockout. The six best rounds, 900 feet, $175.

Reproduction of the Nelson-Britt Fight.

700 feet. $80.

The best six rounds.

The Only Original Fitzsimmons-Ruhlin Fight.

Complete in six rounds, including training pictures.

About 1000 feet. $250.00.

Needless to say, this is the finest fight film ever taken. Even though the pictures were taken at enormous expense, the price of the films is within reach of all exhibitors. The greatest money maker.

Nelson-McGovern Fight, 1906.

Complete in six rounds.

800 feet. $150.00.

Read what Terry McGovern and his manager, Joe Humphreys, have to say about this film:

"This film, showing every blow delivered by me in the Nelson-McGovern fight at Philadelphia on March 14, 1906, is the finest fight picture I ever saw taken of myself.

"Yours truly,
"Terry McGovern."

"The film showing Terry McGovern in his fight with Nelson is certainly the most realistic fight film that ever yet has been produced.

"Joe Humphreys."

Reproduction of the Jeffries-Fitzsimmons Fight in 1902 in Eight Rounds, Showing the Knockout.

Full length about 835 feet. $91.85.

It is acknowledged that our Prize-fight films are perfect in detail. The figures are large, faces easily discerned and spirited fighting is seen throughout. These are "Feature Films."

Reproductions of Prize Fights Between

Corbett-Fitzsimmons, 14 Rounds.
About 1700 feet. $187.00.

Sharkey-McCoy, 10 Rounds.
About 1000 feet. $110.00.

Dixon-McGovern, Rounds.
About 1000 feet. $110.00.

Maher-McCoy, Rounds.
About 1000 feet. $110.00.

Jeffries-Fitzsimmons, 11 Rounds.
About 1700 feet. $187.00.

McGovern-Palmer, Rounds.
About 800 feet. $88.00.

Roeber-Olsen Wrestling Match.
275 feet. $30.25.

Showing a spirited and aggressive wrestling match reproduced by counterparts of these two giants of muscle. This is so exciting that the audience is moved to cry quit. We have the only reproduction of this marvelous wrestling match.

Jeffries-Sharkey, 25 Rounds.
Each round about 150 feet.
Per round, $16.50.

Jeffries-Corbett, 23 Rounds.
Each round about 150 feet.
Per round, $16.50

Reproduction of the Gans-Nelson Fight.
1250 feet. $250.00

This is the greatest fight of the age between a white man and a colored man. Our film shows ten selected rounds, including the first and the last, the 42d, in which the foul blow is plainly shown, which Nelson delivered to his superior opponent. This is the fight the country is talking about.

The Original Prize Fight Between

Corbett-McCoy, 6 Rounds.
1000 feet and training pictures.
$250.00

Miscellaneous Films

American Flag, Floating,

55 feet. $6.05.

America's emblem, always beautiful and always welcome, no matter where exhibited. The flag is large, and, being shown on a black background, causes it to stand out as though one could grasp it. It will enthuse any audience.

The Automobile Race,

96 feet. $10.56.

A most novel picture is this. One wonders how it was taken, as the machines are so rapid that before one could take a snapshot they are gone. One after the other they speed past like the wind, and it is safe to predict that were anything to break the occupants would be dashed to pieces before the machine could be brought to a halt. Lots of action.

Logging in the Far West,

368 feet. $40.48.

We have all heard of how the huge trees in the far West are cut down and shipped to the mills, but we have never seen how the work is done. Here is the opportunity. The picture opens in a forest where two men are seen sawing an immense trunk, while another is driving a wedge after the saw, in order to hold open the part which was cut through. Suddenly the tree trembles, and finally falls with a crash, and the men proceed to cut down others in view. A change occurs, and we see where the logs are hauled into an open space, up a hill, and by their own momentum are shot down a hill and into the stream, where they are lashed together and finally towed down to the mill. In another part of the picture we see logs hauled on to a railroad siding, loaded on the cars and thus transported. It is most interesting to see a complete train made up of these huge logs, only one on a car, each weighing thousands of pounds, although handled as though they were mere toys. In our opinion, this is the greatest picture of its kind ever taken. No wilder, yet prettier, scenery could have been found. Exceptionally fine.

The New Year's Shooters in Philadelphia,

300 feet. $33.

Philadelphia has the distinction of being the only city in the United States having New Year's Shooters. These are societies who inaugurate the New Year through parades in the most gorgeous costumes ever designed by human mind. It is the greatest parade ever witnessed. People come from all over the country to see this unique parade, for which the city offers thousands of dollars every year as prizes. The film is a most interesting one and beautiful in photography. The film can be had in lengths of fifty feet and more. It is always complete.

The Nest Robbers,

165 feet. $18.15.

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

Baby's First Step.

50 feet. $5.50.

Here is a picture that stirs the hearts of those who have looked forward to the day when their own baby puts forth his tiny foot and proudly steps out, supported by his indulgent father, and whose mother sees in him the future President. A picture indeed that arouses even the crusty old bachelor from his club dreams and makes him wish for a sight such as this at his own fireside. A beautiful subject.

The Philadelphia Speedway,

140 feet. $15.40.

This is the first moving picture taken of the great Speedway in Philadelphia, considered the best in the country. Hundreds of fine teams are seen going at a lively gait and the scene is full of animation.

Salmon Spearing in the Rivers of the Great Northwest,

166 feet. $18.26.

This picture created more enthusiasm than any other miscellaneous subject made during the past six months. It is entirely out of the ordinary, hence its popularity. Several men wade into the shallow water, and with large spears catch the lively salmon as they swim down with the tide, and, thrusting the spears into the fish, they are flung toward the shore, where they are gathered together and shipped to the market. This is a refreshing picture to exhibit, showing a large body of water rushing by as though it was driven by some great force. The scenery is beautiful.

Ten Nights in a Bar Room,

600 feet. $66.

It is unnecessary to describe this picture, as the story is well known to both old and young. We tell the story just as it was written, and temperance lecturers will do well to buy one for the moral it teaches.

Deer Hunting in England,

110 feet. $12.10.

This is one of Old England's popular sports indulged in by the nobility. It is most exciting and full of animation The hurdle jumping is particularly fine, and the picture ends by one of the spirited horses throwing one of its riders over his head.

The Devonshire Fair,

200 feet. $22.

This is rather a complete Midway of some great exposition, and is the only film we know of that shows so many different varieties of merry-go-rounds and scenic railways, besides the thousands of persons who have congregated there to witness and take part in the sights. It is a film that will please the masses. Decidedly interesting from start to finish.

Street Scenes in Different Cities in the State of Washington.

James Street, Seattle, Wash.

50 feet. $5.50.

Pacific Avenue, Tacoma, Wash.

50 feet. $5.50.

Riverside Avenue, Spokane, Wash.

85 feet. $9.35.

Spokane Falls, Spokane.

50 feet. $5.50.

The above subjects were taken at considerable expense and the exhibitors will find them profitable to show, as they are interesting street scenes in the above-mentioned far Western State.

Hurdle Jumping,

75 feet. $8.25.

A popular sport among soldiery is hurdle jumping, and this is one of the

prettiest ones we have ever seen. Some of the spirited horses clear the hurdles at one bound, while others miss, and are compelled to go back and try again. A very fine picture.

Election of Pope Pius X.

122 feet. $13.42.

A rare picture, and one that will interest those of all denominations. The conclave of cardinals is seen in the opening, and after the final vote is taken they disappear, and the newly elected Pope is seated on a platform and carried about on the shoulders of his guard. The picture is good in every particular, and the photography is excellent.

A Ferry in the Far East,

85 feet. $9.35.

Here is an opportunity to witness how the people of the East are ferried across a body of water. Unlike other ferries, where huge boats are in use, the Eastern people have hung an immense raft on cables across the stream and the raft is pulled across. There is no possible danger, as should the cables part the raft would float, being made of heavy wood, held together with iron stays. This improvised ferry is loaded down with passengers, and several traders are accompanied by pack-mules laden with merchandise. Very interesting.

Fording a Stream,

74 feet. $8.14.

A number of Arabs are seated on their thoroughbred Arabian horses and in single file are fording a stream. This is not alone a pretty picture, as far as scenery is concerned, but presents a very pleasing water effect.

The International Yacht Race,

95 feet. $10.45.

This is a true picture of the last international yacht race, when the Reliance, the American boat, bested the Shamrock III, owned by Sir Thomas Lipton, the Irish merchant. The picture is full of life, and gives a most pleasing impression.

The Smugglers,

500 feet. $55.

A thrilling story of a party of rough smugglers running a contraband cargo on their rocky coast:

Scene 1.—Shows the face of the chief of the smuggler's gang.

Scene 2. — An old-fashioned village inn, in which are seated three old tars studying a chart of the coast and deciding where it would be best to attempt a "run."

Scene 3.—A boat coming through the surf laden with kegs, which are lifted on the men's shoulders immediately the boat has grounded, and conveyed across the sands to a cave, where the horses and assistants are waiting to convey them across the country.

Scene 4.—A look-out on the Coastguard station is seen sweeping the horizon with his telescope, and suddenly becomes aware that his old enemy the smuggler is actively engaged in trying to get the better of him.

Scene 5.—Here the look-out is seen rushing to the Coastguard station to inform his superior officer what he has witnessed through his telescope. All the men are hastily summoned, and rush off to try and prevent the "run" being successful.

Scene 6.—Shows the smugglers coming through a galley between two precipitous cliffs, picking their way through the rocks, and urging their horses as fast as possible, so as to get their valuable goods into security.

Scene 7.—The Coastguardsmen, being unable to get down to the beach quickly, have recourse to a long rope ladder, and are seen coming hand over hand down this ladder to the shore,

where they form up and rush in pursuit of the gang.

Scene 8.—Shows the smugglers working down amongst the rocks and trees, closely followed by the Coastguards.

Scene 9.—Here the smugglers are seen hastily removing the kegs from the backs of the animals, and entering the old smuggling haunt. At this critical moment the Coastguards rush their foes and burst into the house in hot pursuit.

Scene 10.—Shows a tremendous struggle between the smugglers and the Coastguards. The smugglers resist violently all attempts to capture, until compelled to throw up their hands and submit to being handcuffed at the muzzle of a revolver.

Scene 11.—The final scene shows the smugglers being escorted to the lock-up, handcuffed two and two, and carefully guarded on either side by the Coastguards.

Pushball Game,

100 feet. $11.

Another game familiar to many is that of pushball, and is faithfully portrayed in this splendid film.

Surgical operation by Dr. Hurst, U. of P.,

250 feet. $27.50.

This is a marvelous film, showing the famous Surgeon operating on a patient in the hospital connected with the University of Pennsylvania. The operation is that of cancer, and the picture shows the skill with which the Doctor removes same without any apparent effort.

Surgical Operation,

150 feet. $16.50.

Here is the only picture of its kind ever attempted. It actually occurred at one of our city hospitals and was performed by the foremost professor of Philadelphia, but for good and sufficient reasons the names of the professor and patient are withheld. The operation is performed on a female of advanced years for tumor and portrays every action of the doctor and his assistants, showing the removal of the tumor and everything incident thereto.

Swiss Training and Breeding Home for St. Bernard Dogs.

50 feet. $5.50.

Switzerland is well-known for its breeding of St. Bernard dogs, which are used exclusively by the Monks in the Alps to find lost tourists. The dogs are shown in all sizes, from the puppy to the full-grown.

After the Hunt.

50 feet. $5.50.

In this picture is shown the huntsmen feeding their dogs after the hunt. A thoroughly good picture, full of animation.

Game of Base Ball.

75 feet. $8.25.

This shows a game of base ball held between the victorious Athletic club, of Philadelphia, the champions of the season of 1902-1903, and the Baltimore club. The individual players are shown in their respective positions, principally the great "Rube" Waddell, the famous pitcher.

The New Shooting the Chutes.

50 feet. $5.50.

Undoubtedly the finest chutes in the life-motion picture is here produced. The cars are seen to ascend slowly, but to descend so rapidly as to excite the onlooker. The famous Joe Columbia makes a slide for life on a slack wire from the top of the chutes to the other side of the water, a distance of several hundred feet. Seals are plainly seen swimming about in the water, dodging the cars as they descend, and finally as

one car strikes the water one of the occupants jumps overboard and swims leisurely to shore. It is safe to say that this new "shooting the chutes" is without exception the best one ever taken from every point of view, and is exciting in the extreme from start to finish.

Loop the Loop.

75 feet. $8.25.

Many have heard of the famous Loop the Loop at Coney Island, but have never had an opportunity to see it. Here it is. For a time it will puzzle us, and cause us to wonder why the occupants of the cars do not fall out when the same is at the top of the loop, and is practically upside-down. This is a subject that always receives a fair share of applause.

Shad Fishing.

250 feet. $27.50.

The shad fishing in the Delaware during the early spring brings thousands of dollars to the busy fishermen. We depicted here in Life Moving Pictures all the scenes and incidents beginning with the throwing out of the nets. We then note the hauling in of the wide spread nets. We see the shad splashing in the water. We see thousands of them hauled into the boat, where they are assorted by the fishermen. A highly interesting film which will be greatly appreciated by every audience.

The Village Blacksmith.

60 feet. $6.60.

This picture portrays a typical country blacksmith shop, in which the artisan is seen shoeing a horse, assisted by another blacksmith. This is an interesting and beautiful subject and is bound to interest all who witness it.

Crowd Leaving Athletic Baseball Grounds.

50 feet. $5.50.

In order to make the foregoing picture complete, it is necessary to join the two, when you will not alone have a game of baseball played, but will also have the crowd leaving the grounds and seeking the different conveyances to take them home. These two films are full of life and animation.

Sowing Seed on the Farm.

60 feet. $6.60.

This picture is true to nature, showing the farmers sowing seed, followed by the harrow. After they disappear the roller follows and rolls the ground, making it firm and hard. We cannot say too much for the beauty of this natural scene.

Greasy Pole and High Diving.

90 feet. $9.90.

This film is one that will bring forth more praise than anyone can imagine. Those who took part in it are seen to climb to an elevation of about 25 feet in the air and deliberately dive into the water. They are most venturesome, and you feel as though someone would eventually get hurt. This is not the case, however. After diving from their high perch in every conceivable manner, they attempt to crawl out on the greasy pole, which extends at least 50 feet out over the water, but they slip off before they can reach the end. Some lose their balance and fall overboard on their backs. There are six men and two women in the group. One fellow, more nimble than the rest, succeeds in walking out to the extreme end and dives over, much to his own satisfaction and that of the audience. A bright, brilliant and sunny picture, full of life and vim.

Hunting White Bear.
65 feet. $7.15.

This is an interesting subject, full of action.

Skating Scene.
65 feet. $7.15.

We show in this picture a beautiful stretch of ice, on which many young men and women are enjoying themselves in a fancy skating contest. Some are seen to fall, which adds to the animated photography. Good.

The Liberty Bell.
75 feet. $8.25.

"Proclaim Liberty Throughout the Land and the Inhabitants Thereof" is engraved on this priceless old relic. It is housed in the Cradle of Liberty, the old State House, in Philadelphia, where thousands look on it daily with love and veneration. This bell, which tolled Liberty to the little band of patriots more than a century ago, was on exhibition at the Charleston Exposition and was one of the principal features there. On its return to Philadelphia the bell was paraded through the principal streets, and an excellent moving picture taken of the procession, care being taken to get the bell, which was accomplished. A very fine film.

Girls' Brigade, of Lansford, Pa.
50 feet. $5.50.

This is a novelty in parades, and we claim the only ones that can offer uncommon subjects such as this one is. The girls look beautiful and march well. This is a film that will especially interest the ladies.

Elks' Parade, Atlantic City, N. J.
400 feet. $44.00.

During the summer months the famous order of Elks held a convention at Atlantic City, N. J., the popular seaside resort. One of their features was a grand street parade, in which thousands participated. This without exception is one of the best parade films ever made, not alone for photographic worth, but because many of the participants can be easily recognized and many of the contingents will amuse you with their antics. The boys from Hartford all travel in go-carts. Very fine.

President McKinley's Funeral.
50 feet. $5.50.

Showing the funeral procession of our late President, William McKinley.

Torrents of Zermath.
75 feet. $8.25.

Showing one of the many beautiful waterfalls seen only in picturesque Switzerland.

Police Charge on Horseback.
50 feet. $5.50.

A troop of mounted police in full dress uniform are seen approaching the audience at full gallop. When within but a few yards of the camera they suddenly halt, and each horse and rider appears full life-size to the audience.

Ten Nights in a Barroom.
50 feet. $5.50.

From the celebrated play, where the child begs her father to come home. The well-known song, "Father, Dear Father, Come Home With Me Now," may be either sung or played on an instrument behind the scenes while this subject is being shown.

Burglar Caught in the Act.
75 feet. $8.25.

This is an interesting picture, illustrating how two little girls entrap a burglar. The burglar is seen to force his way into the room when the children are sleeping and proceeds to plunder it. The little girl

awake, one of them goes out unnoticed to give the alarm, while the other holds the burglar at bay with a pistol until the arrival of an officer.

Andre at the North Pole.

65 feet. $7.15.

Showing the daring explorer in a balloon endeavoring to find the North Pole. The aurora borealis is seen in all its beauty. Polar bears are seen walking to and fro on the ice and the frigid zone is truthfully and majestically depicted. Very fine.

Sleigh Riding.

50 feet. $5.50.

This subject was taken just after the first fall of snow.

Santa Claus.

50 feet. $5.50

In this picture you see Santa Claus enter the room from the fireplace and proceed to trim the tree. He then fills the stockings that were previously hung on the mantle by the children. After walking backward and surveying his work, he suddenly darts at the fireplace and disappears up the chimney. This film surprises everyone, and leaves them to wonder how old Kris disappears.

Christmas Morning.

50 feet. $5.50.

This film represents Christmas morning, as its name implies, showing the delight of the children when they come down in the morning and find the Christmas tree beautifully decorated, besides their presents, which have been placed on the table for them, and they show their surprise and joy, dancing the while in their merriment. Their proud mamma stands by and enjoys to the full the romping and shouts of her children.

Driving Cows to Pasture.

60 feet. $6.60.

Country scenes are ever charming and delightful, and this one will please your fancy. The scene is laid in a beautiful rolling country where waving trees and grass are refreshing to the view. A very pretty subject, full of motion. The farmer and his boy are seen driving the cows to pasture, and the Alderneys are going at a rapid pace through the bars which had been previously let down.

Bull Fight, Nos. 1 and 2.

50 feet each. Each $5.50

Here are two distinct films, showing in each how the toreadors and picadors fight bulls in Spain. In order to make a hit, get the film called "Arrival of the Bull Fighter," and show the three in succession. You will surely win an encore.

Mrs. Nation and Her Hatchet Brigade.

130 feet. $14.30.

Here we show "Carrie Nation" and her Hatchet Brigade demolishing a saloon. Bottles fly and beer kegs roll in all directions, and in one part of the scene the bartender is flung bodily into the street. The crusaders completely wreck the finest saloon in the Kansas town, "The Senate," after which they attempt to retire, when an officer arrests Mrs. Nation, the crowd following. An excellent piece of photography.

Farmyard Scene.

75 feet. $8.25.

A scene in a farmyard, showing little girl feeding the chickens, ducks and geese, during which the old cow puts her nose into the feed pail and helps herself. This is one of our leading films and is very popular. A fine picture of domestic life

Swimming School.

55 feet. $6.05.

Showing the interior of a swimming school, where men and women are enjoying themselves in innocent amusement to their heart's content.

Cock Fight No. 2.

65 feet. $7.15.

In which are seen two bantams fighting as only game cocks can fight. A perfect picture.

The Soldiers Return.

180 feet. $19.80.

If you are seeking a Feature Film we can recommend this to fill the bill in every particular. The picture is full of sentiment and will actually cause tears to flow before the end is reached. A Soldier of the British army after being decorated returns to the little village which he left when a boy and immediately wends his way to his old home expecting to find his old mother with whom he expected to live for the remainder of his life. To his astonishment and pain, he learns from a neighbor that his mother, too poor to pay rent, had been sent to the County Institution. He inquires the way there and on being informed goes hither instantly and demands to see his mother. She appears and they fall into each other's arms, the mother wiping away his tears.

The brave soldier tells his mother that she must leave the place at once and commands her to come with him, which she does. The picture again changes, showing the old lady seated in the doorway of their old home knitting, while her son plants flowers before the house.

He rises and, lighting his pipe, proceeds to plant more flowers, when he enters the house and returns with a cup of hot tea, which the old lady apparently enjoys. Thus the picture ends. This is a complete story without words, and we do not hesitate in saying that, no matter where it is shown, it will appeal to old and young alike, and will move any audience to tears. No expense has been spared to make this film perfect in every respect. Wonderfully beautiful.

The Delhi "Durbar" in India.

150 feet. $16.50.

A scene of barbaric splendor; Indian Princes clothed in gold and precious jewels, on massive elephants, decked from head to foot in draperies of Oriental beauty. One of the most spectacular films ever made; the most gorgeous spectacle the world has ever known.

An Affair of Honor.

180 feet. $19.80.

Everybody knows the famous French painting, entitled "An Affair of Honor." We endeavored to reproduce this sensational picture in life motion, and we succeeded in creating one of the most sensational films ever made. The opening of the picture shows a French restaurant, wherein are seen sporty women, accompanied by their male friends. One woman, particularly, is flirting with a young man, who is in company with a girl friend. As soon as she discovers the flirtation she gets up, and a lively discussion ensues, at the end of which she slaps her rival's face with her glove. The women decide to make this "An Affair of Honor." A duel is arranged and immediately carried out. The next scene brings us to the woods. The principals of the duel, stripped to the waist, engage in a fierce sword fight, which ends in one of the contestants being mortally wounded. She is placed in a carriage and taken to the hospital. Before the police ar-

rive all traces of the deadly duel have been cleared away. This is a marvelous picture of realism and thrilling interest.

Life of the New York Policeman—Off for Duty.

610 feet. $67.10.

Opening scene shows a police station, with men leaving for duty.

THE RAID.

At the basement door of a well-appointed house we see a policeman gently tapping; a lady cook recognizes the knock, and, with a beaming smile on her face, she opens the door and beckons him in.

A call for duty. A colleague is coming along with hurried step and urgently raps at the door. He also is admitted, but we almost immediately see both men leaving; the first one, though, doing so with an affectionate good-bye, a hug and a kiss. The scene changes to a dilapidated building. The great cock-fight is to be held here. Towards it a disreputable-looking fellow is rapidly advancing. He carries in his hand the bag which contains the birds for the fight. The time appointed is seemingly drawing near, for the man has no sooner reached the place than all sorts of sports are seen coming from every direction. In answer to their several knocks the door is opened just wide enough to admit one man at a time, but every one must give the watchword first, and each face is severely scanned. One of these individuals evidently fails to impress the man at the door as being safe and reliable, and is consequently refused admittance. A slight tussle, a few blows are exchanged, and finally the intruder is defiantly locked out. He walks off in a rage. We can plainly see the man is meditating revenge. The view then changes to the fight. This is one of the most interesting episodes of the whole series, and deserves close attention. With the birds pitted against one another the excitement is visibly growing. The animation of all the lookers-on is wrapped up in the fight they are witnessing. While the above is being enacted the fellow who had been barred from entry has denounced the whole affair, and presently we see him return in company with another man—a detective, most likely. The latter peers in through the window, and, once satisfied with what is in progress inside, he first dispatches the man for more help and then gives the watchword and is admitted.

Three policemen are now coming with a rush. The first two make their way in by surprise; the third one is engaged in overcoming the resistance of the man at the door. A set-to follows between the two men; both get more or less damaged, but, in the end, the law proves the stronger and carries the day. And now we assist at a scene most fierce and startling—sensational beyond the power of description. A fumble, a confusion—men and police scramble through broken windows; come down dangling ropes in an inextricable tangle; some hide in a cellar; a few others get away; but, after all, the net was well spread, and most of the fry are gathered in.

THE SUBURBAN BURGLARY.

In the dead of night three suspicious-looking characters are seen stealthily skirting one of the walls of a suburban residence. After several fruitless attempts to force their way into the house two of the confederates achieve their purpose by breaking open a grated window leading into the basement; the third one keeps watch on the outside. While

thus engaged a policeman spies him, follows guardedly on his heels and soon holds him safe. The scene ends with the policeman discovering the opening through which the burglars have stolen into the house, and he follows the same tracks. The surprised burglars try to escape, two windows being torn open. Through these policeman and malefactors are seen jumping into the yard, where they land in a sort of a tangle. A scuffle ensues, ending in one of the thieves being shot and the policeman receiving a heavy blow, which stuns him for a moment. This enables the other fellow to get away and hide in a barn at the back of the house. The policeman soon recovers from the blow he received and makes straight for the thief's hiding place. All the noise has, naturally, awakened the inmates of the house. A lady and servant, shaking with fear, appear at the window in their night apparel, calling for help at the top of their voices. This brings two more policemen on the scene. With just time to inquire what the commotion is about, they also make a dash for the barn. Now the pursuit commences. First, we see the burglar, with the police after him, coming out of the loft and reaching the ground by the aid of a pulley rope. The thief runs for his life, with the police in hot chase close behind him. The scenes that follow are a most thrilling man hunt, with many hairbreadth escapes for the pursued man, who is at last run to earth.

THE LITTLE OUTCAST.

Somewhere out of the way on the deserted banks of the river a little girl is seen strolling along with weary, aimless steps. Behind her, all she has left, is sadness, and, facing her, she sees no gleam of hope. Unspeakably tired, she feels she can go no further. A last prayer to heaven taxes her remaining strength, and she falls back exhausted, buried in a mound of snow. A policeman on his round detects her at this point, and, hurrying toward the prostrate form, is seen wrapping her up in his coat and carrying her off in his arms. The kind-hearted policeman has pity on the poor waif, and takes her to his own home. The wife is rather taken aback at first, but everything is made clear to her, and she gives the poor child the greatest welcome ever seen. The little girl is adopted and made theirs in the end. Now they form a happy trio; may they continue so ever after.

Around New York in 15 Minutes.
950 feet. Price, $104.50.

SCENE 1.

Arriving and landing in New York from ferry boat.

SCENE 2.

Showing the ocean liner Zeeland leaving for Europe crowded with passengers; also the throng bidding them "bon voyage." The river in this scene is noticeably full of ice, which makes a very pretty effect.

SCENE 3—SHOPPING DISTRICT AS SEEN FROM SIXTH AVENUE.

This scene then changes to a closer view. We find an urchin strolling along peeling a banana and throwing the skin upon the sidewalk. Directly in the rear is seen a couple hurrying along, loaded down with packages. The man is a regular Mr. Peewee, while the woman is just the opposite, being very stout. The little fellow steps on the peel, and, in his effort to save himself, he drags her down, she falling directly upon him, the bundles flying in every direction. The woman calls wildly for help, not being able to raise herself

from the unfortunate Mr. Peewee, who has ceased his struggles. In answer to her cries for assistance a policeman responds and helps her to arise from the prostrate man, who has evidently suffered a severe shock. The officer telephones for an ambulance, which is seen approaching at a furious rate of speed. He is examined by the surgeon and hustled into the ambulance, while his companion, who has caused all the trouble, is led away in tears by the officer.

SCENE 4—BROOKLYN BRIDGE.

Panoramic view taken from the front end of a car, showing both Brooklyn and New York ends. The scene then changes to a panorama taken from the dome of the World Building, and presents a magnificent and clear view of the skyscrapers and both the Williamsburg and Brooklyn Bridges, also the East and North Rivers. This panorama is considered the finest ever taken of New York City.

SCENE 5—"O!" THE BOWERY.

This scene was taken looking north from Grand street and gives one a perfect idea of this famous thoroughfare, ending with a little comedy, entitled "The Rube's Visit to the Bowery." Two tough-looking characters are seen loitering in a doorway, near a cigar store. Upon spying the Rubes one of them removes the wooden Indian from in front of the store, while the other, who has changed his costume to that of an Indian, proceeds to take the place of the wooden figure. The other accosts them further down the street, engages them in conversation until directly in front of his accomplice—the Indian. While standing there the Indian succeeds in relieving them of their valuables. Upon one of the Rubes discovering his watch gone he raises an outcry, just as the Indian strikes him over the head with his tomahawk, felling him to the ground. After rising the hayseed looks around for his assailant, and, seeing nobody but a wooden figure near him, he becomes frightened and runs away, while the two roughs divide the property and walk off, arm in arm, laughing.

SCENE 6 — TYPICAL WINTER SCENE IN CENTRAL PARK.

This shows a small panorama of the crowd skating and a large party of boys playing snapping the whip, which ends by all of them falling and being piled up in a heap. Following this we show a young couple proceeding cautiously on the slippery ice to a bench, where the young man adjusts the girl's skates, also his own, at the same time both indulging in laughter and merriment. The young man is unable to skate, but is fortunately helped out of his predicament by an acquaintance who meets them accidentally and volunteers to teach them both. Their efforts are very amusing, and the climax is reached when our inexperienced friend falls, pulling the girl down with him. Upon arising she declines his proffered help and skates off with the new acquaintance, while her former companion hobbles off, crestfallen and dejected.

SCENE 7.

Showing a snow plow cleaning the tracks on Broadway.

SCENE 8—THE FLATIRON BUILDING ON A WINDY DAY.

This side-splitting scene was taken on January 25, 1905, when the wind was blowing a gale, and gives one a general idea of what women experience on a windy day around this noted corner. The great velocity of the

wind can be plainly seen by the manner in which the pedestrians are clutching at their hats and skirts and grasping at anything for support. It is at this corner where one can get a good idea of the prevailing styles in hosiery and lingerie. This is the finest picture that has ever been taken at this corner, and we can safely recommend it as something exceptionally fine.

(Each scene can be bought separately.)

Avenging a Crime; or, Burned at the Stake.

585 feet. $64.35.

SCENE 1—THE INCIDENT.

The picture opens showing two negroes playing a game of craps in front of a village tavern, when two others join them in the game. Then we see a big, strapping fellow come along, who also gets interested in the game, but he continues to lose game after game, until he hasn't got a penny left. He gets very sulky over his hard luck and leaves the game in a very ugly mood.

SCENE 2—THE ROBBERY.

Here we see him walking down a path in the woods, when he sees a lady coming toward him, reading a book. Seeing a chance to make up for his loss by robbing her, he gets behind a tree and awaits her. As soon as she gets near he runs out, and, placing his hand over her mouth to stifle her cries, he attempts to get her pocketbook from her. There is a terrible struggle on the part of the woman. Getting desperate, he seizes her by the throat and strangles her. Seizing the pocketbook, he takes to the woods. Meantime a little girl has been a witness to all, and has been hiding in the bushes. As soon as he is gone she runs out, and, kneeling beside the woman, wipes her face with her handkerchief and lifts up her head, when a man comes along on his wheel. Getting off, the little girl tells him what she saw. Hastily tearing off a leaf out of the book the woman has been reading he gives it to the little girl and tells her to take it to the nearest farm house. Then, seeing that the woman is beyond all aid, he goes on the hunt for the murderer.

SCENE 3—THE ALARM.

This shows the little girl running up to a farm house, nearly exhausted. Knocking on the door she hands the farmer the note, and also tells him what she saw. Reading the note, he cries out to the folks in the house that someone has been murdered. Taking down the horn, he summons the farm hands and neighbors, who get guns, etc., and start out on the hunt for the murderer, led by the little girl.

SCENE 4—RETURN OF THE BODY.

They are seen running up to the body and viewing it. They swear dire vengeance to the one who committed the deed. They take to the woods, while the women of the party take care of the body.

SCENE 5—THE CHASE.

The bicyclist is seen riding down the lane with terrific speed, the villagers following, crying vengeance—a typical Southern scene.

SCENE 6—STEALING THE HORSE.

The negro is seen sneaking out of the shrubbery toward a stable. He then proceeds to break open the stable door, and, stealing one of the horses, he mounts and rides away for his life, coming down a lane, pursued by the bicyclist, who fires shot after shot at him. He is seen to fall from the horse. Staggering to his feet, he takes to the bushes, with the bicyclist and the pursuers close on his trail.

SCENE 7—THROUGH THE WOODS.

Showing the crowd scouring the woods in search of the murderer.

SCENE 8—The CAPTURE AT THE BARN.

Showing the jump for life and the terrible struggle for freedom. The negro is seen to enter a barn to hide, when the bicyclist is seen coming into the yard, and, looking around, enters the barn. The negro, upon being discovered, jumps from the upper loft of the barn, followed by the bicyclist. A terrible struggle then ensues, and the crowd, coming up, assists in the capture. He is securely bound and dragged from the scene, begging for mercy.

FINAL—AT THE STAKE

They are seen dragging him through the woods. Lashing him to a tree, they gather brushwood, and, stacking it around him, set it on fire. He is soon enveloped in flames, the angry mob fire shot after shot at him and the vengeance is complete.

Life of an American Solider.

600 feet. $66.00.

"My country, 'tis of thee,
Sweet land of liberty,
To thee I sing."

The President sends a call for volunteers. With patriotic fervor every true American hurries to rally around the Stars and Stripes. We see the men going to the U. S. Recruiting Station to enlist in the ranks.

The applicant is brought before the lieutenant. He is examined; his measure is taken, his height and weight recorded, and, after everything is found favorable, he is turned over to the sergeant to receive the uniform of a U. S. soldier.

We see the volunteer return dressed in his new uniform. He receives his commission from the hands of the lieutenant, salutes, and leaves the Recruiting Station.

Leaving the Recruiting Station, the soldier returns home to bid farewell to his loved ones.

The next scene brings us to the volunteer's home. Slowly he ascends the steps and halts before the door, behind which his dear old mother, his wife and child are anxiously waiting for his return.

The parting is a touching one. He is leaving behind wife, baby and mother. None knows whether he will ever return.

The old mother and his wife follow him out of the house. One last farewell, then he turns away, leaving his dear ones alone. They are seen waving their handkerchiefs at the parting.

The regiment is marching away. We see thousands of soldiers led by officers on horseback. Proudly waves the Star-Spangled Banner.

"Oh, say can you see,
By the dawn's early light,
What so proudly we hailed
At the twilight's last dawning?"

The regiment, tired and weary from the long march, rests. The bugle sounds for mess call, and we see the hungry soldiers going to the improvised kitchen, where they get their food.

Even though the soldier's life is a strenuous one, they do not lose their good humor in the field. We see the fun in camp. Many humorous scenes enliven this excellent picture.

While the enemy has not yet been located, the soldiers go through their daily morning practice. We see the regiment drilling, and admire our soldier boys during their exercises.

"Land where my fathers died!
Land of the Pilgrims' pride!
From every mountain side
Let freedom ring!"

The war has begun. We see the most realistic war scene ever reproduced in life-motion pictures. The battle rages fiercely, the enemy is repulsed, and, though many of our brave soldiers cover the battlefield, the victory, at last, is ours.

While our brave soldier is fighting for his country his wife at home is fighting with grim death for the life of their baby. We see the baby's sick-room, where the doctor is anxiously striving to save the life of the little sufferer.

The scene brings us back again to the field. Our hero is doing picket duty. He receives a letter from home, which he is opening with great anxiety, glad to get news from the beloved ones he left behind.

Eventide. The soldiers rest, after an exhausting day. While our hero sleeps he dreams of mother, wife and child. While he is resting quietly we see the vision of his dream depicted on the screen.

"Let music swell the breeze,
Sweet freedom's song."

The victory has been won. The soldiers are marching home to the strains of patriotic airs, which lift the hearts of old and young. Rousing welcome awaits them at home.

"Home, home, sweet, sweet home,
Be it ever so humble,
There's no place like home."

Our hero has returned and hastens home to the arms of his beloved ones. He is cordially welcomed by his friends and neighbors.

The emblem of the free. Our boys in blue salute the flag.

"Our fathers' God, to thee,
Author of liberty,
To thee we sing;
Long may our land be bright,
With freedom's holy light;
Protect us by thy might,
Great God, our King."

Bold Bank Robbery.

600 feet. $66.00.

The opening of the picture shows the robbers in gentlemen's attire. They are short of money and decide to rob a bank.

The robbers are seated in one of the most fashionable cafes of the city, where they lay out the plan for the Bold Bank Robbery.

After the plans have been fully talked over, the robbers depart to carry out their bold undertaking.

This scene shows the exterior of the hotel, and we see the three robbers leaving the cafe to drive to their own apartments to prepare for the coup.

The carriage has arrived at an apartment house in one of the finest resident sections of the city, where the robbers live. They enter, while the carriage departs.

The robbers don long coats and masks and are seen leaving their room.

One of the finest Packard automobiles has been ordered to bring the robbers to their destination. They take their seats and the automobile starts on its trip.

This picture shows one of the most beautiful scenes — unsurpassed in life-moving pictures. The automobile, with its five occupants, comes down the park road at a speed of thirty miles an hour, vividly dashing past our camera.

As soon as a lonely spot on the road is reached the robbers make the unsuspecting chauffeur stop, take him from the automobile, bind and gag him and throw him into a ditch beside the road. They quickly enter the automobile again and drive away leaving their victim senseless beside the lonely road.

The robbers have reached their destination. They quietly break into the building, and just enter the interior of the bank when the night watchman discovers them, takes his six-shooter and fires. The robbers, who are prepared for such emergencies, return the fire, killing the watchman on the spot.

The interior of the bank. The robbers search for the vault. The light effect of this scene is beautiful.

The robbers, by this time, come to the vault and prepare to dynamite the doors. After drilling holes, they fill them with dynamite, light the fuses, and the next moment the doors are seen flying open.

Two of the robbers enter the vault, while two others keep watch on the outside. They take as much money as they can carry and prepare to leave.

This scene brings us back to the place where the dead watchman lies. We see the robbers, loaded with sacks of gold, making their escape through a window.

The robbers bring the stolen treasure in the automobile, which is seen standing outside the bank.

They quickly enter the automobile and make good their escape. We see the automobile flying down the road through scenery which is truly beautiful.

Two young lovers strolling through the park discover the senseless form of the chauffeur, and, while the young lady tries to revive the unfortunate chauffeur, the young man runs away to call the police patrol.

The young man has arirved at the police station. The next moment a squad of policeman, headed by a sergeant, enters the patrol wagon, which immediately dashes down the street to bring help to the unfortunate victim and to pursue the robbers.

The robbers have reached their home. They are just going to divide the spoils when they are surprised by the police. After a fierce struggle three of the robbers are overpowered, while the fourth one makes good his escape through the window, quickly followed by two of the police men.

Now begins a lively chase. The robber jumps from roof to roof, from building to building, closely followed by the two policemen.

The next moment he is seen jumping down to the street from the roof of a four-story building. Still the two policemen are in hot pursuit.

While the policemen come nearer and nearer, the fleeing robber tries an old trick on his pursuers, which helps him to once more make good his escape.

In his anxiety to get away from the two brave policemen the robber runs through fields and tries to wade through a river, thinking that he might escape his followers, but the two policemen, without hesitancy, go into the deep water, where a fierce struggle ensues between the robber and the two policemen, and again the robber escapes.

The robber now jumps on a quickly passing street car, and, as the policemen are on his heels, he leaves from the other side, runs down the street, up to the railroad station, still closely followed by his pursuers.

He boards an out-going train and succeeds in getting away from the two gallant policemen, who came too late to be able to board the train.

While thus outwitted by the robber the policemen do not give up the chase as yet. They enter the train dispatcher's office and send a telegram to the next station to capture the robber there as soon as the train arrives.

At the next station the robber, not

suspecting that his pursuers are there, makes a dash from the train, but jumps directly into the arms of the two waiting policemen. He struggles fiercely to get away, but is at last clubbed and led away.

The three robbers are sentenced to 40 years' imprisonment. We see them among the so-called "chain gang" just as they are led to work.

The three convicts, who are sentenced to hard labor, are seen working in the stone quarries of the Southern Penitentiary.

In the final scene the three convicts are seen discussing the failure of their Bold Bank Robbery and putting the blame one to another.

Uncle Tom's Cabin.

Harriet Beecher Stowe's Famous Story in Life-Motion Pictures.

700 feet. $77.

One of the prettiest stories ever written is that of "Uncle Tom's Cabin," by Harriet Beecher Stowe, which has been read and re-read by thousands with keen delight. No story ever appealed to the masses as this one, and it is safe to predict that it will never grow old. Numerous companies are continually on the road dramatizing this story of slavery days, and they meet with enthusiasm everywhere. The book containing the complete story is one that will be found in every library in and out of the public schools, which proves that public sentiment has decided that it is one of the popular and instructive novels, especially in the hands of the younger element.

The picture starts with a scene on a plantation in Kentucky, about ten miles from the Ohio River. George Shelby, owner of the plantation and a large number of slaves, owing to business difficulties, is forced to sell some of his slaves to a slave trader named Haley. Among Shelby's slaves is a faithful old negro, called "Uncle Tom," whom Haley took a fancy to. After a great deal of persuasion Haley induced Shelby to part with him. While the deal is on a little octoroon boy runs by. Haley makes an offer for him, which Shelby accepts. Eliza Harris, the mother of the child, whose husband had run away a few months before, overheard the conversation between Haley and Shelby, and at once determines to save her child at any cost.

Uncle Tom's home. Eliza Harris hastily appears with her little boy and taps on the cabin window. Aunt Cloe appears at the window with a large white nightcap and inquires what is the matter. The door opens and Aunt Cloe comes out, followed by Uncle Tom in his shirt sleeves, holding a tallow candle. Eliza informs him of the sale of himself and her boy to the slave traders, and tells him that she has decided to run away. She tries to induce Tom to accompany her, but he decides to stay and take the consequences. Eliza kneels, asking Tom to offer up a prayer. Then, taking her child, she departs.

A large room in a tavern by the riverside. Phineas Fletcher, a plantation owner, enters, and, looking out of the window, discovers that the river is full of floating ice. He laments that he cannot cross to see a Quaker maiden on the Ohio side, whom he is in love with, and who refuses to marry him unless he becomes a Quaker. At this moment Eliza and her child enter, almost exhausted. Eliza inquires of Phineas if there are any ferries running across the river that night. Phineas informs her that they have stopped running.

Eliza says her child is very sick, and that she is anxious to get on the other side of the river. Phineas answers that a man down the river is going to try to cross that night. He asks her to step into a side room and sit down and wait, telling her to order what she wants and he will stand the damage. Marks enters. Phineas slaps him on the back and asks him who he is. Marks says: "I am a lawyer, and my name is Marks."

While they are drinking Haley and Loker enter, and, shaking hands with Marks, say that he is the very man they want to see. Haley tells Marks that he just bought a little boy from Shelby; that his mother, who had gotten wind of it, had run away, and that he had traced her to this very place. Haley asks Phineas if he had seen anything of them. Phineas, instead of answering the question, tells them a story, at the same time taking the trio to one side of the room, with their backs to the window. While they are in this position Eliza peeps out of the door and Phineas motions to her to escape out of the window. Just as she gets outside she makes a noise, which attracts the attention of the slave traders. They try to follow her, but Phineas, pulling two large revolvers, holds them at bay.

The river is full of floating ice. Eliza appears with her child, almost exhausted. The slave traders, with their dogs, are in hot pursuit. She realizes that there is only one means of escape, and that is to cross the river on the floating ice. This she determines to do. After offering up a prayer, she hastily arises, seizes the child, and, running to the bank, jumps on a cake of floating ice, just in time to escape the bloodhounds. While Marks and Haley attempt to follow her, Marks falls into the river and is pulled out with great difficulty by Haley and Loker just as Eliza floats from view.

The home of Ruth, the Quaker girl, at the foot of the Rocky Pass. Ruth comes out, followed by Eliza and her child, who were conducted to Ruth's home by Phineas after their miraculous escape across the river. Ruth sent Phineas in search of George Harris, the husband of Eliza, telling him that she would never marry him until he found Harris. While Ruth is working at her spinning wheel and Eliza is playing with her child Phineas enters with George Harris. The child runs to his father and there is joy all around. Phineas, looking down the road, discovers that they have been followed by the slave traders. He quickly conducts Eliza, Harris and the child to a place of safety behind some huge rocks.

Haley, Loker and Marks enter and inquire of Ruth if she has seen anything of the runaways. They search the place, while Phineas appears from behind the large rock, inquiring of them what they want. Marks informs him that he is an officer of the law, and that he is looking for some runaway negroes. George Harris, who overheard the conversation, steps out of the house, telling them that he would not be taken alive. Haley and Loker determine to capture him, and while attempting to do so a fight ensues, in which Haley is shot, and Harris, his wife and child escape.

A large number of negroes are seen dancing and shouting a welcome at "Robert E. Lee's" arrival. The deck hands are seen to throw a line ashore, and when she is moored alongside the dock, the gang-plank is put ashore, and the passengers are seen to disembark.

Eva, who has become greatly attached to Uncle Tom, whom she met

on the boat while he was being taken to New Orleans to be sold, while bidding him good-bye, is pushed overboard by a crowd of passengers. Uncle Tom dives quickly to her rescue. A line is thrown from the dock, and Tom and Eva are pulled to safety.

St. Clair, Eva's father, inquires for the owner of Uncle Tom. He makes him an offer to buy Uncle Tom. After some deliberation the sale is perfected. Eva, delighted, holds the hand of her rescuer, and great attachment springs up from this moment between the child and Uncle Tom.

A beautiful garden—the home of St. Clair in the background. A large number of negroes are dancing joyously at the arrival of St. Clair, Eva and Uncle Tom, also Ophelia, an aunt of St. Clair's, who has come from the North to pay him a visit. St. Clair is greeted by his wife He tells her of the rescue of Eva by Uncle Tom. Eva takes Tom by the hand and leads him to show him their beautiful home.

Topsy appears and goes through a very funny dance, frightening Aunt Ophelia by her funny actions, greatly to the amusement of St. Clair. While going into the house Topsy steals a ribbon from Aunt Ophelia's dress. The loss is soon discovered, as Topsy is found playing with the ribbon. Aunt Ophelia ends the scene by chasing Topsy.

Moonlight. Tom and Eva enter and sit on the rustic bench under a tree. Eva is reading a Bible, and Tom explains to her the meaning. Eva becomes ill. Her father and Aunt Ophelia appear, and Tom informs them of the fact. Kissing her good-night, St. Clair tells Tom to take Eva into the house. Aunt Ophelia reproves St. Clair for allowing Eva out in the night air.

Eva lies sick upon a couch, with St. Clair and Aunt Ophelia by her side. Mrs. St. Clair enters, and St. Clair tells her that Eva is dying Eva points towards the sky, telling her father that she is going there.

Eva falls back, dead. Uncle Tom and Topsy, who are standing at the foot of the cot, kneel in prayer. An angel appears, takes the spirit of Eva and flies heavenward.

A bar room. Marks enters with a friend and sits at a table. St. Clair, who has been drinking heavily since the death of Eva, enters, followed by Uncle Tom, who entreats him not to drink any more. St. Clair orders a drink. Simon Legree, the owner of a large plantation up Snake River, enters and invites those present to have a drink. Marks and his friend quickly join him at the bar. Legree asks St. Clair to have a drink with him, but St. Clair answers, he does not drink with strangers. Legree becomes furious and joins Marks at the bar. He then offers a drink to Uncle Tom, who refuses. This increases Legree's anger, and he throws the contents of the glass in Uncle Tom's face. St. Clair jumps up and quickly knocks Legree down.

Legree arises, draws a large knife from his belt and plunges it into St. Clair's heart. Marks and friend make a hasty exit, while Tom kneels beside St. Clair.

St. Clair's slaves singing, dancing, shooting crap and otherwise enjoying themselves. The auctioneer appears, breaking up their merrymaking and proceeds to open the sale. The first slave to be placed on the block is Adolph, the valet of the late St. Clair. Simon Legree, who is one of the bidders, steps up to Adolph, examines him, and spits upon his shoes because they are blackened. The bidding is very lively. Adolph is finally knocked down to Marks.

who offers seventy-five. The auctioneer informs Marks that the terms are cash. Marks hands him a dollar and asks for twenty-five cents change. The auctioneer is astonished, asking him if he expects to buy a slave for seventy-five cents. He cuts Marks with his whip, who then makes a hasty exit. The next slave to take the block is Emaline, a beautiful mulatto girl, who is knocked down to Legree. Uncle Tom is next put on the block. Legree steps to the front and informs the bidders that he is determined to buy Tom at any price. He offers $1200, which is finally accepted. Legree takes Tom and Emaline by the wrists, exclaiming, " Now you two belong to me." The two, kneeling, exclaim: "Then, heaven help us."

The boats are seen steaming down the Mississippi River at a very high speed, with black smoke coming out of their funnels. The "Lee" is gradually seen to be drawing ahead. As the "Natchez" gets to the centre of the stream a terrific explosion takes place, after which the ship is seen sinking.

Simon Legree's plantation on Snake River. A large cotton field. Negroes picking cotton in the foreground. Uncle Tom is seen trying to keep up with the younger slaves, but is unable to do so. Cassy, a former mistress of Legree, is seen to help Uncle Tom now and then, while the overseer's back is turned. Legree enters and discovers Cassy helping Uncle Tom. He warns her not to do so. He calls Emaline and asks her if she ever wore earrings. She answers, "No." He then tells her that he has decided to take her out of the fields and make a lady of her. He also tells her to go to the house. She declines to do so, saying that she would rather work in the fields with the rest of the slaves. This enrages Legree, and he calls Tom, telling him that he has decided to promote him to be an overseer, and to take his whip and flog Emaline, saying that he had seen enough of it to know how it was done. Tom takes the whip, and as he raises it to strike Emaline she kneels at his feet. Tom stops and throws the whip on the ground, refusing to whip her. Legree's anger increases. He calls two negroes, Sambo and Quimbo, telling them to tie Tom to the whipping post.

The overseer is seen to whip Tom until he is interfered with by Cassy, who pulls the whip out of his hand. Legree interferes, and Cassy draws back the whip, as if to strike him.

Legree's home. Legree is seen to be walking nervously up and down the veranda. He calls to Sambo to bring him a drink. After drinking heavily he tells Sambo and Quimbo to bring Tom to him. He asks Tom if he knows the hiding place of Emaline and Cassy, who ran away the night before. Tom says he did, but that he would not reveal it Legree becomes furious and strikes Tom over the head with the butt of his whip, trying to kill him. Tom drops to the floor. He raises on his elbow and tells Legree that he forgives him. Legree strikes him again, and, calling Sambo and Quimbo, tells them to take Tom and throw him into the wood shed.

George Shelby, Jr., a son of the former owner of Tom, inquires of Legree if he owns an old negro by the name of "Uncle Tom." Legree answers that he does, and that he lay dying in the wood shed. Shelby tells him that if any harm has come to Tom he will have to answer for it. Then he goes in search of Tom.

Marks enters and informs Legree that he has a warrant for his arrest

for the murder of St. Clair. Legree strikes with his whip at Marks. Marks dodges under Legree's arm, pulls a revolver and kills him. The death of St. Clair and Uncle Tom is avenged.

An old wood shed. Uncle Tom is lying on the floor. Cassy is seen to steal in, raise Uncle Tom's head, give him a drink of water, and steal away again. George Shelby enters. Going over to Uncle Tom, he raises his head from the floor, and asks him if he did not remember him, also saying that he had come to take Tom back home. Tom answers him that it is too late; he is dying, and, pointing to the sky, says that he can see his heavenly home. A vision of Eva in Heaven appears on the wall of the shed, and as it disappears Tom drops back dead. Shelby kneels by his side. A vision of Abraham Lincoln ends this most beautiful and impressing scene.

The Counterfeiters.

Caught by the U. S. Secret Service Officers.

700 feet. $77.00.

Far out in a lonely little house, right under the roof, the counterfeiters have their secret hiding place. There they make counterfeit money. Their only accomplice is an old woman who guards the house. The counterfeiters just found a farmer who bought their illegitimately made money and carries it away in a satchel, glad to have made such a good bargain.

The Rube enters a store and tries to pay with the counterfeit money. The storekeeper, however, cannot be fooled, and causes the Rube to be arrested.

The farmer is brought to the office of the U. S. Secret Service. He declares himself innocent and offers to show the U. S. Secret Service Officers where he received the counterfeit money. (See also the picture on the title page.)

Some of the Secret Service officers are detailed to this special case. They accompany the farmer to the counterfeiters' secret working place. One of the detectives puts up a ladder, ascends carefully and looks through the window.

The interior of the counterfeiters' work room. The counterfeiters are busily engaged in making money while the old woman is fixing their clothes and anxiously watching the house. The detective is seen looking through the window into the room, watching the two criminals.

The old woman hears a noise on the front door. She quickly goes down stairs to see what this means. The moment she opens the door, the Secret Service Officers step in, and to prevent her from screaming, they gag her. She is taken in the back yard, forced to take off some of her clothes, which one of the detectives puts on, thus assuming her role. In this attire he enters the house.

We see the detective in a room with the counterfeiters, sewing their clothes just as the old woman did. He looks around carefully, watching the two counterfeiters and waiting for a chance to call his friends, who wait on the outside for his signal.

In an unobserved moment the Secret Service Officer dressed as an old woman, goes to the window and waves three times with a handkerchief, the prearranged signal for the detectives to enter the house.

The detectives come up noiselessly, enter the room and after a fierce struggle, overpower the criminals. The detective disguised as a woman, changes his clothes and follows to Court, giving convincing evidence against the counterfeiters.

The counterfeiters are convicted and sentenced. They are behind the prison bars. The old woman visits them, and while the prison guard does not look, she hands tools into the cell with which the counterfeiters may break out.

The younger of the two counterfeiters saws some part out of the door. He escapes and frees his partner in crime. The prison warden, attracted by the hammering, comes to the scene. Seeing the prisoner out of his cell he shoots at him. The counterfeiter, using his hammer, fells the warden with a heavy blow

The shooting attracts the prison wardens, who immediately come to the scene. They find their comrade dead on the floor. At this moment the criminal comes through the corridor, and being held up by another guard, kills him with the pistol he took from the dead guard. Now begins a grim, stern chase after the fleeing criminal.

In his endeavor to escape the counterfeiter is seen climbing the steep prison wall and again coming down at the other side, an almost impossible deed. Having gained the ground he makes good his escape.

We see him fleeing down the wide stairs of the prison, hotly pursued by the prison wardens and detectives. But the prisoner is too light-footed and again escapes his pursuers.

One of the big policemen has troubles of his own. Wherever he goes, whatever he does, he makes a laughing hit—not with the counterfeiter, but so much more with the audience. We see the criminal in the lead, the pursuers, following in a grim, stern chase.

Down the stone wall goes the chase. The fat policeman is again in trouble. The escaping criminal gains more and more ground between himself and his pursuers.

The criminal crosses the railroad track. The big policeman certainly follows, but in his zeal he tumbles down an embankment and falls on the railroad track just as a train is passing. He is rescued just in time by his friends from being killed by a passing train.

The criminal flees over a fence. The detectives get nearer and nearer. They scale the fence in quick pursuit but as the big policeman is trying to follow he is caught by the fierce watch dog and pulled down from the fence. A most laughable struggle occurs between the dog and the policeman.

The counterfeiter takes a boat and tries to cross the river, closely followed by two policemen in another boat. To escape his followers, the counterfeiter jumps in the water and swims ashore.

The policemen follow hurriedly and overtake the escaping criminal as he is just winding his way into an alley. They club him and bring him finally to justice.

The Great Train Robbery.

600 feet. $66.

The first scene shows the chief as he explains to his followers the plan of the great train robbery.

Two masked robbers enter and compel the operator to stop the approaching train. They make him write an order to the engineer to take water at this station instead of at the regular watering stop.

The train stops, the conductor comes to the office window, where the operator delivers the order while the bandits keep their revolvers trained on him. No sooner has the conductor left when they bind and gag the operator, and hastily depart to catch the moving train.

This scene shows the train at the water tank. The bandits are hiding

behind the tank, and just before the train pulls out they quickly board the express car wherein the messenger is busily engaged with his duties.

Alarmed by the unusual sound, the messenger locks the door, peeps through the keyhole, discovers the bandits and quickly locks the iron boxes which contain the valuables. He then throws the key through the small window and pulls out his revolver to defend the valuables entrusted to him. Two robbers succeed in entering the car. The messenger bravely attacks them and discharges his revolver, but he is quickly laid low by a bullet. The bandits bind and gag him and then try to open the treasure box. When they find it locked they search the messenger for the key, and as they do not find it, they blow up the strong box with dynamite. They take the valuables and the mail bags and quickly leave the car. During all this time the train is seen flying past beautiful scenery.

While two of the robbers blow up the strong box in the express car, two other ones hold the engineer and the fireman at pistols' point. The fireman takes a coal shovel and climbs up on the tender to defend himself and his position, but he soon finds himself overpowered and thrown from the swiftly moving train. The two bandits then compel the engineer to stop the train.

Forced by the robbers, the engineer brings the train to a stop, uncouples the engine and pulls ahead about two hundred feet, always covered by the bandits' pistols.

In the meantime two of the bandits compel the passengers to leave the coaches with hands up. They line them along the tracks, go through their pockets and relieve them of all their valuables. One passenger makes an attempt to escape, but is instantly shot down by one of the bandits. As soon as they have all the booty the bandits mount the engine and make good their escape, while the passengers lend their helping hand to their unfortunate friend who was badly wounded by one of the bandits.

The bandits bring all their booty on the locomotive and command the engineer to pull the lever and pretty soon we see them disappear in the distance.

Far out in the rough countries the bandits command the engineer to stop, descend from the engine, and escape to the mountains with the stolen goods.

This scene shows the bandits coming down from the mountains into the valley, where they cross a stream to get to a place of safety. The scenery is truly beautiful. One of the robbers, in his hurry, slips and falls in the water, but he quickly rises and makes good his escape.

This scene brings us back to the interior of the telegraph office, where the operator lies bound and gagged on the floor. After a desperate struggle he succeeds in reaching the table where his instruments stand. He telegraphs for help and manipulates the key with his mouth, and then falls to the floor, fainting from exhaustion.

The operator's little daughter enters to bring him his daily dinner. She finds her father bound, kneels down, praying to the Lord to give her strength to help her poor father, throws a glass of water in his face, restoring him to consciousness, takes a knife and cuts the ropes and removes the gag from his mouth.

This typical Western dance hall shows some men in company with women. A tenderfoot appears upon

the scene and is made to dance in the regular Western style. Suddenly the door opens, the operator's little daughter enters and relates what has happened. The men quickly stop their merriment, take their guns and leave in pursuit of the outlaws.

The bandits are seen dashing through the woods on spirited horses followed closely by the Sheriff and a large posse. One of the bandits is shot and falls from his horse, but he staggers to his feet again and kills one of the Deputy Sheriffs before he expires.

This scene shows the bandits in a fierce fight with the Sheriff's posse. The bandits dismount their horses, and, not thinking that the Sheriff and his Deputy were so near, are just beginning to look over their booty when suddenly the Sheriff and his Deputies appear on the scene. A desperate battle takes place, and, after a brave stand the bandites and several of the pursuers breathe their last.

This scene shows a life-size picture of Daniels, the chief of the bandits, as he takes aim and fires into the audience. The picture is so realistic that women scream, and even though no sound is heard, they put their fingers in their ears to shut out the noise of the firing.

Highway Robbery.

750 feet. $82.50.

The cashier of a large factory leaves the office building and enters an automobile to ride to the factory, which is located on the outskirts of the city, where he is to pay off the workmen. He carries a satchel containing many thousands of dollars. Three highway men watch him leave the factory.

The highwaymen follow the automobile until they are on a lonely road. There they hide behind trees and await the arrival of the cashier.

The highwaymen hold up the chauffeur, who stops at the pistol's point. They bind the cashier to a telegraph pole, and also the cashier's young wife, who accompanied him. They then compel the chauffeur to proceed.

The automobile is seen dashing down the road to the woods, where the highway robbers expect to make good their escape.

Suddenly the automobile stops, the chauffeur examines the automobile, whereby he intentionally puts a match to the gasoline tank, which explodes, and thus prevents the highway robbers from further using the machine. The highwaymen, in revenge, kill the chauffeur.

The highway robbers take the satchel containing the money and escape to the woods. It is not long thereafter that their terrible crime is discovered.

Country people find the exhausted and almost lifeless forms of the cashier and his young wife. They cut the ropes and try to revive them. They then begin the pursuit of the highwaymen.

The highwaymen await the passing of a freight train. They quickly jump upon the last car, where they divide the spoil. (The country through which the train is running shows a beautiful panorama.)

The pursuers learn that the highwaymen escaped on the train. They therefore examine every incoming and passing train, long time in vain, but at last with success.

They find the highwaymen standing on the last car of a passing train. Not being able to follow them, they fire at them with guns and pistols. The highwaymen, however, escape uninjured.

The telegraph operator sends instructions to the next station to

catch the highway robbers. They, however, leave the train before its arrival at the station and again escape.

The highwaymen, in the silence of the night, break into a barn, quickly saddle three horses, mount and escape.

The farmer and his sons, awakened by the clattering of hoofs, investigate, and, finding three of the horses gone, quickly procure guns and follow the highway robbers.

An exciting chase between the highway robbers and their pursuers. They open fire, trying to kill the highwaymen, but the latter again escape.

An exciting chase between the highway robbers and their pursuers. They open fire, trying to kill the highwaymen, but the latter again escape.

The highwaymen, seeing their pursuers coming nearer and nearer, pull a team driver from his seat and quickly drive away, hotly followed by the police.

The highwaymen left the horses and again turn to the railroad yard, there intending to jump on an outgoing freight train. They are surprised, however, by the police, who follow over cars and under trucks, and many times fire upon the fleeing highwaymen.

Running to the wharf, the highwaymen jump on an outgoing ferry boat. The policemen telephone to the chief of police on the other side to catch the highway robbers upon their arrival.

This picture brings us to the other side of the river, to the step leading from the ferryboat. Suddenly the robbers appear, the policemen at their heels, and a fierce fight ensues. With broken heads the highwaymen escape, but the blood dripping from their wounds betrays to the policemen their hiding place.

The highwaymen were just going to break in another barn when they are surprised by the police. This time, after a terrible struggle, two of the highwaymen are knocked unconscious, while the third one is dragged away. Two policemen also lay on the spot.

The three highway robbers met their fate. We see them in jail, where they are compelled to make shoes. A sentence of thirty years imposed upon them will give them ample time to think over their misdeeds.

Rescued by Carlo.

500 feet. $55.00.

In the sitting room of their luxurious home, we see husband, wife and baby, the latter playing with her big dog, Carlo. After the husband has left for his office, the baby is taken out by her nurse.

The nurse turned to the park, where she is met every day by her lover, a policeman. On the way she is accosted by a wicked-looking beggar woman who asks for alms, but receives a haughty refusal.

A little later the nurse meets her lover. Absorbed in conversation with him, the nurse turns her back on her sleeping charge and thus does not notice the gypsy woman stealing the sleeping baby from the baby coach and making off as quickly as she can.

The old gypsy has just arrived with the child in her filthy attic where she proceeds to divest the baby of its rich clothing. Then leaving the almost naked baby on a heap of rags, she retires to a corner and gloats greedily over the pretty clothing with which the loving mother has decked her baby but a few hours before.

The child's mother is doing some

fancy work when the remorse-stricken nurse bursts into the room and confesses to the loss of the child. The dog, who is listening intently, and who seems to understand every word starts off to find his little playmate.

We see the dog leave the house. Taking up the scent he runs to the park, and pretty soon reaches the place from which the baby was taken. He goes systematically along, passing a large monument, through wide streets, always unerringly following the scent until he comes to a small house in a narrow alley where he pushes open the door, running straight in.

While still at work undressing the baby the gypsy is surprised to see a dog breaking into the room. The dog caresses the little child until the old woman, with shouts and drunken curses chases him from the garret.

As quickly as he can the dog runs from the dirty slum through the various streets he has before traversed until at last he arrives again at his master's house.

Making his way to the study where the master is sitting, trying in vain to think of a way to recover his stolen darling. The dog jumps up to him trying everything in his power to attract attention, barking, running to the door and back with such evident meaning that at last the master decides to follow.

The faithful dog pushes open the door and starts to lead his master through the streets where we have seen him before until he reached the very house where the child is detained.

He goes right up into the room where the child lies on a heap of straw. Quickly and fondly the father seizes the little baby and without stopping to pay any attention to the drunken old woman who tries to bar his way, he rushes home again.

The griefstricken mother, almost despairing of every seeing her child sees suddenly her husband enter with the lost one is his arms. The dog, full of joy of this happy gathering, licks the faces of master, mistress and little playmate.

The Wreckers of the Limited Express.

900 feet. $99.

Six discharged trainmen, penniless and destitute, break into the Railroad Station, where they blow open the safe and loot the mail bags. Disappointed in not finding money they decide to wreck the Limited Express, so as to rob the passengers and the Express Co.'s safes.

The next scene brings us to the signal man's home. His wife, followed by the faithful dog, is leaving the house to bring dinner to her hard working husband. We see her nearing the signal tower.

While the husband partakes of his plain dinner, the wife pulls the switches. After a short stay she turns homeward, going through the woods over the hills. Suddenly she sees before her six men and hears how they are planning to rob the train. Before being able to retreat she is noticed by a spotter, overpowered and bound to a tree.

The six men go down to the railroad where they pile ties across the rails to wreck the express train which is soon due. In the meantime the faithful dog found her mistress and, chewing up the rope, sets her free.

Running down the road the signal man's wife sees the ties laying across the track. Unable to remove the same she hastens toward the signal house to ask her husband to stop the approaching train and thus save it from wreckage. Before she has time,

however, to carry out her intention she hears the train coming. Quickly she unfastens her red petticoat and flags the train to stop. Having accomplished this she is the recipient of a shower of congratulations and thanks from the grateful passengers.

After the train left she proceeds to walk home. Spied by the wreckers, who are furious that their plans have been spoiled, she is felled by one of them and placed upon the railroad track so that the approaching train would sever her head from her body.

The ever-faithful dog, finding her mistress laying upon the track, takes hold of her dress, and pulls the lifeless figure from the track just before the limited express—which surely would have killed her—passes. Shortly after this the heroine is found by her husband who went out in search of his wife.

The train wreckers break open the barn door, pull out the hand engine, place the same on the track and quickly make their escape. The engine of the limited express, however, is disconnected from the train and pursues the fleeing criminals.

After an exciting chase, in which the engine pulls nearer and nearer to the fleeing wreckers, and after exchanging many shots, three of the desperadoes are killed, while the others are overpowered, bound to the hand engine, taken back to the train, placed in irons and taken into the baggage car.

The picture ends with a beautiful likeness of the heroine and the faithful dog.

This picture is one of the most exciting films and at the same time one which strongly appeals to the heart of every audience.

The Great Mail Robbery.

550 feet. $60.50.

Two clerks, one discharged and the other one still in employment, enter into conspiracy to rob their employer.

The next scene brings us to the office where the clerk is employed. The chief enters, gives his orders and dictates letters. He opens the big safe, wherefrom he takes a large amount of money. This he puts in an envelope, which he hands to his clerk to be addressed. The chief then calls the office boy and entrusts the valuable letter in his care, telling him to have it registered, so that it may reach its destination in safety.

Immediately after the office boy has left the clerk leaves the office. His pal is waiting on the street. He quickly tells him about the large amount of money the office boy carries in the envelope, and instructs him to run after the boy and rob him.

The office boy delivers the letter to the collecting mail carrier and receives his receipt just before the crooked clerk who followed him could take the envelope from him. The clerk then follows the mail carrier. In a secluded spot he knocks him down, robbing him of all the letters. He dons the mail carrier's clothes and makes good his escape.

After closing the office the trusted clerk meets his pal in the park. They open the envelopes one by one, taking the valuable contents and also take the money from the registered letter. They then go home, where they prepare to have a good time with the ill-gotten money.

Wine and women are their downfall. We see the two pals, in company of gay women, having a good time in restaurants, on pleasure boats and in a public resort. Justice, however, soon lays her hands upon them. Detectives are on their trail, they are arrested and soon brought to justice, being imprisoned for a long term for the Great Mail Robbery.

THE PASSION PLAY

COPYRIGHTED BY S. LUBIN

Scenes and Incidents in the Life of Our Lord, Jesus Christ, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

We would call your particular attention to the fact that we have the only complete set of Passion Play Films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. Among our films are some that were heretofore considered impossible to produce. Each Film is a masterpiece.

These films are most excellent subjects, and represent the highest point in the art of photography. They are suitable for either Church or Theatre entertainment, and, aside from their artistic qualities, interest and instruct all who see them, regardless of denomination.

The Passion Play Films have been produced at an expense of several thousand dollars, but in order to place them within the reach of all, we have decided to offer them at the extremely low price of Eleven Cents per foot.

The services of Prof. Alexis, of Oberammergau, were secured at an enormous outlay, to superintend and prepare the scenes enacted in the Passion Play, and the costumes worn by the different characters were expressly imported by us from different parts of the world in order to make the pictures as true to the Bible description as possible.

The Passion Play Films can be had in lengths of 50 feet and upwards, to suit the purchaser. Anyone not prepared to purchase the complete set of Passion Play Films can give an excellent performance with eight or ten, and add a few from time to time until he is in possession of all.

We are prepared to sell Lectures of the Passion Play in quantity, and Exhibitors are thus enabled to offer them for sale to their audiences, who will preserve them as souvenirs. The Lecture was composed by Prof. S. Lubin.

We have about 100 Stereopticon slides of the Passion Play, sold at the rate of 25 cents each, plain, and 50 cents each colored.

By exhibiting these Films you will be in a position to make a small fortune, there being but a few on the road at the present time, any one of whom realizes as much as $100 per night.

1. **The Annunciation.**
   80 feet. $8.80.

In this Film Mary is seen seated at a rough table in deep meditation. The angel appears at her side, coming slowly over with outstretched arms and anouncing that she had "found favor with God," and that she should give birth to a son whom she should call "Jesus." After blessing Mary, the angel, with outstretched wings, slowly departs, and Mary disappears within her humble abode.

2. **Shepherds Watching Their Flocks by Night.**
   105 feet. $11.55.

This scene represents the plains near

the city, and opens with the shepherds guarding their flocks, as the youthful David did a thousand years before. Suddenly the angel appears by their sides. Alarmed, they stand silent. The angel bids them dismiss their fears telling them that the Messiah is born, and of the sign by which they shall recognize him. Suddenly a throng of celestial beings is grouped nearby. Slowly the group withdraws and the Shepherds, guided by a star in the East, start for Bethlehem.

3. The Birth of Christ.

50 feet. $5.50.

Joseph and Mary are here seen at the rude manger within the stable. By their side stands the faithful ass. Mary is shown seated with the newborn babe, wrapped in swaddling clothes, in her arms. The three wise men from the East appear, worshipping the infant Jesus and offering gifts.

4. Flight into Egypt.

100 feet. $11.

Here we observe Joseph hurrying from the dominions of Herod while Jesus was still a babe, seeking refuge in Egypt, where fully a million of Jews then found a home. It will be noticed that as Mary, carrying the child Jesus, seats herself upon a rock on the roadside, a vision of peaceful surroundings is manifest. As the vision disappears, Joseph is seen leading the way, pointing forward as they renew their journey.

5. Massacre of the Innocents.

90 feet. $9.90.

Herod's terrible vengeance is here shown. This particular scene shows a large number of people who had gathered together, outside of Bethlehem, hoping to flee from the wrath of the wicked king. In the foreground are seen mothers with their babes as the soldiers enter with drawn swords. One poor woman, whose infant is slaughtered before her face, stands bewildered. As the cruel soldiers advance, they are seen hurriedly trying to escape from the spot.

6. Christ in the Carpenter Shop.

140 feet. $15.40.

Joseph is here seen at work, when Mary slowly comes down the path leading to the exterior workshop. As she sits, unnoticed by Joseph, the child Jesus, then twelve years old, lightly follows after her, carrying a small cross, which He drops, and kneels at her feet. As she caresses Him, Joseph turns and takes the Child up and affectionately kisses Him. Mary and Jesus depart, and shortly after Joseph lays aside his implements and follows them.

7. Baptism of Jesus.

100 feet. $11.

In this scene John the Baptist, a strong, stern man, rugged in character and rude in dress, stands within the river Jordan, surrounded by numerous people. Christ appears in the distance and walks solemnly to John. John does not recognize Jesus at first. They walk together in the water, Jesus is sprinkled in baptism. Then there appears a recognition of Jesus. John falls upon his face before Him, and the throng does likewise. Jesus then comes up out of the water and as all bow before Him, He prays fervently as the scene closes.

7 B. Baptism by Immersion.

40 feet. $4.40.

As the demand for this picture is great we made a scene showing Christ being baptized by immersion.

8. Herodias Pleads for John the Baptist's head.

Salome's Dance Before Herod.

Death of John the Baptist.

85 feet. $9.35

Salome, the beautiful daughter of Herodias, is here seen dancing before King Herod. At the right stands Herodias, who has sworn to achieve the death of John the Baptist for his rebuke of her incestuous marriage with Herod Antipas. The drunken monarch offers her whatsoever she may request. Her mother is seen instructing her to ask for the head of John the Baptist. The slave is seen bringing in the ghastly head of John, which Salome passes to her mother, who seizes it with delight and hideously laughs over the gory trophy.

9. Christ Tempted by the Devil.

105 feet. $11.55.

Jesus is shown here on the mount where, having gone to fast and pray, He appears at the beginning of the scene in prayer. Satan appears and with a diabolical look asks Jesus to fall down and worship him. Christ points upward, then turns to Satan and motions him to get hence. An animated dialogue ensues and Jesus triumphs over Satan, who turns and skulks away.

10. Jesus and the Woman of Samaria.

75 feet. $8.25.

The Woman of Samaria is here seen coming to the well to draw water. Seating herself on the edge of the well she looks around and beholds Jesus, who, after gazing on her for a moment, seats Himself on the ground at her feet and converses with her, after which He departs.

11. Christ in the Synagogue.

125 feet. $13.75.

This picture shows the interior of the Synagogue and the congregation entering and taking their respective places. Jesus enters and discourses the word of God with them, behooving them to be righteous and to serve their Master. He leaves them awe-struck with his wonderful sermon.

12. Christ and Disciples Plucking Corn.

50 feet. $5.50.

This picture shows the disciples in the midst of a large field of corn, each of whom is plucking and eating. The animation is perfect, and the movement of each of the disciples is shown in true representation. Jesus is seen to enter the field. He crosses in front of the disciples and raises both arms to Heaven.

13. Christ Calling Zaccheus from the Tree.

125 feet. $13.75.

In this scene the multitude is watching Christ, who appears, with His disciples, on the road to Jericho. Zaccheus, a very small man, tries to look over the heads of the people and finding it impossible, climbs into the branches of a tree. Christ sees him and asks him to come down. Zaccheus does so and crosses to Jesus. After the animated dialogue between Jesus and Zaccheus. Jesus takes his arm, and, followed by the disciples, they pass on.

14. Christ Feeding the Multitude.

180 feet. $19.80.

In this scene a great throng of people, men, women and children—is discovered sitting upon a plain. Christ comes from the far end of the scene, passing through the multitude as all reverently rise. The disciples bring out five loaves and two fishes. Christ motions all to be seated. Then, blessing the food, He sends the disciples among the multitude, and all eat. The scene closes

with the disciples gathering up the remains in large baskets.

15. Suffer Little Children to Come Unto Me.

140 feet. $15.40.

A large multitude is here shown, as Jesus and His disciples pass by. In the foreground of the scene are numerous women and children, and, as Christ passes them, He halts and takes the little ones up and blesses them. As Jesus passes from the scene the multitude is following Him with animated reverence.

16. Christ Healing the Sick.

125 feet. $13.75.

As Christ comes upon this scene He is surrounded by a large multitude of people. There appears before Him a man hobbling upon a crutch. He appeals to Jesus, who at once blesses him, and the man throws away his crutch. Immediately there comes to Jesus a blind man. Christ reaches down, takes a bit of earth, spits upon it and places it upon the man's eyes. Animated dialogue ensues and the man, seeing, walks away.

17. Raising of Lazarus.

125 feet. $13.75.

The tomb of Lazarus is seen here, with Martha and Mary, surrounded by relatives and friends, who are mourning the death of Lazarus. The group is apart from the sepulchre as Jesus and His disciples are seen passing by. Mary and Martha beseech Jesus to restore Lazarus to life. Christ is seen crossing to the tomb, and by a motion to two of His disciples the sepulchre is opened and Jesus bids Lazarus to "come forth." Lazarus is seen to rise up from the tomb and come forth in his winding sheet.

18. The Transfiguration.

125 feet. $13.75.

This picture is wonderfully lifelike. Christ is seen coming upon the mount, with James, Peter and John, who lie down as Christ engages in prayer. The vision of Moses and Elijah is seen as the disciples awake. They fall upon their faces as the vision disappears. Christ lays His hands upon them, and they go off, followed by the other disciples, who are apart from Jesus and likewise resting upon the earth.

19. The Messiah's Entry Into Jerusalem.

110 feet. $12.10.

Christ is here seen entering into Jerusalem. As He rides between the files of soldiers guarding the city entrance He is followed by His disciples, and a multitude of people of all ages who are waving palms and crying "Hosanna." passing under one of the great archways leading to the city, where a Messianic demonstration was about to be made, a large number of people have joined the procession, now seen passing on toward the scene of action.

20. The Last Supper.

280 feet. $30.80.

Christ is here seen at the table, with His disciples seated right and left. Before continuing with the supper, Christ washes the feet of His disciples. Rising from feet-washing, He resumes His place at the table and the supper proceeds. The animation throughout this picture is symbolical and the effect is particularly sublime.

21. Agony in the Garden.

75 feet. $8.25.

Jesus appears, and kneeling at the

foot of a large rock, He prays for the sins of the world. An angel suddenly appears in the background, and attracted by the holy light He turns and beholds it. After gazing on each other the angel disappears, Jesus resumes his prayer and finally goes on His way.

22. Judas' Betrayal and the Messiah's Arrest.

60 feet. $6.60.

Christ is here seen in the foreground with His disciples apart from Him, excepting three who lie upon the ground near Him as He prays. Judas is seen to look about among the trees and then stride forward and kiss Jesus. Malchu, at the head of a guard of soldiers, orders two of them to advance. Jesus is seized. He surrenders and is dragged away, followed by His disciples.

23. Christ Before the Two High Priests.

115 feet. $12.65.

Caiaphas, the high priest then in office, and a fellow priest are here seen in animated dialogue as Jesus is led before them for condemnation. The rabble beseech the high priests to condemn Jesus, who stands meek and lowly. The priests are seen to order Jesus taken before Pilate, whereupon Christ is dragged off.

24. Christ Before King Herod.

150 feet. $16.50.

In this picture you see a servant of Herod approach his throne, and, after some conversation, Herod orders Christ to be brought before him. His accusers give evidence, and on the strength of this Christ is ordered to appear before Pilate.

25. Christ Before Pilate, and the Condemnation.

140 feet. $15.40.

Pilate is seen here, as the picture opens, seated upon his throne. Christ, still in the hands of the infuriated mob, is dragged before this hater of the Jewish leaders, who would, if possible, release Him. The action here shows that Pilate unwillingly sentences Jesus. He washes his hands, saying: "I am innocent of the blood of this righteous man; see ye to it." The populace then revile Jesus, crown Him with thorns and array Him in "gorgeous apparel." He is dragged off for the crucifixion.

26. Carrying the Cross.

85 feet. $9.35.

This scene exhibits the infuriated cortege on the way to the place of crucifixion. Simon of Cyrene, who has assisted Jesus in bearing the cross, is compelled to leave the entire burden to Christ. Jesus, weary and suffering from loss of blood, staggers and falls under the burden.

27. The Crucifixion.

200 feet. $22.

Jesus is rudely reviled by the excited Romans, and is seized and laid upon the cross, where He is nailed, hands and feet, to the rough timber, ready to raise it in crucifixion. The cross is then raised, and Christ is seen between the other crosses, upon which are hanging the two thieves who were placed there before the Saviour had arrived. Jesus is seen writhing in agony as the cruel soldiers pierce His side with spears, and place the sponge filled with hyssop to His mouth. In the end the revilers are startled by the cry: "My God, my God, why hast Thou forsaken Me?" Then, with a look of forgiveness, He said: "It is finished," and the end came.

28. Taken Down From the Cross.

130 feet. $14.30.

This is a very effective scene. The opening shows Jesus, as He hangs

on the cross in death. Mary, the mother of Jesus, and Mary Magdalene, are discovered weeping at the foot of the cross. Joseph of Arimathea and Nicodemus, who have obtained permission to inter the remains, are seen to enter and take down the body of Jesus and carefully wrap it in a white sheet for burial. The rough crown of thorns is taken from the head and the two women kneel and weep as the cortege prepares to depart.

29. Placing Jesus in the Tomb.

100 feet. $11

At the opening of this scene the tomb is discovered, and immediately there enters Nicodemus, followed by Joseph, and the mourning women. Then men are carefully carrying the body of our Saviour and as they enter the tomb, Mary, the mother of Jesus, faints and falls into the arms of Mary Magdalene. Joseph and Nicodemus, having placed Him inside the tomb, are seen coming out, and immediately the great stone is rolled before the sepulchre, and, weeping, they depart, leaving Him therein.

30. The Resurrection.

150 feet. $16.50.

The tomb is here seen with the great stone rolled away. Outside are two soldiers who have been guarding the body of Jesus. Near the door stand two angels with outstretched wings invisible to the guards. Mary Magdalene is seen approaching the tomb. She discovers that the body of Jesus has been carried away and beckons to Peter and John, who come to the tomb, and stand looking therein. The angels disappear and Mary sees Jesus standing by and mistakes Him for the gardener. Christ is recognized, and they all fall upon their faces and worship Him.

31. The Ascension.

140 feet. $15.40.

Jesus is here seen leading His disciples out to Mount Olivet, over against Bethany. There He stops. The disciples gather about Him. Every ear is listening, every eye is on Him. Stretching forth His hands He blesses those whom He has loved until the end, and while He is blessing them He suddenly disappears from the earth, and a cloud receives Him out of their sight. As He disappears there stand beside them two men clothed in white and a loud voice cries: "Amen, Come, Lord Jesus." The entrance into Heaven, as shown in this subject, is remarkably interesting.

THE SAN FRANCISCO EARTHQUAKE

We have the following Original Films of the San Francisco Disaster:

SET NO. I—	No. 1	Refugees in Jefferson Square. Part A	145 ft.
		Refugees in Jefferson Square. Part B	145 "
	" 2	Panorama of Nob Hill	67 "
	" 3	Panorama of Mission Street	101 "
	" 4	Panorama from Grand Avenue	155 "
	" 5	Panorama, Market St., from U. S. Mint	86 "
SET NO II—	No. 6	Pan. from Nob Hill	120 ft.
	" 7	" of Chinatown	70 "
	" 8	" St. Francis Hotel	70 "
	" 9	Thieves in Camp, golden Gate Park	70 "
	" 10	Refugees in Golden Gate Park	155 "
	" 11	Fun among the Refugees	75 "
SET NO. III—	" 12	Pan. San Francisco in Fire and Smoke	200 "
	" 13	First Trolley after the Earthquake	95 "
	" 14	Doomed City, showing Falling Walls and Houses	145 "
	" 15	Refugees on Market Street	145 "
	" 16	Water-Front Refugees Leaving San Francisco	100 "
	" 17	Arrival of Refugees at Oakland	135 "
SET NO. IV—	" 18	Feeding Chinese	45 "
	" 19	Pan. from Telegraph Hill	90 "
	" 20	Effect of Earthquake	80 "
	" 21	Pan. of Market Street before the Fire	400 "
	" 22	Going to the Fire, showing Chief Sullivan, who was killed during the Earthquake	120 "

We guarantee every Film to be Original; taken at the scene of the Great Disaster. Price, 11c per foot.

Illustrated Song Films

Our songs, illustrated by life-motion pictures, have met with unprecedented success. Recognizing the growing demand for feature films we determined to put forth every effort to present our patrons with something entirely new, and believe we have eclipsed our efforts in producing life-motion picture illustrated songs. (No slides are used.)

We illustrate the entire story in moving pictures. Our illustrated songs in motion pictures have been on exhibition, among others, at the Howard Atheneum, Boston, Mass., where each exhibition was received with storms of applause, and the management was requested by the public of that city to repeat them.

No first-class show is complete without one of these headliners. There is nothing like it anywhere, and you want it if you are looking for a feature film. Fancy, instead of seeing a slide showing a soldier lying on the battlefield, you see him fall, his comrades fly to his aid, they bind up his wounds and carry him off, while they plunge into the fray, ready to die for their country's sake. You see all this and more in our songs illustrated in moving pictures.

We furnish sheet music free of charge with every film.

THE HOLY CITY.

(In 38 Life Motion Tableaux.)

350 feet. $38.50.

A $5000 production. A masterpiece by a master mind.

Powerfully pathetic, with extremely fine effects.

Last night I lay a sleeping,
There came a dream so fair;
I stood in old Jerusalem
Beside the Temple there;
I heard the children singing,
And ever as they sang,
Methought the voice of Angels
From Heav'n in answer rang;
Methought the voice of Angels
From Heav'n in answer rang!

Jerusalem, Jerusalem,
Lift up your gates and sing
Hosanna in the highest,
Hosanna to your King!
And then methought my dream was changed,
The streets no longer rang,
Hush'd were the glad Hosannas
The little children sang.
The sun grew dark with mystery,
The morn was cold and chill,
As the shadow of a cross arose
Upon a lonely hill,
As the shadow of a cross arose
Upon a lonely hill.

Jerusalem, Jerusalem,
Hark! how the Angels sing
Hosanna in the highest,
Hosanna to your King!
And once again the scene was changed,
New earth there seemed to be,
I saw the Holy City
Beside the tideless sea;
The light of God was on its street,
The gates were open wide,
And all who would might enter,
As no one was denied.
No need of moon and stars by night,
Nor sun to shine by day,
It was the new Jerusalem
That would not pass away;
It was the new Jerusalem
That would not pass away.

Jerusalem, Jerusalem,
Sing for the night is o'er,
Hosanna in the highest,
Hosanna forevermore!
Hosanna in the highest,
Hosanna forevermore!

EVERY DAY IS SUNSHINE WHEN THE HEART BEATS TRUE.

255 feet. $28.05.

Forty years ago, that's the time I know,
Kate and I were married in the month of May.
Times were hard, you see, hard for Kate and me,
Still our hearts were cheerful all the livelong day.

Tried to do our best and our home was blest
With our merry children, little Nell and Sue;
Then Kate, my wife, would say: "Tho' clouds are in the way,
Ev'ry day is sunshine when the heart beats true."

Chorus.

Kate was fair to see, all the world to me,
Just the sweetest lass I ever knew,
How I miss her here and her simple words of cheer:
"Ev'ry day is sunshine when the heart beats true."

Saved up ev'ry cent, just to pay the rent,
And to clothe the children when to school they'd go;
Till one summer's day, Kate was laid away,
Down there near the hill-side where the flowers grow.

Now I'm getting old, life seems drear and cold,
Cold without her sunny smile and eyes so blue;
I hear a sweet voice say, while dreaming by the way:
"Ev'ry day is sunshine when the heart beats true."

DEAR OLD STARS AND STRIPES GOOD-BYE.

340 feet. $37.40.

"We must protect our nation's flag, the dear old Stars and Stripes,
"May God protect you all," their mother cried,

And though her lips were trembling and her cheeks were wet with tears,
She watched them go with mother's tender pride.
The bugle call was sounding and the tap of drum was heard,
A regiment was leaving for the fray,

Two brothers had enlisted; as they left their dear old home,
They fondly kissed their mother, old and gray.
Long months roll past and still their mother waits for their return
Or hopes to hear some cheering news each day.

And when the twilight gathers and her daily toil is done,
She dreams about her loved ones far away.
One day a letter came for her, she learns the truth at last,
That one dear son has gone to realms above,

But even in her sorrow she exclaims:
"He gave his life
To help the dear old flag we love."

Chorus.

Where the Stars and Stripes were flying
On the field one brother lay,
When they told him he was dying,
To the other he did say:
"Bid good-bye to dear old mother,"
Then he whispered with a sigh,
As he saw the flag above him:
"Dear old Stars and Stripes good-bye."

OUTCAST AND BRIDE.

250 feet. $27.50.

Alice and Kate were playmates in youth
And staunch friends to womanhood grew,
How happy they were in those dear old days
Ere life's bitter lessons they knew.
Kate left her home for the city one day,
Where sin and its sorrow she learned;
Alice remained in the country and soon
The love of an honest man earned.

Her wedding took place on a winter's eve,
The old village church shone bright,
Radiant was she, as poor Kate stole alone
Concealed by the shadows of night.
The wedding is over, the guests leave the church
As Kate faints and falls in the snow;
Alice quickly perceives and raising her says:
"She once was my friend, long ago."

"Alice, dear friend of my childhood days,"
Sighed Kate, as she opened her eyes,
And over her face so pale and wan
Came a smile sweetfully full of surprise.
Kate was led home by two gentle, strong arms,
Despite all the sneers of the throng,
Alice cared not for the cruel remarks
That were made as she hurried along.

The outcast is placed on a downy cot
Where death was to deal her fate;
No effort was spared her dear life to prolong,
Alas, she was succored too late.
The struggle is over, the soul takes its flight
To the realms of the great unknown.
Alice kneels by the bed and prays to her God
That He will take Kate for His own.

Chorus.

How dif'rent the fate of these two girls,
The outcast and the bride.
One at the altar, in wedlock joined,
The other in rags outside.
Blessed with love was Alice that night,
As Kate in her agony cried!
But a woman's true heart beat alike in the breast
Of the outcast and the bride.

ONLY A SOLDIER BOY.

215 feet. $23.65.

Now the hour has come at last, Soldier Boy,

Don't you hear the bugle blast, Soldier Boy?
Surely you have heard the news,
There's no time for you to lose,
Love or duty you must choose, Soldier Boy.

She'll be waiting at the gate, Soldier Boy,
Waiting there to know your fate, Soldier Boy;
And her heart will break, that's all,
If in battle you should fall,
Yet you'll answer to the call, Soldier Boy.
'Mid the sound of shot and steel, Soldier Boy,
If your brain begins to reel, Soldier Boy,
If you look so pale and thin
That's no sign you will give in,
For you're there to die or win, Soldier Boy.

When they pass the medals 'round, Soldier Boy,
All the heroes won't be found, Soldier Boy,
But there's one you left behind,
When you see her you will find
You're her hero, never mind, Soldier Boy.

Chorus.

You are a soldier boy, that's all you know,
When duty calls you're always first to go.
You're not supposed to have a heart,
Let others play the lovers' part.
So brush off your sweetheart's tears and say "good-bye."
Don't let her hear your parting sigh,
When the band begins to play, fall in line
And march away, for you're only a Soldier Boy.

Cineophone Films

This is a novelty and quite entertaining. The films are taken together with phonograph records. The films show a man on the screen playing the musical piece which the record is playing at the same time, thus the illusion is so perfect as if the man on the screen was playing the piece. Every finger motion corresponds with the phonograph record, and the effect is quite startling. We have the following Cineophone films:

	Feet.	Price.
Our Own Make, Polka (Cornet Solo)	100	$11.00
Banjo Lize from New Orleans (Descriptive specialty)	100	11.00
Military Serenade (Violin Solo)	100	11.00
Daisy Donohue (Trombone Solo)	100	11.00
Happy Days in Dixie (Xylophone Solo)	100	11.00
The Holy City	350	38.50
Only a Soldier Boy	215	23.65
Dear Old Stars and Stripes, Good-bye	325	35.75
Every Day is Sunshine When the Heart Beats True	255	28.05

Records for the same, $1.00 each.

INDEX

Comic Scenes ..... Page 3
Circus Scenes.
Forepaugh-Sells Circus ..... " 41
Barnum & Bailey Circus ..... " 44
Buffalo Bill's Wild West ..... " 45
Animals ..... " 46
Magical Films and Illusions ..... " 50
Pan-American Exposition (At Buffalo, 1900) ..... " 74
Niagara Falls ..... " 75
Pennsylvania Coal Strike ..... " 75
Galveston Disaster ..... " 76
Scenes of Foreign Lands
Paris Exposition ..... " 77
Martinique Disaster ..... " 77
China ..... " 78
Japan ..... " 79
Transvaal and the War ..... " 79
Ireland ..... " 80
War Scenes ..... " 83
Naval, Marine and Aquatic Series ..... " 87
Railroad and Street Car Panoramas ..... " 92
Fire Scenes ..... " 95
Dances ..... " 97
Prize Fights and Wrestling ..... " 101
Miscellaneous Films ..... " 103
Passion Play ..... " 129
San Francisco Disaster ..... " 135
Illustrated Song Films
Holy City ..... " 136
Every Day is Sunshine When the Heart Beats True ..... " 137
Dear Old Stars and Stripes, Good-bye ..... " 137
Outcast and Bride ..... " 138
Only a Soldier Boy ..... " 138
Cineophone Films ..... " 139

Life Motion Pictures

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21-23 South Eighth Street - - PHILADELPHIA, PA.

II. 8000—3-07.

OUR TERMS

We sell for cash only and carry no book accounts. Goods are not sold on time.

We forward goods **C. O. D.** only upon receipt of one-half the amount of the original order. Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

If desired, we ship goods **with the privilege of examination in the Express Office.** It is required that the customer send one-half deposit with order to show the order is given in good faith.

Goods to be sent by mail will be forwarded only when accompanied **by cash in full.**

If immediate shipment is required, do **not** send personal checks, but money order or draft only.

Be careful to **give full address** and to state line or Express Company by which shipment should be made.

If further information is desired we will be pleased to write in greater detail upon request. Any information relating to the Cineograph or Films will be cheerfully furnished. We are in the business to keep you well informed and supplied with the best goods; therefore, do not hesitate in making your wants known to us.

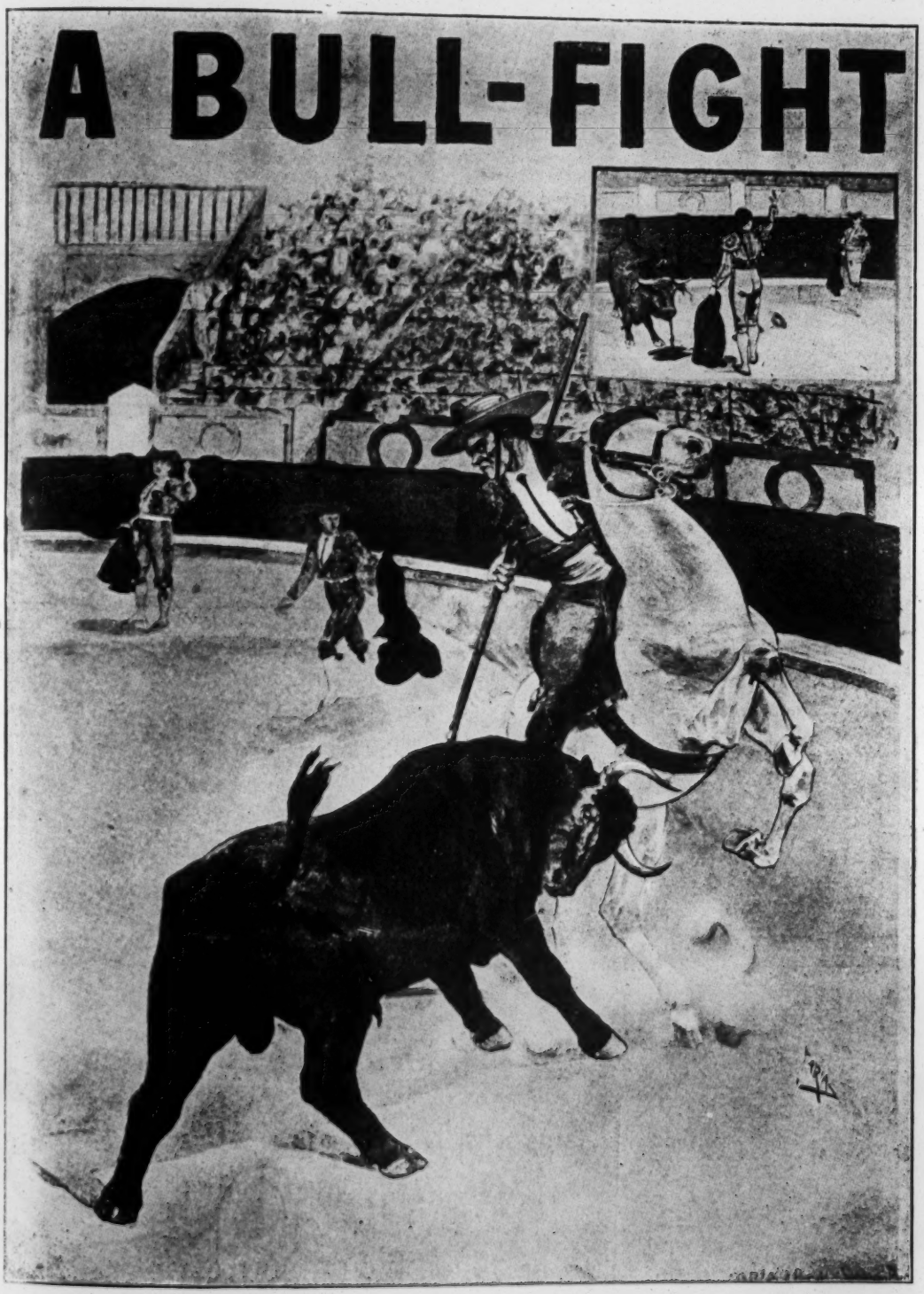
We manufacture not only the world-renowned Cineograph with Stereopticon Combined but also **Films,** Stereopticon **Slides,** in short everything pertaining to the Life Motion Picture Business.

S. LUBIN

Inventor and Manufacturer of

LIFE MOTION PICTURE MACHINES
FILMS AND STEREOPTICON SLIDES

21-23 South Eighth Street, Philadelphia, Pa., U. S. A.



Bull-Fight with the Matadores Senor Don Luis Mazzantini and Bombita.

380 feet. $41.80.

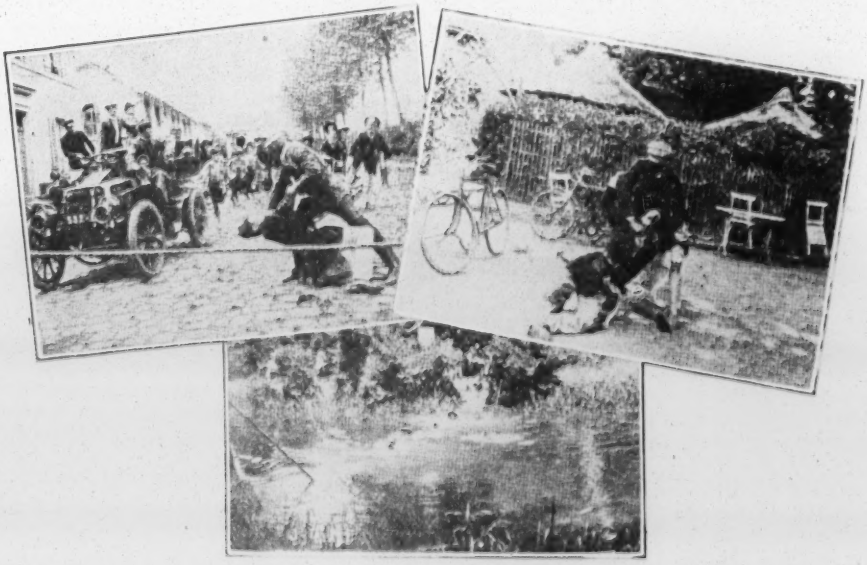
This Bull-Fight is absolutely the finest ever taken. It shows all the exciting features and incidents of the fight and is a marvellous picture of realism and thrilling interest. The real thing.

COMIC SCENES

Modern Brigandage—Automobile Robbery.

525 feet. $57.75.

A highwayman, stopping an automobile, with his revolver makes the party give up their jewels and money, and, after emptying their gasoline tank, mounts his motor cycle and leaves his victims on the road. Another automobilist who passes is informed of the robbery, and the same a mounted police, and at once they start in pursuit of the fugitive. They surprise him at an inn, but he overpowers the gendarme and escapes. Suddenly his wheel gives out and he has to hide in the bushes. The followers arrive and while they look for him he jumps on the automobile and forces the chauffeur to speed away. A second gendarme, who is equipped with a portable telephone, informs the police force of the next village, and when the fugitive sees a rope across the road he jumps from the automobile and manages to cross the nearby river. But, being attacked by several policemen, he has to fight for his life, being finally captured and carried away to jail.

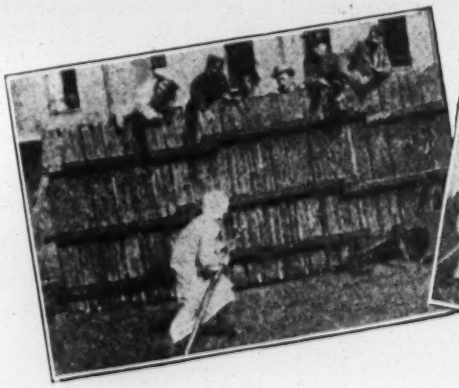


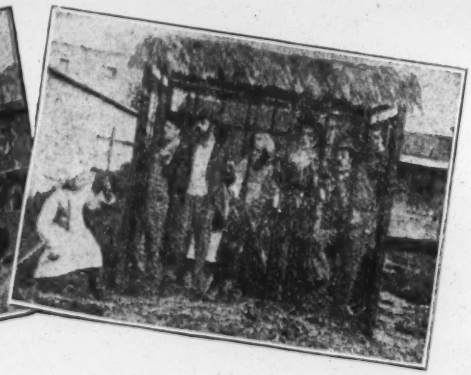
A Pastry Cook's Jokes.

265 feet. $29.15.

One of the most comical films ever produced.

A baker's boy, full of fun, plays pranks on everybody he comes across, beginnig by sprinkling the policeman with water when laying the dust on the sidewalk and culminating in a chase by all those on whom he has played jokes. Climbing a fense where a gardener is watering his flowers, he turns the hose on his pursuers very effectually and ultimately running away again leads them through a hen coop, shutting and locking the door after him. When they are all inside he runs round and turns the key of the other door, making them prisoners and their disgust at this procedure is clearly shown through the wire netting. Suitable for all audiences whether theatre, school, church or lodge. A continuous roar from beginnig to end.





The Wolf's Trap.

280 feet. $30.80.

A hunter in search after game gets caught in a wolf trap. He suffers terrible pain and as he cannot succeed to free himself he sends his little boy to run for help. The little one starts on his errand at a lively pace, but soon meets some of his playmates and forgets the troubles of his father. After a while he reaches home, where he finds his brothers and sisters, but he does not mention their father's misfortune. He shows the children how to build an automobile and the fun is great when this is achieved.

In the meantime the hunter has been released by a peasant and returning home he finds his children in great enjoyment.

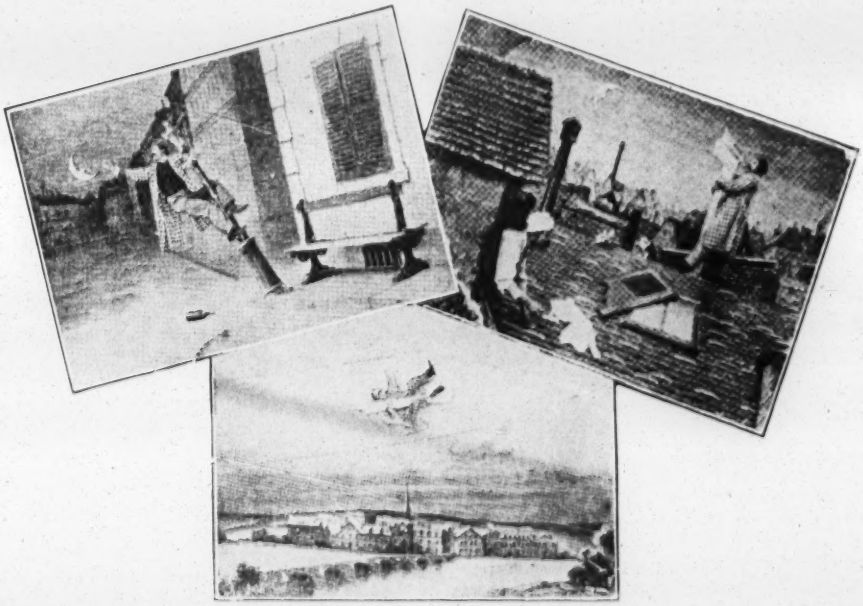
The little chauffeur gets a severe thrashing for his forgetfulness.

This is a very comic film and a certain hit.

Moon Lover.

450 feet. $49.50.

A young man, after having indulged too freely of good wine, returns to his lodgings and tries to open his door. It takes him a long time to find the keyhole, but at last he succeeds in entering his room. The intoxicating spirits do their work, and before his eyes appear huge bottles of liquor, with which he performs some fancy dances. Getting tired, he lies down upon his bed, but heavy dreams disturb his sleep. He dreams that he is in the middle of a lonely street and the moon keeps on making faces at him. He gets angry with the round face and throws his bottle at it, but the moon is too far, and so our hero decides to get nearer. For this purpose he climbs up a lamppost, from there he reaches the next house and finally gets to the roof, where his unsteady steps and the crash of a skylight which he has broken awaken the sleepers, who seem to be not overjoyed with the disturber and throw all kind of things at him. To defend himself our hero gets hold of a smokestack, which breaks loose by a storm and carries him away. The unfortunate dreamer hangs desperately to it, and we see him getting nearer and nearer to the moon, which certainly seems to enjoy this unusual spectacle. Finally he arrives at his destination, and the moon welcomes the visitor by swallowing him. By some accident, however, he falls, and back to the earth we see him dropping, passing in his flight all the planets and stars of the universe. This ends the dream, and our hero, with a frightful headache, awakens. He looks at his clock, sees the moon again, and, thinking of his awful dreams, he smashes the clock with the empty bottle. This film is very amusing all through and shows us many new tricks of cinematographic photography.



Kids' Practical Jokes.

100 feet. $11.00.

Two little boys are the cause of much trouble. They arrange a bunch of vegetables, which they have taken from the old woman's store and have it placed on top of her door. When she comes out, of

course the vegetables fall on her head, and she, suspecting her neighbor, a butcher, engages him in a bitter fight. Both use their goods as weapons, and the two boys enjoy the fight very much. At the end of the struggle we see the butcher carrying a watermelon on his head, while the old woman is adorned with a mutton head. This is a very good and amusing film, which will surely amuse children.

Compromising Spots.

80 feet. $8.80.

The husband, who keeps on disturbing the pretty cook while she is

writing to her sweetheart, is covered with ink spots by the angry girl. Unfortunately the wife enters the kitchen, and while he is making excuses the ink spots soon tell the story.

Absent-minded Bootblack.

80 feet. $8.80.

A little bootblack is busily engaged in shining the shoes of a gentleman, who seems to be very proud of his white "Ducks." While the boy is working with all his might a young girl passes, and, losing one

of her garters, stops to fasten it. The youngster can't keep his eyes away, and, while looking at the pretty sight, he forgets his work, and, instead of blacking the shoes, he blackens the trousers. When he discovers his mistake he has to run, as the gentleman gets very indignant. He pursues the little rascal, and in the excitement they both fall in the gutter.

Phenomenal Hen.

215 feet. $23.65.

A magician produces from an immense egg a hen. This gives him

six eggs which, in breaking them, show living chicks. A good soup is made of the whole family, and while we think that all birds have perished, we are surprised to see the old hen reappear leading the little ones away.

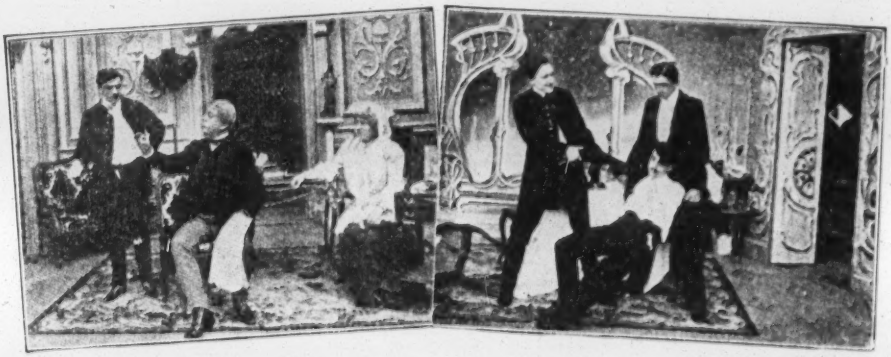
First Night Out.

360 feet. $39.60.

A young college boy tries in vain to get some money out of his father, but when his mother sees the dashing young man she secretly gives him a greenback and soon he is seen walking down the street to meet his companions. He meets his classmate at the restaurant, and, in company of two pretty girls, they start for a fashionable restaurant.

It is night and the second picture shows us the two boys fast asleep, homecoming. Our friend's steps are heavy and uncertain. He enters the dining room and falls over the one of them being under the table. Our friend seems to have had all he wanted, and only with help of the head waiter and a coachman is it possible to lift him into the cab.

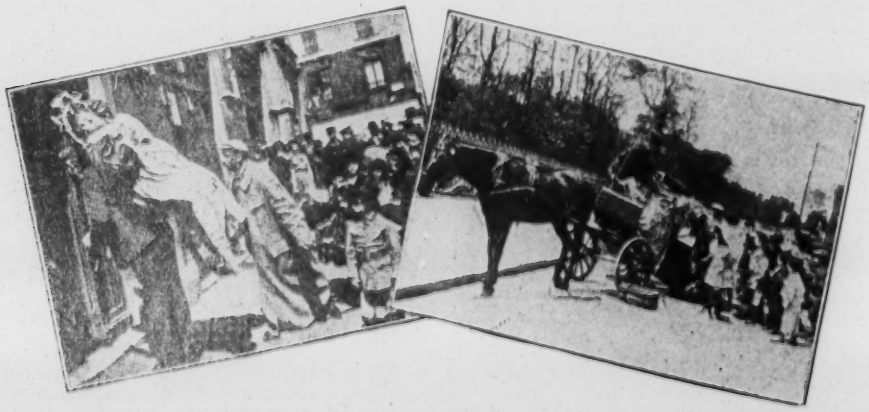
The third picture shows us the table, which is still covered with dishes from supper. He breaks nearly everything in sight, and the noise awakens father and mother, who cannot imagine what ails their loving son.



Pleasure Trip.

295 feet. $32.45.

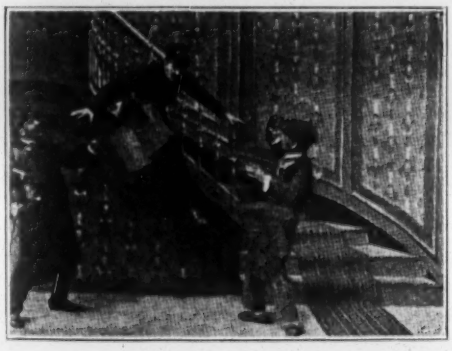
Off for the holidays they are—father, mother and the twelve little ones. Unfortunately their pleasure trip is starting under bad circumstances, as the enormous family trunk comes in the way of the rather stout old lady, the cab which carries them to the station is too weak for the crowd, and, after a wheel has yielded, the station master sees them all arrive in great excitement. Being on the wrong side of the track the train pulls out, and by a crane the old lady is hoisted on a freight car.



A Postman's Xmas Box.

330 feet. $36.30.

A postman delivering letters in a flat building, at the first flat is given a drink by the janitor. Proceeding up-stairs he enters the flat on the second floor, where an old gentleman hands him a bill. On the third floor he obtains from a pretty serv-



ant girl a kiss, and then, going again up-stairs, he sees, through the keyhole of the flat on the fourth floor, a husband and wife quarreling. At the top he enters a studio and hands a letter to one of the artists, which turns out to be only an unpaid bill. The artists seize him and fasten him to a rope fixed on a pulley, used by workmen for hoisting up bricks, and lower him to the bottom struggling and dropping his letters.

The Swing.

65 feet. $7.15.

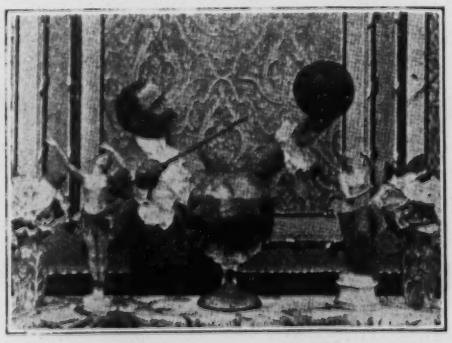
Rustic entertainment under the reign of Louis XIV.

Botanist's Misadventures.

100 feet. $11.00.

A botanist, carrying his scientific books, enters a flower shop which is kept by an old woman. While he is looking at the flowers and comparing them with his book the old woman begins to water the plants he is examining. This confuses him

very much, and, in his efforts to escape the shower, he overturns a large number of hat boxes which a man is carrying on his shoulder. The latter, who sees his goods ruined, attacks the botanist, who seeks refuge in a cafe, overturning chairs and tables in his haste. A customer joins with the hatter, and the unfortunate man receives some rough treatment.



Stunning Creations.

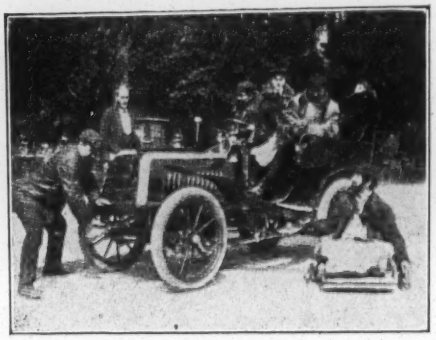
100 feet. $11.00.

A magician performing some very stunning tricks.

Motor-car and Cripple.

165 feet. $18.15.

Five chauffeurs, who seem to have a jolly good time, meet a poor cripple on the road. They invite him to jump on the machine, but the old man assures them that his way of



traveling is much safer and quicker. So they proceed, but, indeed, something goes wrong with the machine and everybody has to get out and tries to repair. In the meantime the cripple slowly but surely overtakes the chauffeurs, and, after a hearty drink from the gasoline bottle, he offers himself to pull the car home, which is gladly accepted by the excursionists.

Bad Joke.

80 feet. $8.80.

Two countrymen play a joke on their friend. The idea is to place an apple on the forehead and let it drop

into a big funnel which is fastened on the belt. Of course the friend is sure to balance the apple, but while trying the two villains fill the funnel with water and enjoy the bad joke very much.

Bad Lodgers.

165 feet. $18.15.

The landlord, who cannot get his bills paid by an artist-boarder, starts to get some assistance from the authority. But the boarder, with the help of a board, which he places be-

tween the neighbor's and his house, transfers all his belongings to his friend's room. The poor landlord, who tries to follow the escaped artist, ventures on the board, but soon slips down, and, unfortunately, lands on the head of a confectioner boy, who, after recovering from the shock, administers him a severe thrashing.

Confession.

80 feet. $8.80.

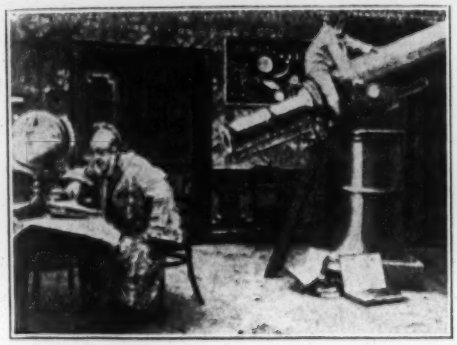
A young and very pretty lady is seen confessing to an old monk. The latter, though shocked some-

times, seems to enjoy the confession, and indeed we do not think, judging from the expression of his face, that he is very indignant and severe to his pretty confessor.

Great Discovery.

180 feet $19.80

Unbeknown to his master an astronomer, a boy climbs to the end of a big telescope and puts in the glass a cat and some mice. His master

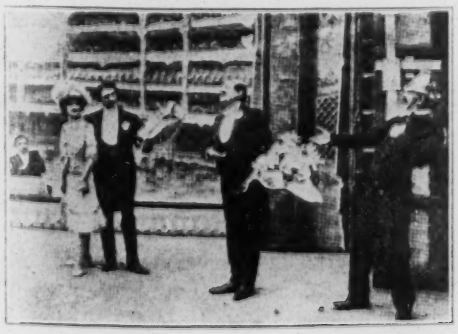


looking through it imagines he has made a wonderful discovery as to the habitation of the moon and sends for a number of savants, who soon see his mistake and depart in anger, leaving the old astronomer to chastise the lad.

Behind the stage

200 feet. $22.00.

The leading actress drives up to the theatre in her automobile. We next see her in her dressing room giving the finishing touches to her face. She then appears on the stage,



and after a recall is handed a bouquet from a young man. An old beau, as she comes off, offers her also a bouquet, which she refuses, and he gets mixed up by the stage hands in the scenery.

Scholar's Breakfast.

130 feet. $14.30.

An old professor, who is busily studying, is suddenly disagreeably annoyed by the smell of his cheese sandwich. With help of his stere-

opticon he discovers millions of worms in it, and when he has the same experience with the water he wants to drink he is so disgusted that he finishes his breakfast on dry bread.

Young Apple Thief.

80 feet. $8.80.

A youngster climbs in an apple tree, and, after shaking it well, starts to run away with the stolen fruit. The owner of the garden, a very stout man, tries to catch the lad,

who escapes through a hole in the wall. The unfortunate proprietor tries to follow him, but gets stuck in the hole and is at the mercy of the young thief. The boy seizes a stick and administers some severe blows upon the helpless captive.

Baby's Bath.

65 feet. $7.15.

The little baby, which does not mind the cold water, will make the

most skeptical man laugh, as his grimaces are the funniest.

Window Cleaner.

50 feet. $5.50.

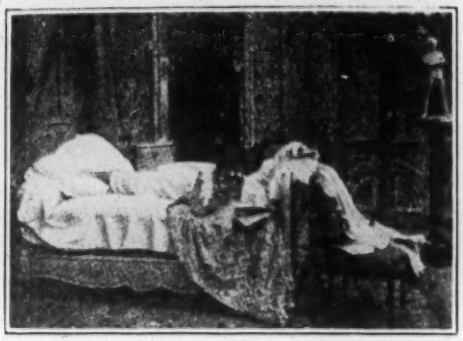
A porter is endeavoring to clean the windows of a store, when a rather stout lady begins to shake rugs from a window higher up. The porter is annoyed at this, and, seizing the rug, gives it a tremendous pull, dragging the lady from the second-story window to the side-

walk. She jumps to her feet, more angry than hurt, and, to get even, pulls the porter and ladder over backwards, but he is evidently made of India rubber, for as soon as he strikes the ground the ladder bounds upright again with him on top.

Bathroom Maid.

165 feet. $18.15.

A maid, who, instead of attendnig to her work, through means of

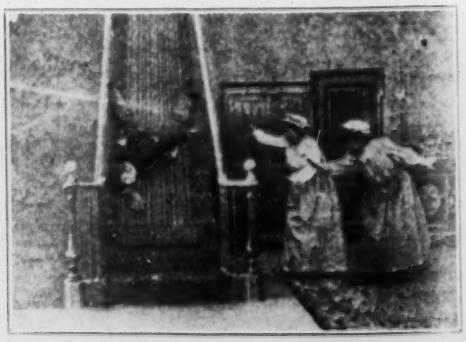


a ladder, watches the different bathers in their respective rooms.

Henpecked Husband.

265 feet. $29.15.

A man about to go out for a bicycle ride is impressed by his wife into various household duties. He begins by laying a stair carpet and falls down a flight of stairs. He next tries to remedy a smoky chimney and gets covered with soot. His wife takes him to the bath and



cleans his face and then he endeavors to nail up a picture over the bath, but instead punctures the pipe and the rush of water knocks him backwards into the bath. He runs out in the street and being caught by his wife is thrashed by her and taken home.

War of Children.

260 feet. $28.60.

A pretty child scene showing a crowd of youngsters playing war.

When at the end of the battle the row gets too hot, the mother of one of the victims appears, and her strong arms get hold of the victorious general, thus restoring peace.

The Enchanted Melon.

80 feet. $8.80.

A little boy is stealing some melons, and in place of a large one he substitutes a balloon of the same size. When his parents come to get a melon for themselves they find

only a balloon, which flies away before their astonished eyes and gets entangled in a tree. Being anxious to capture it, the old man holds a ladder, which his wife endeavors to climb, but in doing so she and the ladder fall to the ground. This very much amuses the young rogue, who has hidden himself nearby.

Language of Flowers

80 feet. $8.80.

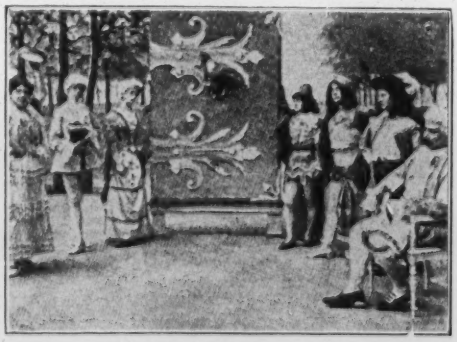
This is a very pretty scene, in which a young gallant brings a

bouquet of flowers to his best girl. She finds a marguerite, and, pulling the petals, she is very much distressed when finally it results in "He loves me not."

Wonderful Album

260 feet. $28.60.

A magician has sold a pretty album to a rich baron and we see him demonstrate it to him. Each page shows a pretty maiden, who comes to life and performs some fancy



steps. The proud owner is enchanted with the pretty girls and tries to catch them, but with disgust he sees that the women disappear as soon as he grasps them. He turns in rage at the magician, but the latter jumps on top of the large book, and in a second everything—album, magician and pretty girls—has disappeared.

Steeplechase.

475 feet. $52.25.

We are at the famous race track of Auteuil, near Paris, France. It is a beautiful spring day, and a large crowd has assembled to witness the event of the season, the great steeplechase. A jolly party of four, two ladies and two gentlemen, are watching, through their field glasses, the most interesting parts of the track, and we follow them from the grandstand, crowded with spectators of both sexes, to the large row of vehicles, most of which are coaches. From the busy betting ring we arrive at the paddock, just in time to see twelve spirited horses canter up to the start. The starting machine works splendidly, and

off they are, to take in their course hurdles and fences, ditches and walls. But a creek proves fatal to four of the contestants, and only one rider is able to remount his horse. Two men are carried from the place, the riderless horses following the leaders. The pace gets sharper and sharper, but the favorite, though badly handicapped by his fall, creeps up to the horses, and, under great enthusiasm of the excited crowd, he gains at every jump. The signs at the judge's stand show us that "Gagnant" has won the trophy.

Our customers know very well how hard it is to give a real good picture of a horse race. We have succeeded in every way, and we guarantee that this film will give the highest satisfaction at any cinematographic performance.

Childish Tricks Baffled.

210 feet. $23.10.

Two pretty little girls are taken for a walk by their grandfather. Arriving at the park, he encourages the children to play, while he starts to read the newspapers; but soon the girls get tired of playing and begin to tease the old man. They set fire to his paper, but, though burning vividly, it suddenly expires. A young lady enters the playground, and while the old gentleman is talking interestingly to her the little tormenters fill his hat with water. They hold a rope to make him fall, but he evades them, and they are still more baffled when he puts on his hat without getting a drop of

water on his clothes. Their last trick, in which they try to pull the bench away from the old man, is also in vain, because, instead of the grandfather, they find themselves on the ground. They give it up, and the kind old man leads the repentant children home to their parents. A very comic and good trick film.

Jack, the Bootblack.

65 feet. $7.80.

Transparent Cards.

180 feet. $19.80.

A very good subject, but not for churches.

Ski Running.

130 feet. $14.30.

These pictures were taken in the Engadin (Switzerland), and give a life-like representation of fun on the snow-clad mountain slopes.

The Wig.

115 feet. $12.65.

A young boy watches an old beau making himself up to meet his girl. When he sees the old man putting up a wig he applies a good deal of

glue to the silk hat. The little boy, who hides himself in the bushes, sees with interest the beau appearing, but when the latter salutes the young girl and the wig sticks to the hat, showing the baldness of the suitor, the little rascal is overjoyed.

Impatient Costumer.

100 feet. $11.00.

A gentleman, who wants to be left alone while eating his dinner, throws the waiter on the floor. Suddenly

the latter jumps back and a second blow cuts his head off. Not minding this mishap, he jumps up again, and the guest, in his rage, whirls the body around until he seems to be dead. The waiter, however, is not dead, and, with the help of a bomb, blows the guest into the air.

Surgical Operation.

180 feet. $19.80.

Nothing disturbs the patient whose abdomen has been opened by a number of surgeons. They produce the most interesting things

from the opening, and we see crabs, a hat, some chain, boots and other articles appear. When, however, a watch is found the sick man awakens and tries to save it from the physicians.

The King of Dollars

115 feet. $12.65.

A magician's hand is seen performing wonderful tricks with a coin. Finally one coin brings others,

and more and more follow until there is a vase full of them. After numerous other tricks the magician calls his assistant and produces from the latter's mouth a great number of dollars.

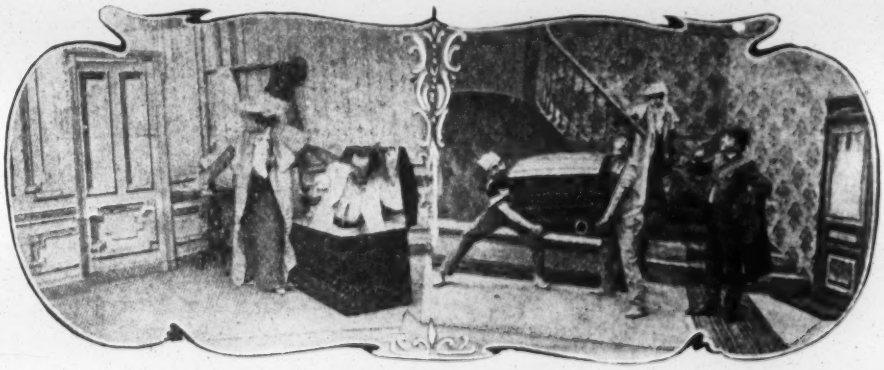
This film is beautiful and will be a hit at any show.

Keep It Straight.

330 feet. $36.30.

A lover saying good-bye to Madam who is going on a journey to avoid meeting her husband hides in her trunk. The husband turns the lock and men enter to carry it out. At the top of the stairs they let it fall and turning over and over it reaches the bottom. The trunk being now placed on a cab it falls off unseen by the driver, and the men start to carry it to the station. Passing a bridge they balance it on the rail to rest themselves and it topples over into the river. They recover it and eventually arrive at the station. They have to cross a foot bridge. At the end of this bridge it falls down the steps leading to the station and bursting open displays the unfortunate lover in a very bedraggled condition.

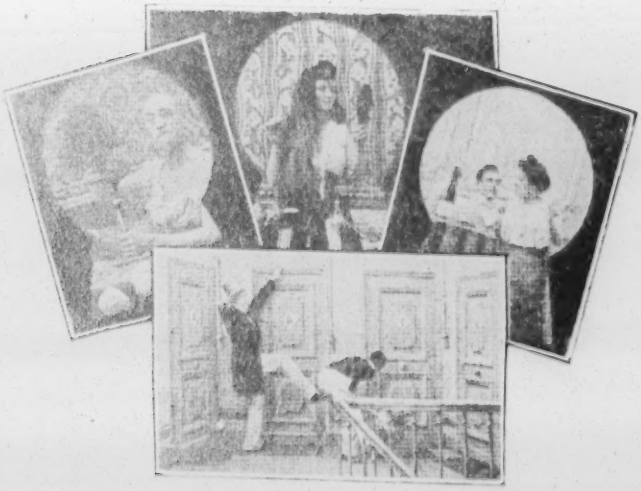
A very fine film and full of action throughout.



Through the Keyhole.

130 feet. $14.30.

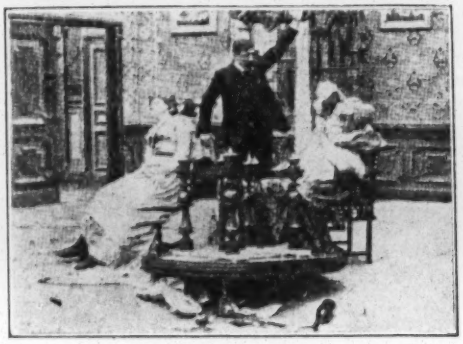
A hotel porter tries in his spare time to find out the secrets of the guests in looking through the keyholes of the different rooms. He must see very funny things, judging from his facial expressions.



Joys of Marriage.

100 feet. $11.00.

The pictures show us how, first, the young man courts his future

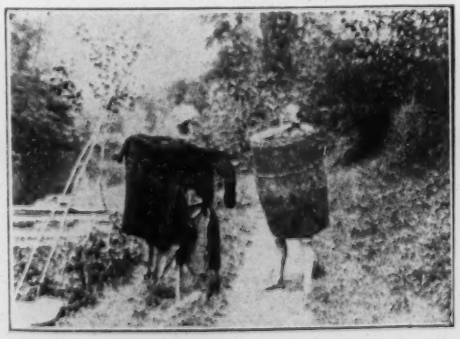


mother-in-law, but later on changes his ways, and, being tired of her moods, throws her out of the window.

Improvised Suit.

295 feet. $32.45.

A gentleman goes for a swim in the river and leaves his garments unguarded on shore. A tramp who discovers them has nothing better to do than to run away with them and leaves his old suit on the road.



The swimmer looks in vain for his clothes, and in his despair hides himself in a barrel, thus improvising a suit. He discovers the old suit of the thief, and, thinking it better than the barrel, puts it on and starts for his home.

Troublesome Fish Bone.

100 feet. $11.00.

This scene is played by one of the best comedians. It shows us how he

enjoys a good meal of fish, but a big bone nearly chokes him, and the grimaces he shows are so funny that everybody in the audience will be highly amused.

Ill-Rewarded Conjurer.

230 feet. $25.30.

A magician, meeting a begger, mysteriously produces a table set with food and gives him a good meal. He then changes, by a wave of his hand, his rags to fine clothes.

Wishing to ascertain if the beggar is grateful he poses in the park as a beggar himself. The transformed beggar, however, refusing to aid him, he makes himself known and turns him back again to an impoverished beggar.

Doorkeeper's Curiosity.

360 feet. $29.60.

A janitor's wife, going round to lower the lights in the passages, looks through the keyholes of each flat as she passes.

At the first floor she sees a young girl, who, after kissing her sweetheart's photo, settles down to sleep, when Cupid appears and kisses her on the brow. On the second floor she sees two children saying their prayers; on the third floor an old couple hiding their valuables before retiring, and on the fourth floor she witnesses an argument between a married couple. Reaching the top she sees a man, who has dined too well, enter and receive a good dressing down from his wife.

Innocent Flirtation.

50 feet. $5.50.

A young gallant is talking with his lady love at her window, when a saleswoman offers him some roses. He buys some of the flowers, and while engaged in making the purchase the mother of the young lady appears on the scene. She scolds her daughter severely, and, sending her away, takes her own place at the window. When the young man sees the sudden change that has occurred he is much surprised, and in his efforts to escape falls over the basket of the old saleswoman.

This is a very amusing subject and keeps the audience in a roar of laughter.

Different Hairdresses

180 feet. $19.80.

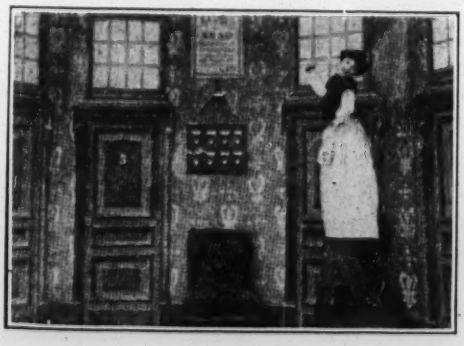
A charming hand-colored film, displaying the various types of hairdresses and headdresses of the various nations, from the savage Indian to the dainty Parisian. Very pretty and of the greatest interest to ladies.

The Bride Going to Bed.

130 feet. $14.30.

The "Parisienne's" Bedtime.

115 feet. $12.65.



Misadventures of a Hat.

180 feet. $19.80.

A man having bought a silk hat sits on a seat in the Park with his hat off. A passing tramp throws the end of his cigarette in it. Attempting next to get on an omnibus his hat blows off and is run over by an automobile. Entering a cab it hits against the top on entering. A maid mistaking him for a boy who has been ringing the bell and running away, smashes his hat with a broom handle. An old clothes man refuses to buy it and crossing a bridge it blows off and floats away down the stream. Full of comic action.

A Touching Pleading.

80 feet. $8.80.

A lawyer pleading by the side of his client burts with emotion into tears and embraces the prisoner, who while in this position neatly annexes the lawyer's watch and chain.

The False Cripple.

100 feet. $11.00

Soap Bubbles.

65 feet. $7.15.

Ice Cream Eater.

80 feet. $8.80.

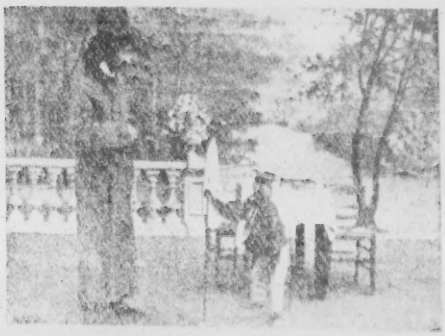
He is so fond of ice cream, he even eats the glass.

The Clever Baker.

65 feet. $7.15.

A most comical picture, sure to make a hit.

"August," the Monkey.



245 feet. $26.95.

Very clever and funny.

Mistaken Door.

115 feet. $12.65.

The funniest pictures ever seen.

A Cheeky Traveler.

245 feet. $26.95.

A gentleman enjoying the solitude in a railroad car is interrupted by a young man who tries to make himself as comfortable as possible.

After taking off his clothes he insists in extinguishing the light, but sees himslf strongly opposed by our first friend.

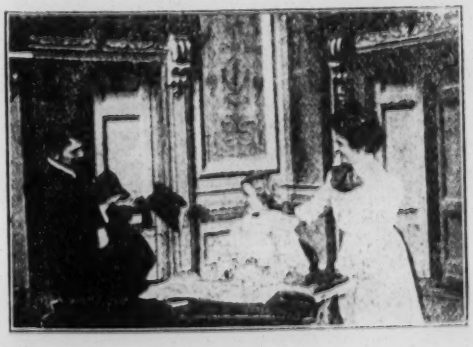
At the end of the fight we see the "cheeky traveler" outside the car picking up his belongings, while the gentleman being alone in his booth, can read his paper without further disturbance.

A very comic and realistic subject.

The Top Hat.

80 feet. $8.80.

A little tot sees what father does with the opera hat and she thinks

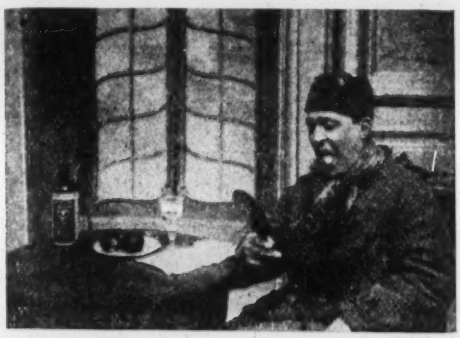


she can do the same with the high hat. The result is that the high hat is out of business. Very funny.

The Bad Remedy.

80 feet. $8.80.

An old man is seated at a table endeavoring to eat something. He is evidently afflicted with stomach trouble, and it is with great difficulty that he manages to swallow his food. He examines his tongue by looking at it in a hand mirror, and here the scene changes to show what was



seen in the looking glass. After satisfying himself that he is in pretty bad condition, he takes some medicine from a bottle, drinks it, and then the fun commences. The facial contortions are extremely laughable.

A Good Story.

80 feet. $8.80.

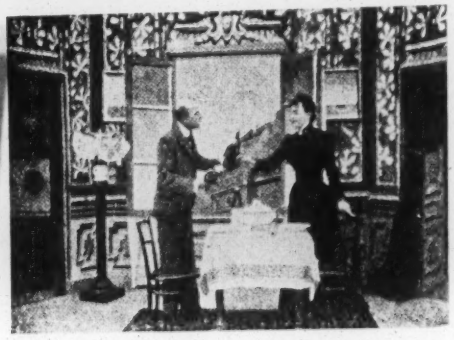
After a good dinner, a venerable old canon reads to his guest, a young

vicar, some stories which make them open their mouths wide with laughter.

A Hurried Moving In.

110 feet. $12.10.

A gentleman who is looking out for an apartment, finds one that suits him. He wants to take possession



of it at once, and immediately all his furniture arrives quite by itself, and everything is at once in its place.

He gets the table ready for dinner, in the same way, and when his wife comes to see how he is getting on, she finds everything nice and comfortable. He offers her a bunch of flowers, and they sit down to have their dinner.

The Magic Hat.

180 feet. $19.80.

A conjurer takes a hat and makes cakes inside with eggs, which he takes out of his butler's mouth. As

he takes the cakes out of the hat, the latter eats them, but when the conjurer sees the trick, he forces his butler to restitute them, and a most funny situation arises.

Smiles and Tears.

80 feet. $8.80.

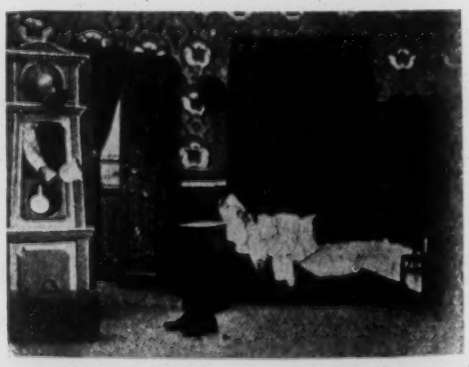
A comical looking man facing the audience and reading a letter, evidently from his wife, who is on a

visit to her mother. Judging from his smiling countenance, she has started the letter with some very nice story. Suddenly the expression on the man's face changes. His mother-in-law is going to pay him a visit. Here he is seen almost crying. He braces up, however, and the picture brings his face closer and closer, until it is of an enormous size.

Too Late.

80 feet. $8.80.

A gentleman gets up in the morning and sees with terror that he is late. Fortunately, all his clothes come quite by themselves, his bag,



his stick and everything else follow.

He runs and sees his train just leaving. Wanting to catch it he jumps on, but misses and falls down.

Miraculous Shampooing.

130 feet. $14.30.

A poor man is desperate at being absolutely bald. His servant brings him a shampoo, which is said to be marvelous. He tries it at once, and he has no sooner rubbed his head than the hair begins to grow. Encouraged by this first success, he

continues, and soon finds himself covered with the most glorious hair and superb beard. His servant, who comes in, is taken aback. He is so glad he wants to kiss her, but wherever he touched her she has hair.

Burglars at Work.

245 feet. $26.95.

This is a very amusing film, in which two burglars, entering through the roof into the room of a man, frighten him so as to cause him to run for help. The thieves see him, through the window, riding on

his wheel, hurrying back accompanied by a policeman. While the cop is looking for the burglars they escape through the window, and finding the wheel in front of the house, mount it, and leave their followers far behind.

Mind! Madame is Coming.

65 feet. $7.15.

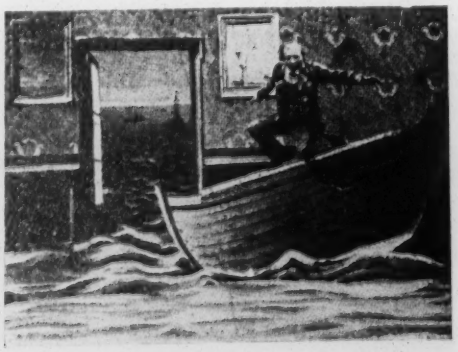
Edith, the cook, is visited by her beau just as she is preparing hot water for wash day. Tony, the porter, who is jealous of the cook, suddenly announces the arrival of the madame in the house. The beau quickly goes into the big water kettle

while the madame enters. Tony, to get his revenge, pours hot water in the kettle, whereupon the beau steps out of the kettle, to the great amusement of madame. A very funny picture, full of laughter.

A Bewildered Traveler.

95 feet. $10.45.

A traveler is about to go to bed, when he finds himself on the top of a sideboard, which is changed into a boat. He gets frightened and falls head first into the water; he endeav-

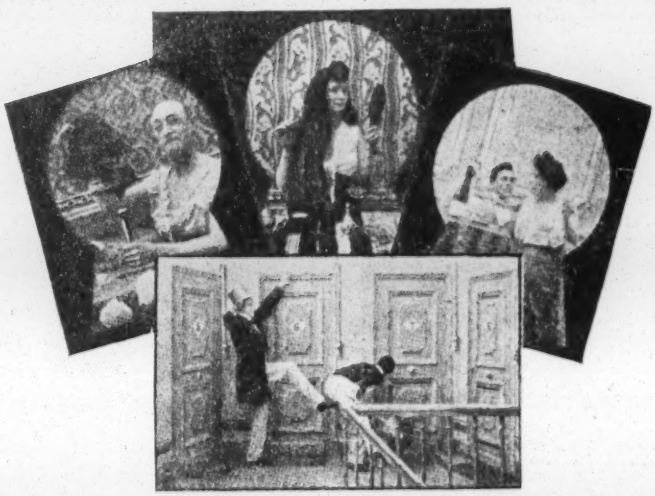


ors to save himself by swimming, but instead of being in the water, he is simply on the floor. It was but a dream. He again attempts to get into bed, but finds himself on the mantelpiece, from which he is suddenly thrown down.

Peeping Tom.

115 feet. $12.65.

An hotel porter tries in his spare time to find out the secrets of the



guests in looking through the keyholes of the different rooms. He must see very funny things, judging from his facial expressions.

A Scandal in a Staircase.

130 feet. $14.30.

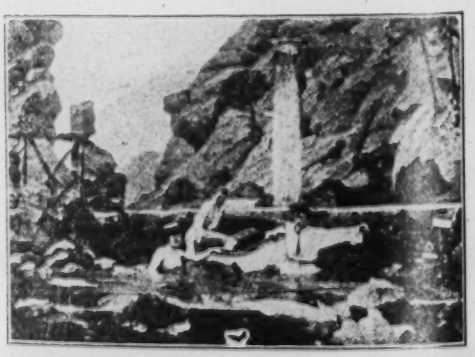
An old "beau" calling on a lady friend is closely followed by his own wife. The latter bursts into the room, where, after discovering the culprit

hidden under a table cloth, she chases the two out and pursues them into the staircase, hitting them with her umbrella.

Out Boating.

80 feet. $8.80.

As a result of a wrong movement, three persons upset their boat and fall into the water; to their great surprise, they find themselves again



in the boat, but quite naked. They call out to their clothes which are in the water, which come to take their place.

Behind the Lens.

115 feet. $12.65.

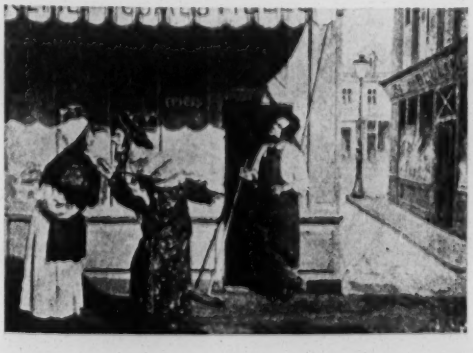
A midget comes to a photographer's to have his picture taken. While the photographer is behind

the lens many comic scenes happen before the lens, so that the photographer is unable to take the picture. The scene is very amusing, is full of fun and must be seen to be appreciated.

The Shower Bath.

50 feet. $5.50.

The sun is shining again after a heavy rain. A grocer comes out of his shop in order to sweep his footway. Two old gossips meet each

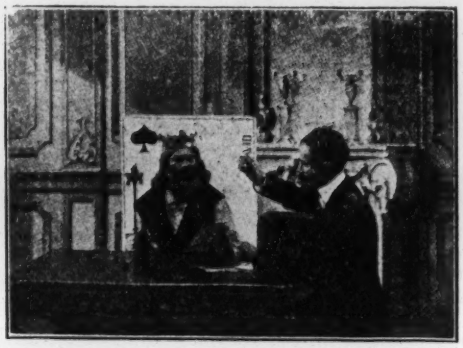


other and start at once chatting. The grocer, seeing this, lifts his sunshade with the handle of his broom, pours the water, which had accumulated there, over their heads.

King of Spades.

100 feet. $11.00.

A conjurer causes the king of spades to grow and play with him. A discussion rises about the game,

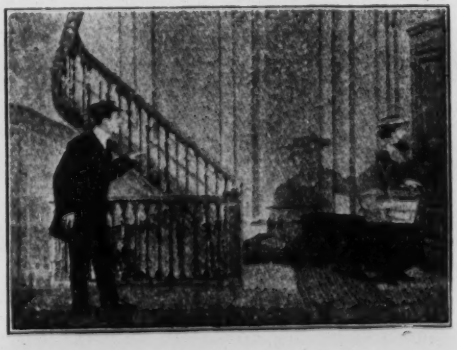


the conjurer restores him to his former shape and puts him into the pack again. Then he throws the pack of cards upon the table and there rises out of it a castle of cards immediately constructed.

Love at Each Floor.

280 feet. $30.80.

A college boy spends his time in looking through key-holes into every lodging of a four-story house. He seems extremely interested. How-



ever, when he gets to the fourth floor he has such a scene before his eyes that, scared to death, he rushes down stairs with such a speed, showing the extent of his fright.

SCENIC VIEWS

A Heavy Sea.
50 feet. $5.50.

Rhinefalls at Schaffhausen.
130 feet. $14.30.

This is one of the best pictures taken of this famous and historic falls in Germany.

Park in Barcelona (tinted).
131 feet. $15.72.

This shows one of the most beautiful parks in the world. This has been specially taken with help of stereopticons showing each object standing out for itself, the prospective being very fine.

From Cairo to the Pyramids.
360 feet. $39.60.

Street in Cairo. Kasser el Nil Bridge. The Sphinx. The Pyramids. On the Nile. Part of this film is tinted.

A Trip Across the Alps.
165 feet. $18.15.

These beautiful views are seen from the rear of a train crossing the Alps, presenting you with some of the most wonderful mountain scenery.

Ascending Mount Pilatus (Switzerland).
508 feet. $61.00.

Spread out before us is the great panorama of snow-clad mountains. These pictures are taken from the engine of a cog railway, which finally arrives at the top of the Mount Pilatus, bringing us to the famous hotel which is visited by thousands of tourists.

Trip Through Italy.
785 feet. $86.35.

A very realistic film, which shows different cities of Italy, the Vesuvius and other interesting points.

Engadin in Switzerland; at Moonlight.
345 feet. $37.95.

This picture was taken in the most frequented part of Switzerland, between Chamounix and the Mont Blanc. It shows the railway leading to the top of the Engadin. This is the region of perpetual snow, and before reaching his destination the traveler must wend his way through numerous tunnels and over many chasms. The scenery is unsurpassed, and its beauty and grandeur have to be acknowledged by even the most skeptical.

To display this scene more effectively we have given this film a special blue tint.

From Christiana to North Cape.
425 feet. $46.75.

After admiring the most beautiful streets of Christiana and its magnificent port, the excursionists board motor boats and are taken to the whalers anchored in Ramsdale Harbor. They are now in the open sea, surrounded by sea gulls of every variety, and at a distance is seen the beautiful panorama of the town Picwick and the Waterfalls of Stalheinfos.

This picturesque excursion terminates with a visit to the Laplanders. The women and children collect the cod dried in the sun and pile them up one upon another; they then drive in a herd of reindeer, while others are seen at their huts attending their daily duties.

We now arrive at the Cape North, and the midnight sun is seen above the horizon casting its rays of light in the beautiful still waters. This is a most magnificent film.

DANCES

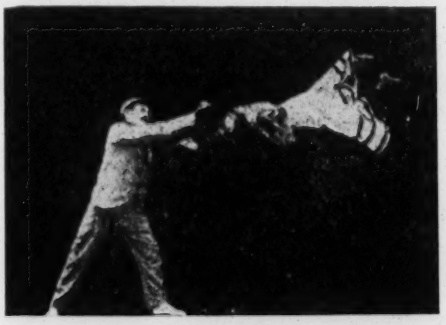
Plastic Dances.

130 feet. $14.30.

Barrisson Sisters.

80 feet. $8.80.

Ruffian's Dance.



130 feet. $14.30.

Cake Walk, Up-to-Date.

130 feet. $14.30.

The Swing.

65 feet. $7.15.

Rustic entertainment under the reign of Louis XIV.

. . . Miscellaneous . . .

Baby and Dog.

80 feet. **$8.80.**

A child is seated on the floor with its playthings and a pet dog. The child is feeding the dog with her

bread and milk, which the dog evidently enjoys. A good picture to amuse children.

Boar's Hunt.

330 feet. $36.50

Arrival at the Rendezvous. The Attack. Tally-Ho. The Quarry. The Honor of the Foot. Return Through the Woods.

Barnum's Trunk.

410 feet. $45.10.

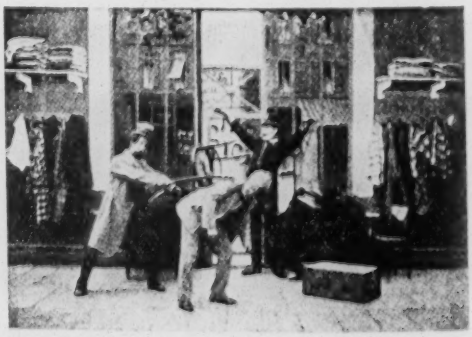
Scene of quite a new and original character that is sure to have a big success. We strongly recommend

same to our customers as one of the funniest pictures and a big drawing card.

The Clothes Dealer.

130 feet. $14.30.

While a prospective buyer is trying on a suit of clothes, they disappear by



magic and leave the astonished man in his underclothes. Before he can protest another suit flies on to him, and so it keeps on until a policeman interferes.

Drama in the Air.

175 feet. $19.25.

At the opening of the picture we see the filling of the balloon with gas. The aeronaut enters with a friend, the balloon ascends and is seen drifting away. We see the most beautiful sceneries which the balloon passes—the harbor filled with warships, the great city and wild waves precipitating over the rocks. Suddenly a storm arises. A heavy rain falls; lightning and thundering. We see the balloon helplessly driven by the

fierce storm. Suddenly lightning strikes the balloon, which catches fire, and is seen descending rapidly into the deep sea. A fisherman, just passing this spot in his boat, rescues the two brave balloonists. This is a most sensational film, and at the same time one whose sceneries are most delightful. It is an entire novelty in animated photography, and we guarantee it to be a big hit with every audience.

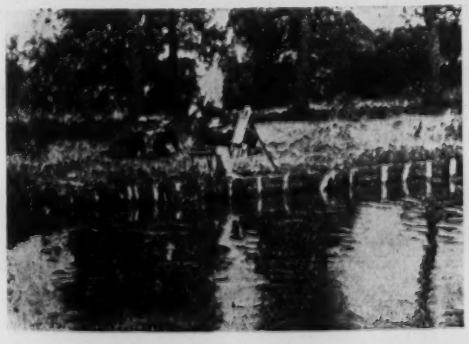
Disagreeable Five O'Clock.

100 feet. $11.00.

An old swell enters into a pastrycook's shop. Seduced by the charms of the pastrycook's wife, he indulges in familiarities which the latter accepts only because she does not wish to displease a customer. But the husband turns up beating up cream, and seeing the old satyr's ways, requests him to get off. The latter is so much disturbed that he takes the wrong door and goes out through the kitchen, thinking he goes out of

the shop. The pastrycook avails himself of it to pour the cream into the customer's hat which remained upon a table. The old swell enters into the shop again, takes his hat, and when he puts it on receives the whole of its contents upon his head and trousers. Blinded and completely astounded, he throws a table down as he runs away and comes back again to recriminate for having been so badly treated.

Painter's Misfortune.



50 feet. $5.50.

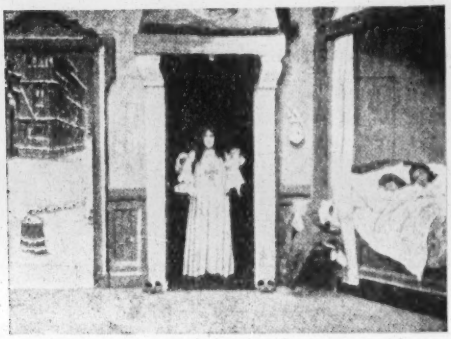
Startling Pursuit.

65 feet. $7.15.

Christmas Night.

145 feet. $15.95.

This film shows the roofs of a town, it snows heavily, and the angels are busy putting toys in the



chimney-pots. The children are asleep; they wake up and perceive an angel, who puts down two dolls and disappears afterwards. The dolls become alive and execute a little pantomime. (Very Pretty.)

The Nest Robbers.

165 feet. $18.15.

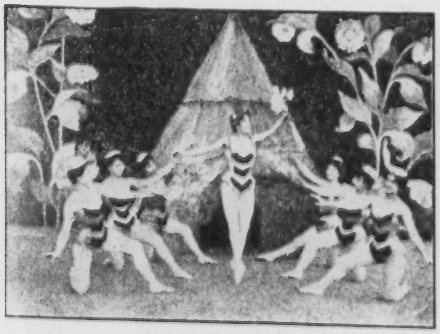
This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they

are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

Wonderful Bee-Hive.

245 feet. $26.95.

We see the busy bees flying around the hive. Suddenly a pretty dancer appears on the scene, and we



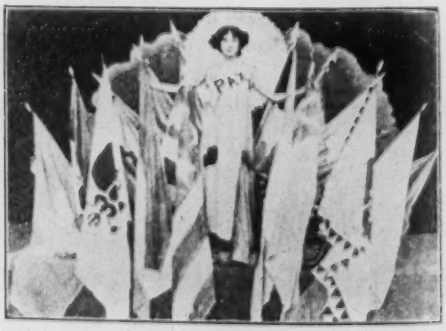
enjoy a very pretty dance, executed by six pretty dancers.

The Queen gets tired, and while resting a large spider tries to catch her, but her friends release her in time.

Saluting the Flags.

110 feet. $12.10.

A very pretty film, showing a magician producing flags of all nations from paper cuts.



The apotheosis brings the goddess of peace holding all flags together. Very successful subject.

A Doorporter's Horrible End.

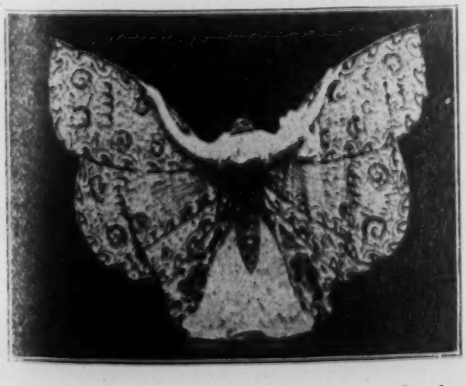
95 feet. $10.45.

Whilst two furniture removers are hard at work a young cook's apprentice amuses himself by watering them as they pass with a little pump which had been left in the vestibule by the doorporter, who had fallen

asleep behind the door. The youngster having recommenced his game, the workmen wonder where the ill-timed and disagreeable shower baths are coming from. They did not perceive the boy at first, who had hidden himself behind some flower pots, but they catch sight of the doorporter, whom they believe to be the guilty person. Then with a formidable effort they push the door, crushing the poor man, who falls down as flat as a pancake.

A Butterfly's Metamorphosis.

115 feet. $12.65.



The latest effect in Life-Motion Pictures. Excellent subject for color effect.

Scenes at Every Door.

395 feet. $43.45.

A doorkeeper has just received the mail for the whole house, and he goes up for the distribution, not without casting a discreet glance in every apartment through the key-hole. At the fourth floor a strong smell of

burn draws his attention, and he hurriedly looks inside. He suddenly withdraws horror-stricken; a man is burning, and while the doorkeeper rushes down stairs without thinking to bring assistance, the door opens and the burning man falls down suffocated. The precipitated flight of the inhabitants from floor to floor, the arrival of firemen and the working of the fire engines makes it very realistic, and therefore a successful picture.

The Marvelous Hen.

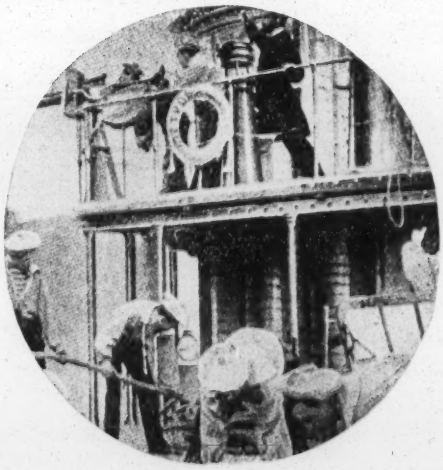
135 feet. $14.85.

One of the most comical films ever taken. Bound to please any audience.

Russian-Japanese War

Ambush.

130 feet. $14.30.



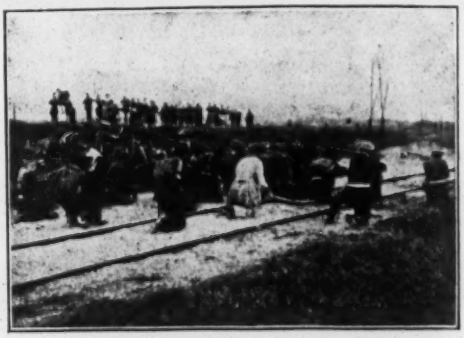
OUTLOOK AT PORT ARTHUR.
(The Petropawlosk's Catastrophe).
130 feet. $14.30.

An excellent picture from the Russian-Japanese War, full of excitement.

A Fight on the Yalou.

115 feet. $12.65.

Attack on a Train.



115 feet. $12.65.

Around Port Arthur (No. 1).
250 feet. $27.50.

a. Japanese messenger of truce.
b. Attack on a pit.
c. Russian soldiers caring for Japanese wounded.

Around Port Arthur (No. 2).
250 feet. $27.50.

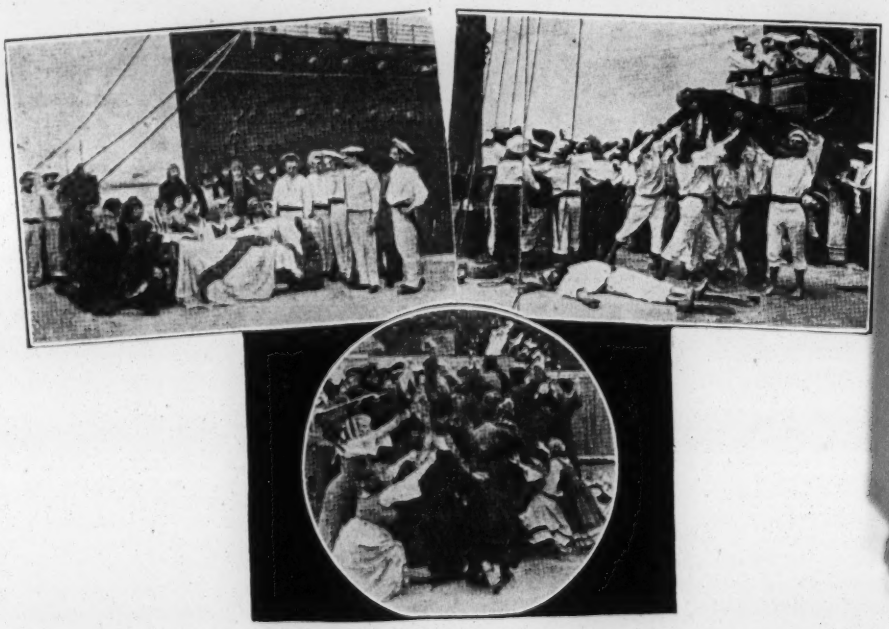
a. Attack on a hill.

b. Red Cross in the field.

Revolution in Odessa.

260 feet. $28.60.

This is a very interesting film, showing us three recent events in Odessa. We see, first, the battleship Prince Potemkin in the harbor. The second scene is on board, and we see the soldiers at their meal. The officers to whom they bring their complaints, and in a few minutes the ship is in the hands of the mutineers. They are headed now by an officer, who encourages them and promises to stick to them. Odessa is bombarded, and through the glasses of the officer we witness the plundering and burning of the city.



Russian Anti-Semitic Atrocities.

115 feet. $12.65.

A very interesting film showing Russian soldiers demolishing a synagogue and ill-treating the Jews.

DRAMATIC SCENES

Avenged (Vendetta).

570 feet. $56.10.

In a little village in Spain a dance is given by some pretty girls, and everybody seems to be in good spirits. A young man appears and is making love to one of the girls, who violently opposes him. As he does not stop annoying her, her sweetheart engages him in a duel, which results in the death of the young man. But his friends inform the police, and the lover escapes through the window.

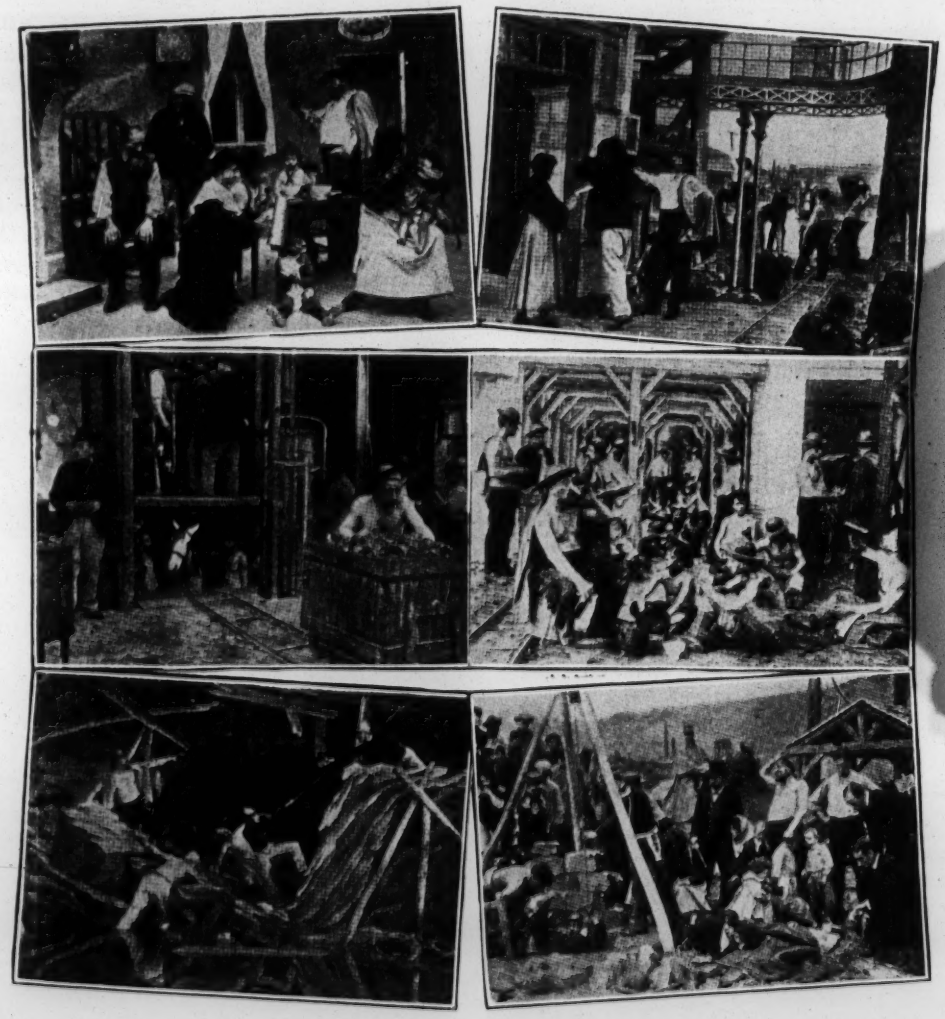
He is followed, however, and the gendarmes arrive at his parents' house, who try to hide him. He is discovered and chased by the policemen until he reaches the house of his girl. Here she assists in loading his rifle, but finally his ammunition gives out and he is killed by a bullet of his enemies. One day his young brother will call for vengeance, which his father makes him swear on sight of the dead body.

The scenery which is shown to us in this picture is absolutely new, as this film has been taken near the sea. We follow our hero through rocky mountains and see him dashing through rivers and wild waters.

In the Mining District.

820 feet. $90.20.

Early in the morning we see the whole family of the miner at their simple breakfast. For the first time the eldest son is to follow the steps of his father and forefathers and is to go down into the pits of the coal mine. The good-by from mother and sisters is hearty, as everybody knows how dangerous is the work he is going to do, and one never knows if the miner will return from the dark mines. On the way to the mine we see the pretty village, and every inhabitant of it seems to be interested in the work of producing the coal. Children are separating the good from the bad, and women assist the men in carrying the heavy load to the railroad tracks.



A great crowd of miners is seen at the entrance of the mine, where the inspectors welcome them and foremen take their names. Tiny oil lamps are handed to them, as that will be the only light for the workingmen down in the dark shafts. Fifteen hundred feet the lift will

take them down the pit. We see them working in the gallery, and little cars, which are pulled by blind horses, are filled with coal and brought to the surface. We assist the miners' lunch time. They are not jolly people who work down here; their faces are set and always on the watch for danger. After lunch we follow the young man, who is instructed by the proud father; but while cutting the hard stones with the axe a terrible explosion occurs, which extinguishes every light, and we see the flooding of a mine. The poor men, who have been working all their life in the shafts, are helpless, and darkness is around them and the water drowns many. Soldiers and firemen come to the rescue of the unfortunate miners, but with great difficulty the bodies of the suffocated and dead ones are brought to the surface. Among the victims is the young man, and the heartbroken father kneels down at his son's side, forgetting over his loss his own escape from death. This film is made at a great expense, but we can assure our customers that it is a success. It shows in beautiful pictures the life and the work of the miserable man who brings forth to earth the coal. We follow the miner from his home to his death, and we feel confident that this picture will find great success in any cinematographic performance.

Robbers of Children.

525 feet. $57.75.

Some of the lowest types to be found in all big cities steal a child from well-to-do people, and, having changed its costume, force it to beg and steal.

The father, in despair, searches for the child everywhere, visiting the lowest and most wretched places in the city.

One night the father is attacked by hold-up men, the little boy being made the bait by the bandits. The father kills with his revolver one of the robbers, and the police arrest the rest of the gang.

The subject ends most prettily in the return of the father and child to the weeping mother.

In the Polar Regions.

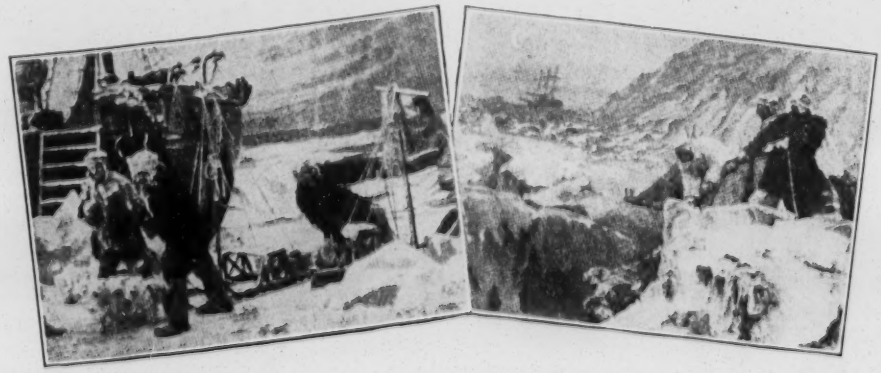
425 feet. $46.75.

A party of Arctic explorers have their ship blocked in the ice, and we see them passing their time by hunting bears and whales.

One day one of them, crossing a bridge of ice, which crumbles under his feet, is precipitated down a crevice, from which he is with great difficulty rescued by means of ropes.

Despite all their efforts they ultimately succumb for want of food, and the last, while endeavoring to revive his compainons with brandy, is himself also overcome.

We see his dream in an aurora borealis, and then the snow, falling gradually, covers him and his companions.

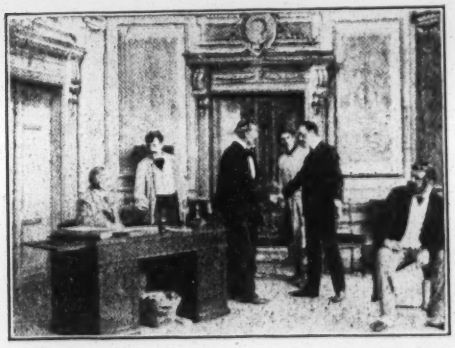


THE STRIKE

A MOST REALISTIC PICTURE

LENGTH, 450 FEET **PRICE, $49.50**

The scene takes place in the Director's office. The workmen's delegates submit to him the complaints of their fellow workmen. Although



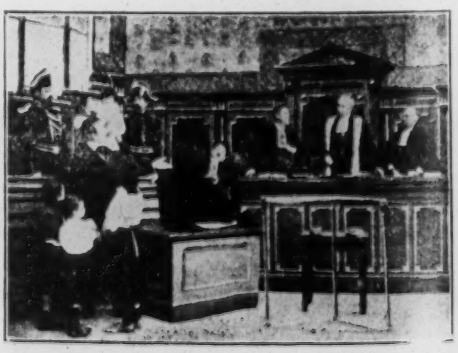
the director's son sides with the workmen, he refuses to listen to them. The works are guarded by soldiers. The strikers await in the street the return of their delegates. They come out, give the result of their interview with the manager and his refusal to listen to their just claims.

In their anger, the workmen are on the point of storming the place, although the policemen are trying to keep them back. Finally the officer at the head of the troops orders his men to fire, and several men and children are killed or wounded. The manager comes out and endeavors to pacify the workmen, but a woman who has just seen her husband killed before her eyes by a bullet throws a

brick at his head and kills him.

In a garret on the bed lies the killed workman. His wife, surrounded by her children, is weeping, when suddenly the policemen break in to arrest her. She is taken away, notwithstanding the children crying and clinging to their mother.

The next scene brings us in the



court room. The woman begs her judges not to leave her children helpless in the world. The manager's son, although in great sorrow, knowing that his father was wrong, pleads in favor of the woman, asking her freedom.

In an Apotheosis labor and capital unite their strength to give happiness to all and fortune

in the future. The Justice appears and presides over this loyal alliance.

MARIE ANTOINETTE

575 FEET **$63.75**

Festival in Trianon. Menuet. Lunch on the Grass. Blindman's Buff. Love Rendezvous. The Revolution. Taking the Bastile. The Temple Prison. Before the Court. The Scaffold.

Smoker Too Small.

65 feet. $7.15.

Charley's Aunt.

65 feet. $7.15.

BIBLICAL SCENES

Christian Martyrs.

440 feet. $48.40.

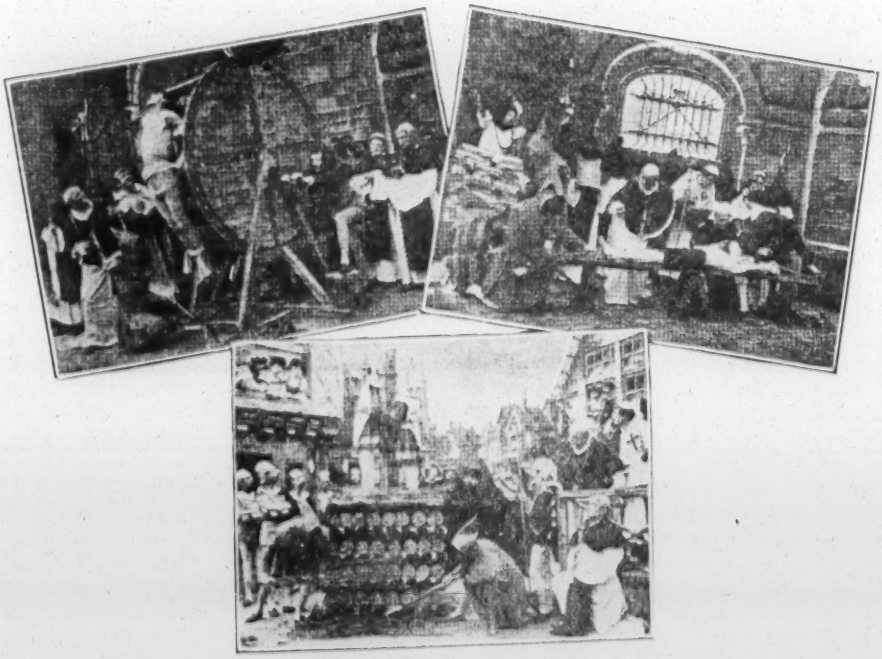
This film consists of four different pictures.

Christian Martyrs.—Slaves are seen cleaning up the arena from debris of a carriage race. This done, an imposing parade of warriors, gladiators, soldiers and slaves enters the arena, and, approaching before the throne of the dictator, the gladiators salute Nero with the words, "Ave Caesar morituri te salutant." Another group of soldiers leading Christian captives before the throne are ordered to bind the victims to the post, and the multitude is waiting to see the lions and tigers devour them. We see a big lion jump at the helpless Christians and tear them to pieces, while the gladiators are ready to encourage the lions in their cruel work.

Ancient Gladiator.—The picture shows us a strong gladiator engaged in a fight with a lion. Very often the beast kills the brave man, but in our picture we see the man getting the best of the lion.

Daniel in the Lions' Den.—The story of the prophet is too well known to be repeated. We witness the scene where Daniel is bound to a post by Cyrus' soldiers. The lions, instead of devouring the prophet, lie down quietly and even lick his hands. Cyrus, who from the outside has been watching the scene, is so surprised that he orders Daniel to leave the den, and, slowly and unmolested, the prophet walks out of the den of lions.

Belthazar's Festival.—Belthazar, the king of Babylon, and all his court are seen enjoying themselves with wine and food. After having indulged all day and night men and women fall asleep. The king awakes, and, to his horror, sees the unknown hand write the famous words: "Mane, Thecel, Phares." He falls back to sleep, but soon after the walls of Babylon are taken by Cyrus and his brave Persians. Belthazar and his entire court are slain by the conquerors, who demolish the castle and plunder the burning city.



Martyrs of the Inquisition.

690 feet. $75.90.

One of the most realistic and vivid reproductions of this notable torture chamber of the middle ages in five scenes:

1. The Prison. Whence the prisoners are called out to undergo their trials and sufferings.
2. Torture Chamber, where we see prisoners undergoing many of the well-known forms of torture used.
3. The Rack.
4. Torture on the Wheel.
5. Burning at the Stake.

The Life of Moses.

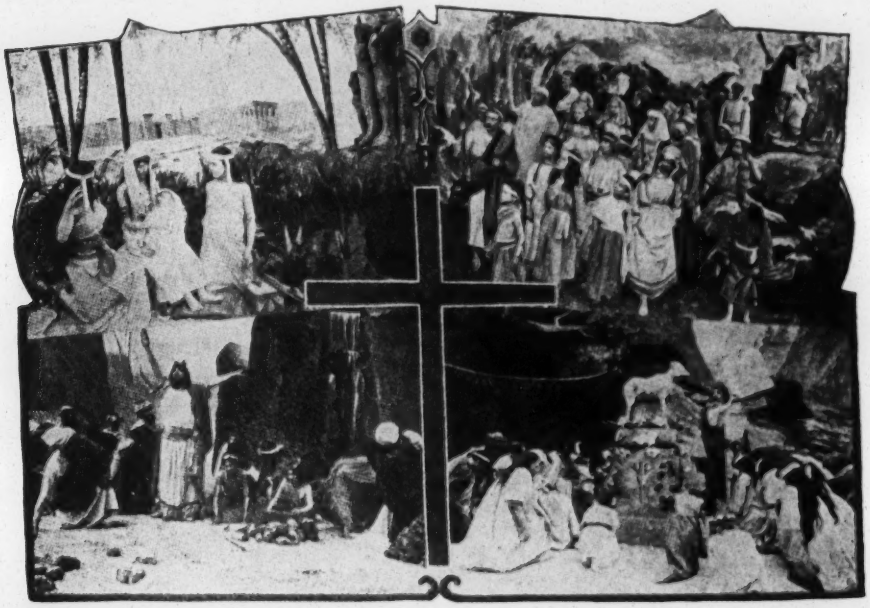
525 feet. $57.75.

In six pictures.

1. Moses drawn out of the water.
2. The burning bush.
3. Passing through the Red Sea.
4. The Hebrews in the wilderness.
5. Upon Mount Sinai.
6. Worship of the golden calf.

This very beautiful film shows us the whole life of Moses, from his very infancy to the moment when he delivers the Ten Commandments to his people.

The story of Moses is too well known to be repeated and we assure our customers that this film is the truest reproduction possible, its photography being superb. We feel convinced that this subject will soon reach the same high standard as our world-known "Life and Passion of Christ."



Joseph Sold by His Brothers.

625 feet. $68.75.

Scene in five pictures.

1st Picture. Sold by his brothers.

2d Picture. In prison.

3d Picture. Tempted by Potiphar's wife.

4th Picture. Explaining the king's dream.

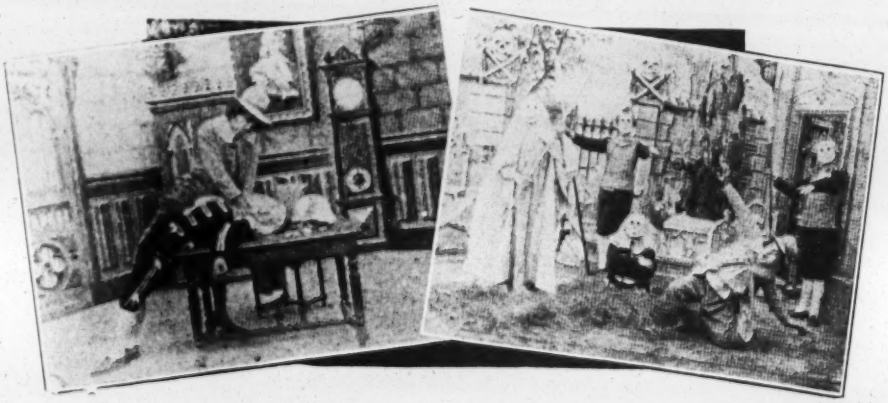
5th Picture. Joseph's triumph. Apotheosis.

Remorse.

215 feet. $23.65.

An old man is counting his gold, his man serveant, having previously hid himself in a closet. The man servant, appearing, strangles his master and buries the body in straw in the yard. The body appears above the straw and when the thief hits at it it disappears. He then re-enters to take the bag of gold, but it turns to a skull, and wherever he looks, whether at the clock or pictures on the wall, he only sees the ghost of his dead master. He rushes to the yard, but these ghosts appear from all sides, and he finally falls down in a dead faint.

A picture with a fine moral.



St. Bartholomew's Day.

310 feet. $34.10.

Scene 1. The Massacre, 25th August, 1572.

A savage Roman Catholic crowd breaks open doors, killing all Protestants, men, women and even little children.

Scene 2. The assassination of Admiral Coligny.

One of the leaders of the Huguenot party, Admiral Coligny, is warned by his friends of the danger he is in, and counsel him to flee, but he refuses. Kissing his sword for the last time he stolidly awaits death. Assassins in the pay of the Duc de Guise burst into his room, stab him repeatedly and throw him into the street below.

Scene 3. The Gibbet of Montfaucon.

Just outside Paris, in a quiet place, the gibbet of Montfaucon is erected, where the dead in their hundreds lie.

The King, his mother, several ladies of the court and their acolytes have arrived at Montfaucon, and recognize the bodies of many Huguenots, amongst which is the body to be strung up between the already hanging corpses.

A Father's Honor.

380 feet. $41.80.

A young and pretty girl welcomes her father, a hunter, at their cozy home. He is tired and goes indoors to rest, while the daughter picks up her sewing work and starts to follow him. The mail carrier arrives and hands her a letter, which seems to be from a friend, as we see the young girl start to go on an errand. Really she goes to meet a young man, who, of course, starts to talk of love to her, but she does not listen to his words. In his anger at being refused he tries to force her to go with him, but she is a strong girl and defends herself as well as she can. An unfortunate blow throws her down and the scoundrel, seeing his victim dead, after little hesitation, throws her into the river and runs away. A little boy, who has been gathering faggots in the woods, sees the corpse in the water and runs home, horror-stricken, to tell what he has seen in the river. The good people come, find the dead, and, recognizing her as the hunter's pretty daughter, carry the dead body to the old home. The sight of his dead child nearly overcomes the poor father. In his efforts to call back to life he finds the note the villain had written, and, swearing to revenge his daughter's death, he starts in pursuit of the assassin. The police, who had been searching for the murderer, finally succeed in cornering him, but the assassin is a strong man, and, after a short struggle, defeats his pursuers and runs for life. He does not get far, however, as the hunter has taken his position on the road, and when the murderer gets near his hiding place he shoots him down. The father's honor is saved, but over the murderer's body the old man delivers his gun to the police, thus giving himself up to justice.

Alcohol and Its Victims.

460 feet. $50.60.

Drama in five pictures. Ask for special description.

1st Picture. Interior of a happy workman's home.

2d Picture. The first step to the public house.

3d Picture. His wife comes to fetch him.

4th Picture. In the garret—Misery.

5th Picture. The Asylum—Delirium tremens.

Big Feature Films

FULL OF DRAWING POWER

Are Exactly What is Required by the Present Day Showman

Write for Our Beautifully Illustrated Catalogues

FREE FOR THE ASKING

S. LUBIN, 21 South 8th St.

PHILADELPHIA PA.

The Wages of Sin is Death

COPYRIGHT 1904

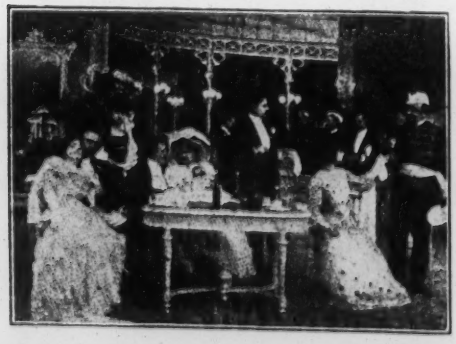
ANNIE'S LOVE STORY

LENGTH, 750 FEET PRICE, $82.50

A wealthy young man in his motor car is impatiently waiting for the working girls to come out of a dressmaking establishment.

At last the working girls appear. The young man addresses one of them, offering her some flowers and leads her to the automobile, which quickly takes them away.

The next scene shows the lovers at home in their cottage. The young man gradually tires of his relations with the young woman and tries to get rid of her. The visit of his old companions affords him a good excuse to leave her. The young woman

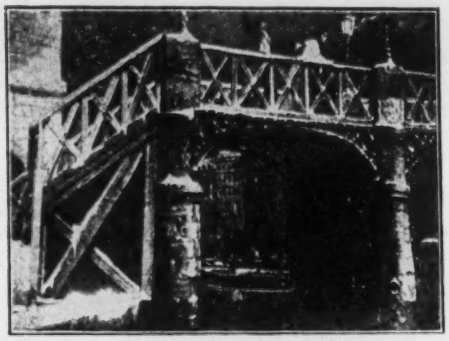


The next scene brings us to a restaurant of ill repute. We see the young man enter with his new acquaintance, dressed in the height of fashion. He introduces her to his companions. Champagne is served. First reticent, the young girl under the influence of rippling champagne becomes more and more the willing prey of her enticer.

understands that this is the beginning of the end and the closing chapter of her dreams of happiness.

Deserted, she sinks lower and lower, until, almost frenzied by hunger, she comes to a suburban place of ill repute. Misery has taught her to beg. Exhausted with sufferings and dying of hunger, she falls.

The next scene brings us to the parents' home. While waiting the father's return, the mother is sewing. The postman brings a letter. The mother, recognizing her daughter's handwriting, lays her head weeping upon her arms. The father returns from work. He asks the cause of his wife's tears. At last she gives him the letter just received.

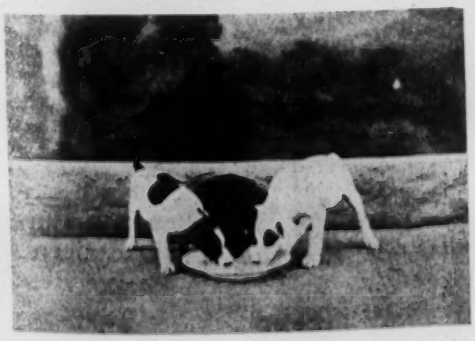


Stormy winter night. Annie's companion tries to force her to a shameful occupation, which she emphatically refuses to obey. The enraged brute draws a dagger, runs after the fleeing woman, catches her upon a high bridge and stabs her in the breast. He then throws her over the railing down in the deep, cold water. The outcry of the poor woman attracts two policemen, who rescue her.

This scene shows Annie in the hospital in a dying condition. She prays to see her parents and receive their

forgiveness. The parents appear, and Annie dies in the arms of her beloved ones.

Dogs and Cats.



65 feet. $7.15.

The Little Greedy Beggar.

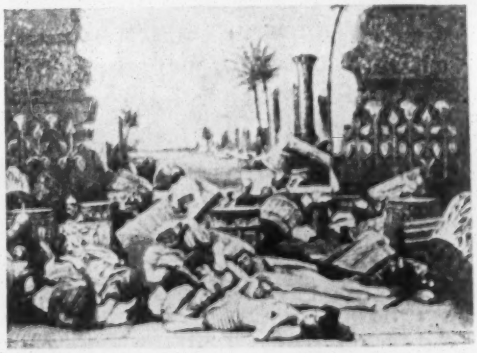
65 feet. $7.15.

SAMSON and DELHILA

Biblical Parable in Eight Pictures

LENGTH, 460 FEET **PRICE, $50.60**

This picture describes the well-known biblical story of Samson and Delila. The picture commences with Samson's visit to Gaza, a city of the Philistines. While there they closed the gates upon him and set watchmen to defend them, intending to



put him to death on the following day. Samson slept until midnight, and then arose. Upon reaching the gates, he slew the watchman, pulled down the gates and carried them to the top of an adjoining hill, where he left them, to the confusion and disappointment of the Philistines.

After many feats of this kind, Samson permitted himself to become infatuated with a treacherous woman among the Philistines, named Delila. He revealed to her that the secret of his strength lay in the fact that, being a Nazarite, he never had cut his hair. After hearing this, she waited until Samson was asleep, and then having cut off his seven locks, called out that the Philistines were coming. Samson, on awakening, found his strength gone, and Delila, having called in the Philistines, they came in and put out his eyes. They then threw him into prison.

Indians and Cowboys

590 FEET **$64.90**

Punishment of a Highwayman. Departure of the Stage-Coach. Revenge of the Indians. The Capture. The Messenger Dog. In Pursuit of the Robbers. The Captives Rescued.

Joseph Sold by His Brothers

620 FEET **$68.20**

This most beautiful film depicts the well-known Biblical scenes when Joseph is sold by his brothers and taken to Egypt, where he finally landed in jail. There he explains to his fellow-prisoners their dreams. The one will gain his liberty while the other will hang. His predictions come true. It was at that time that the King has some dreams which he wanted to have explained. Learning that Joseph could do this, he had him brought before him. Joseph explained his dreams and was made Governor. We also see how Joseph is tempted by Pharaoh's wife, and how he is crowned Governor.

This picture makes an exceedingly fine show for church fairs as well as for any other show.

THE PRODIGAL SON

A BIBLICAL STORY

LENGTH, 475 FEET **PRICE, $52.25**

The father of the two sons is first shown, presenting a large quantity of jewels and money to each of his two sons. The one who is the "black sheep" of the family accepts his share very greedily and seems to be anxious to take it away and squander it. The other son carefully turns his share over to his servants and instructs them what he wishes done with it. Immediately the wealth is distributed the first son hurries away with his treasure and the second re-enters his father's house.

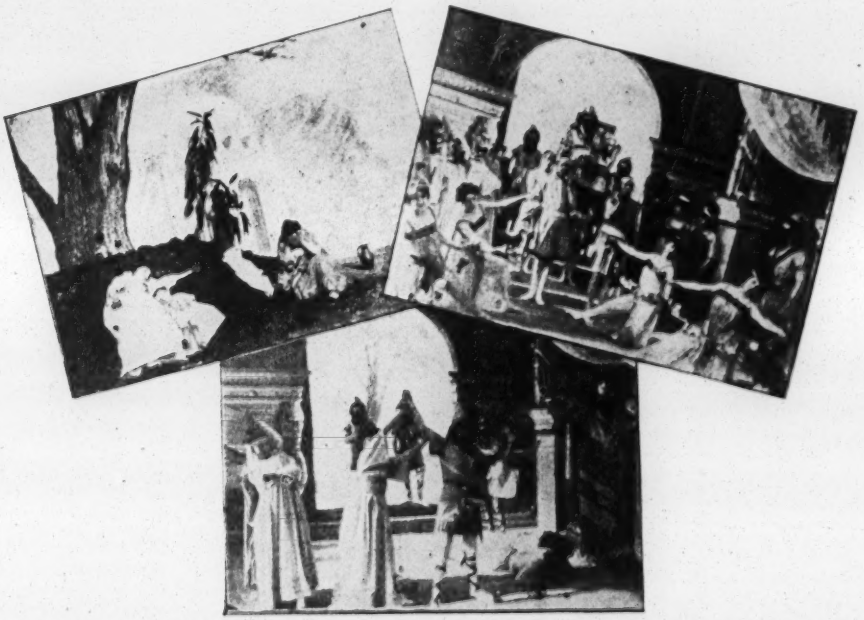
Here the scene changes, and shows the spendthrift at his pleasure in a wine garden. Next he is seen, after his share has been spent, wending his way back home. Outside the house he sees the pigs and, being very hungry, pushes them away from their troughs and eats their food. He is discovered by his father's servants and driven off. He returns to the stable after the servants have disappeared and, sitting down on a nearby stone, falls asleep. In his dreams he sees his anxious mother awaiting his return and his father endeavoring to comfort her. Upon waking he decides to go to the house. As he approaches the door he is stopped by one of his father's slaves and, not being recognized, is refused admission. He induces the slave to send for his mother, and immediately she appears. She recognizes her son and they embrace each other. The glad news is sent to the father, and when he sees him there is great rejoicing. The fatted calf is killed and great is the joy of the entire household at the return of the lost one.

SOLOMON'S JUDGMENT

LENGTH, 195 FEET **PRICE, $21.45**

Everybody knows the story of Solomon's Judgment.

The film shows us at the beginning, the two mothers resting with their children. The one who, through her carelessness, killed her son, exchanges the dead child for the living one. Awakening, the betrayed mother fights for her child, but the king's soldiers drag both women before Solomon, who



is well known for his wisdom. He orders the child to be cut in two parts, but the real mother, rather than see her son killed, begs to give him to the other woman.

Solomon recognizes the true mother, restores the child and condemns the bad woman.

This film is of the best photographic work and highly recommended for clerical performances.

THE PASSION PLAY.

COPYRIGHT BY S LUBIN

Scenes and Incidents in the Life of Our Lord, Jesus Christ, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

WE would call your particular attention to the fact that **we have the only complete set of Passion Play Films.** There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. **Among our films are some that were heretofore considered impossible to produce. Each Film is a masterpiece.**

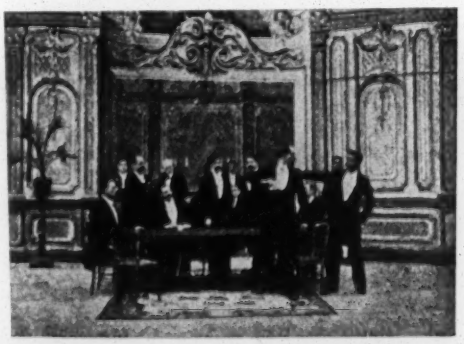
Ask for Our Special Catalogue.

The Gambler's Life and End

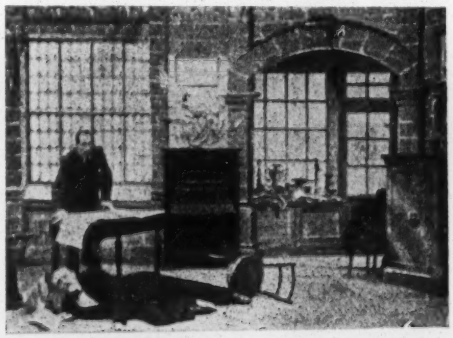
COPYRIGHT 1904

LENGTH, 540 FEET **PRICE, $59.40**

The interior of a saloon is first shown. A man enters and, after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. As the victim seems to be a "good thing" in the game mentioned above, the gamblers lay in wait for him. He comes, is induced to go to the gambling house, submits, and is next seen entering the card room. He sits at one of the tables and



plays a few hands. He loses all he has. The money lender appears and lends him money on his note. He still loses. After getting rid of all, he jumps madly from the table, and, tossing the cards in the air, leaves the place. Scene now changes to the money lender's office. The gambler enters. The money lender demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this the money lender goes to his desk to get the note and show it. The gambler, now seeing his chance to rid himself of the old money lender, picks up a knife from the table and, stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails, and, before leaving, stabs the old fellow again. Next scene shows the murderer at home with his wife and child. Judging from the expression on their faces, his wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police arrive and arrest the murderer. A very pathetic scene is here shown as the gambler parts with his little girl. Next



the court room is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them, but is held back, and they are induced to leave the room. The case proceeds, the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. Next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gasps and falls exhausted to the floor. Next is shown the death chamber. The rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended. This film depicts a very strong moral.

The Sign of the Cross

COPYRIGHT 1904

A Soul-Stirring Drama in Life-Motion Pictures

LENGTH, 500 FEET **PRICE, $55.00**

THE PERSECUTED CHRISTIANS.

Marcus Protects Mercia.

The picture opens with a scene in Rome at the time of Nero. A small party of worshippers belonging to a new sect which had sprung up in Rome—namely, the Nazarenes or

Christians—are roughly handled by the reckless mob. Stephanus and Mercia, both faithful worshippers of Christus, are arrested and the boy carried off to a dungeon, there to await the most agonizing torture.

Mercia would have suffered the same fate had not her sweet face attracted the attention of Marcus Superbus, who hastened to her assistance.

THE TORTURE CHAMBER.

Stephanus on the Rack.

Scene 2 shows the rack, on which Stephanus is placed by the order of the Emperor Nero, who has said that "all Christians shall perish."

Marcus Superbus suddenly enters. Mercia has told him of the boy's ar-

rest. He offers to save the boy "for her sake," which he now does by knocking down one after the other of Stephanus's persecutors.

ting the cords which hold the lad to the rack with his sword, he lifts him in his arms, and cuts his way through a host of gaolers who attempt to stop his progress from the cell.

THE CHRISTIAN PRAYER MEETING.

Assassinated by the Roman Guards.

A secluded spot, wherein we see the Christians at prayer. In rush the relentless soldiers and slay them as they kneel. Just as a sword is raised to kill Mercia its owner is sprawling on the ground from a blow delivered by Marcus Superbus, the all-powerful Prefect of Rome.

THE FEAST OF MARCUS.

The Sign of the Cross.

The interior of the house of Marcus Superbus.

A slave is ordered to bring Mercia. A feeling of love for Mercia which has strangely overpowered Marcus bursts forth into flame.

Approaching Mercia, he tenderly embraces her. She shrinks from him in terror. He tries to repeat the embrace, but Mercia holds aloft a crucifix, and Marcus sinks upon his knees, overawed and subdued.

MARCUS APPEALS TO NERO.

Mercia Must Die.

Nero has proclaimed that all the Christians shall die, and that they shall be put to death by lions at the amphitheatre.

Marcus Superbus is announced to the Emperor and he straightway astonishes him by asking his pardon for the Christians. The Emperor refuses, and Mercia must die.

THE CHRISTIAN BETRAYER.

Arrest of the Spy.

We see the people, who started the persecution of the Christians, in heavy chains. The people accused these informers of being themselves Christians, and therefore they must die also.

THE CHRISTIAN PRISONERS.

The Light hath come—Marcus, too, is a Christian.

The last scene is the interior of the cell under the seats of the amphitheatre. On a roughly-hewn slab lies standing by his side is Mercia.

By and by all the older prisoners have gone to meet their doom, and the only occupants of the cell are Mercia and Stephanus.

The door of the cell opens, a guard enters, and orders Stephanus to prepare for death. He clings closer to Mercia, but is dragged away by the guard. Suddenly the door at the other end of the cell is flung open, and Marcus Superbus enters in a final effort to save the girl he loves so dearly.

Loking him full in the face, her eyes full of tender compassion, she says:

"If you love me, come with me!"

Did he hear aright? Go with her! Go with her to death! Yes; he would go.

Another moment and the pair of lovers, both Christians, have entered the arena.

FAIRY TALES

The Hen That Laid the Golden Eggs.

740 feet. $87.40.

1. The Conjuror's Lottery.
2. The Fantastic Fowl's House.
3. Ephemerial Fortune.
4. The Miser's Punishment.

This film is a splendid reproduction of the well-known fable in which a poor peasant wins in a lottery a hen. This wonderful chicken lays eggs of an unusually large size, which are filled with gold dollars. The poor peasant soon builds a large castle and keeps the chicken in a golden cage. Every night he hides his treasure in the cellar, and is heart-broken when one night he is robbed by two burglars. Just at this time, when he is without gold, some bills are presented to him for payment, and in his rage for riches he kills the hen, thinking that in its body he will find a fortune. With the death of the hen all his accumulated wealth vanishes and he has to return to his old poor place.

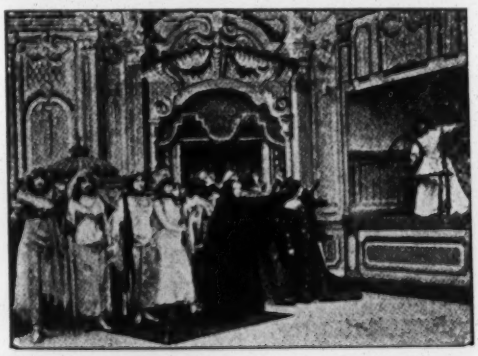
The Sleeping Beauty

COPYRIGHTED 1903

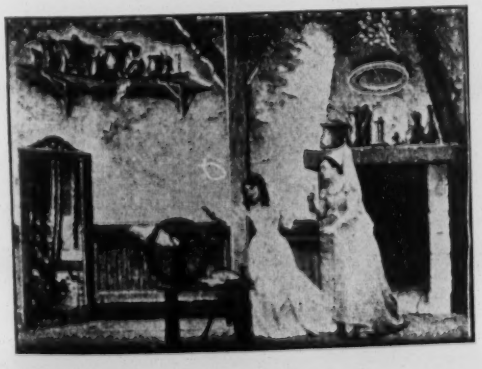
LENGTH, 1000 FEET **PRICE, $110.00**

The Baptism of the Princess.

There once lived a powerful king in Germany who was very much loved by his subjects, and who, to complete his happiness, longed to have a child. His wish was finally satisfied, for a princess was born to him. That day the king gave a great



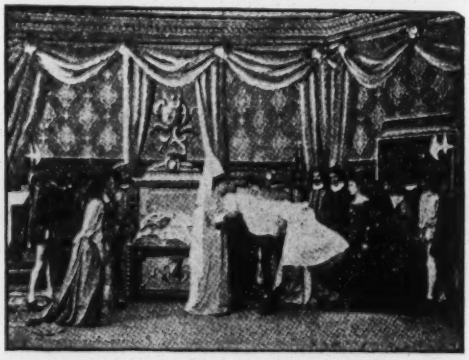
feast to which all the great dignitaries of his kingdom were invited, as well as the fairies. But unfortunately the king forgot one, which was the most wicked of them all. She appeared, however, uninvited, and approaching the cradle, she pre-



dicted that when she was fifteen years of age, the young girl would prick her finger at the spinning-wheel and would fall in a trance for a hundred years.

Fifteen years after—The fatal Spinning-Wheel.

In order to prevent the accomplishment of the bad prophecy made by the fairy, the king sent out a proclamation forbidding the use of the spinning-wheel throughout his kingdom. But the proclamation was not to reach an old peasant who in-



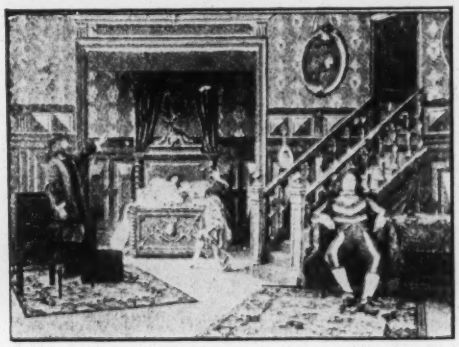
habited an isolated farmhouse.

So it happened that the princess was walking one day to the farmhouse to get a glass of milk. Seeing the wheel, she could not resist the wish to make it work. She had no sooner touched it than the point of

the spindle went into her finger. Soon after this the king, queen, the princess and the princesses stretch themselves, gape, and fall gently to the ground in a sleep.

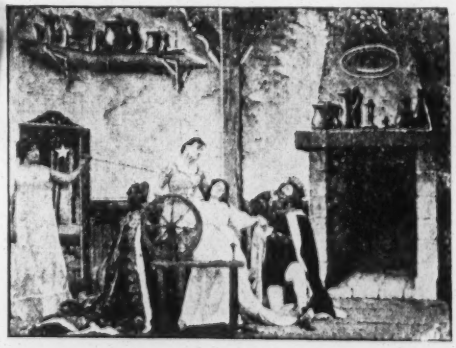
The Prince is smitten with the Princess.

The lords and princesses are awaiting the arrival of the prince.



The prince comes out of his apartments accompanied by his jester, and looking annoyed.

Suddenly at the end of the room



the young enchanted princess can be seen asleep. The prince is delighted and runs towards her, but the vision has disappeared.

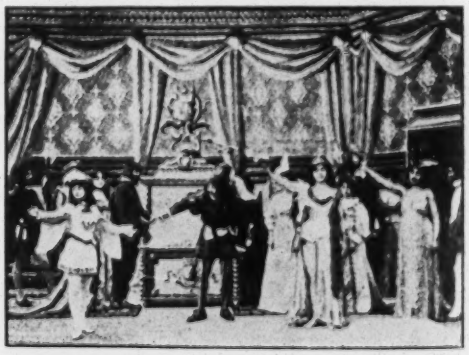
calls together the Court to tell them of his voyage to find the sleeping princess.

The prince is simply delighted and

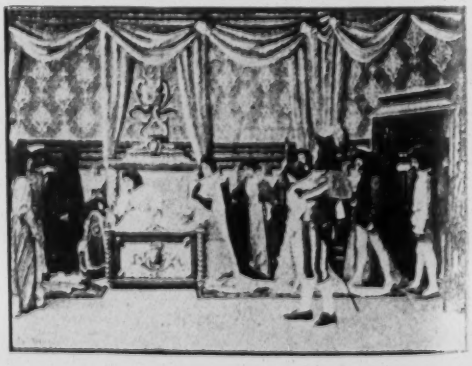
The Three Cross-roads.

The prince and Bettinet have gone. The bad fairy, as is natural, is going to exercise her wicked gen-

ius to lay all the snares it is possible in their way to prevent them from reaching the end of their journey.



She tries to frighten them by ground, which the prince fights and utterly annihilates. The prince then

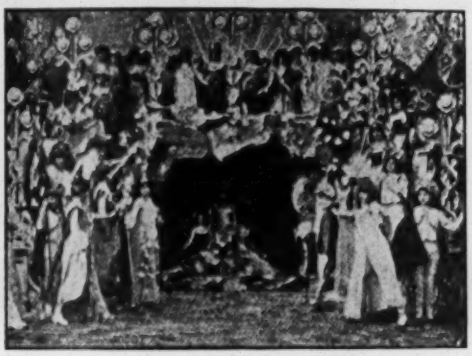


uses his talisman, and calls the good fairy.

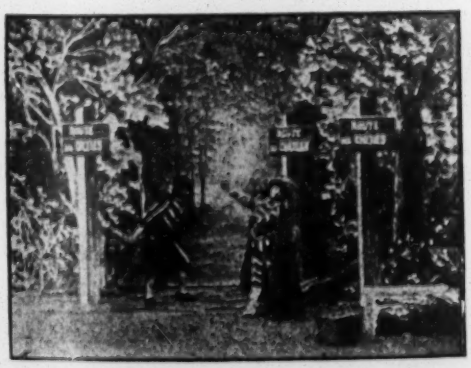
The Haunted Inn.

The two travelers, tired out with

walking, reach the inn and ask for something to eat whilst they are preparing two rooms for them. The inn-keeper and his waiters, who are

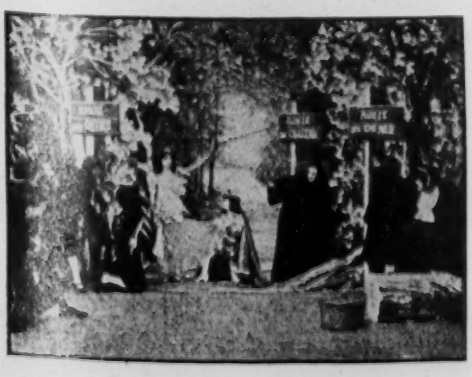


none other than the emissaries of the bad fairy, cause them to undergo all sorts of misadventures.



Fairy Palace.

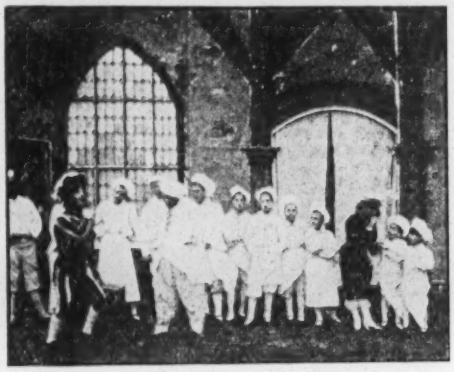
Our two heroes are descending the grand staircase of a splendid marble palace with a magnificent hall sur-



rounded with galleries and terraces. The fairies then come in, while the prince and Bettinet watch a lascivious dance by a pleiad of young fairies.

The Mysterious Oak.

The prince and Bettinet find them-



selves lost again in the forest. The prince sits down at the trunk of a tree, tired out, and Bettinet lies

down at the foot of an old oak-tree, when both of them soon fall asleep. benefactor. She causes a flowery sword to appear, which she hands to

the prince, telling him, that with this weapon, he will vanquish the greatest enemies.

The Fairy Grotto.

Guided by his new talisman, the prince reaches the grotto which protects the entrance to the castle.

Proceeding, they find themselves in the presence of two enormous winged dragons, which spit fire. The prince attacks them courageously with his enchanted sword, and immediately they vanish in smoke. The cave opens and they go in.

The Princess Awakes.

We find the castle and those who inhabit it asleep, just as we left them at the third scene. They have all kept the same positions and have been asleep for one hundred years.

Our two heroes arrive. The prince goes to kneel beside the young princess, who raises herself, and all the Court get up at the same time, as if they had only waited for this signal to awake out of their sleep.

Fairyland—End.

The queen of the fairies comes in and blesses the union of the young

lovers, whom she has never ceased to protect.

WILLIAM TELL

Length,
475 feet.

William Tell's
Heroism.
The Plot.
The Apple.

Price,
$52.25.

Death of Gessler.
The Swiss Cheer
Their Liberator.

LITTLE TOM THUMB

COPYRIGHT 1903

LENGTH, 835 FEET **PRICE, $91.85**

The Poor Woodsman.

The seven children of the poor woodsman form a dejected group around their hearthstone. The young-

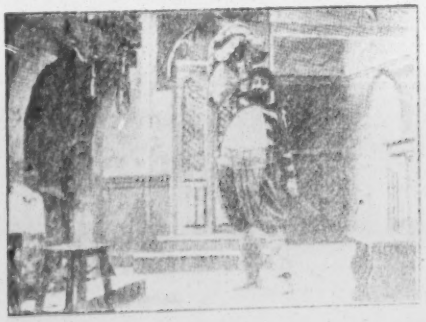
est, the hero of our story, raises two empty wooden bowls from the table and thus demonstrates that the cupboard is bare. The father and mother come in and after the children are sent to bed, discuss some means of providing for them; they cannot bear the sight of the little ones starv-

ing before their eyes, so decide to lose them in the dark forest. Tom Thumb in the meantime has hidden himself under the table and overhears what is to befall him and his brothers.

Lost in the Forest.

Early the next morning the woodsman and his wife conduct their family to the gloomy woods. Tom Thumb dropping crumbs along the way, hoping by this means to retrace his step. While the children are gathering faggots the parents steal away unobserved. As soon as the

brothers discover that they are left alone, our hero climbs a tree in order to command a wider view, but can see nothing of them. The breadcrumbs do not serve their purpose, for the birds have devoured them, so the children wander in vain through the dense woods.



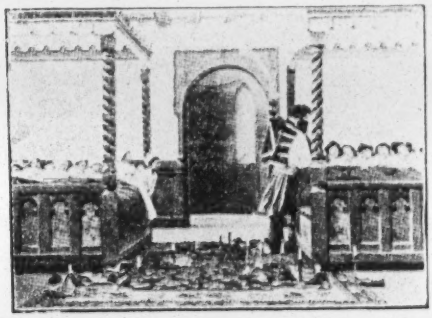
The Ogre's House.

As night falls, Tom Thumb perceives a light, and on following it they come to a large house, which is the home of a dreadful Ogre. His kind-hearted wife hides the seven boys in a large chest, just before her husband's return. But soon the Ogre smells the fresh meat and discovering their hiding place, pulls Tom

Thumb from his retreat; then thrusts him back to reserve the feast for the next day.

Tom Thumb's Ruse.

The Ogre's seven daughters, each wearing her crown, are seen safely to bed by their mother. After they fall asleep the woodsman's children troop in and occupy the other large bed. Tom Thumb has the brilliant



idea of changing his cap and those of his companions in misfortune for the crowns of the Ogre's daughters. As soon as this is accomplished the drunken Ogre staggers in and, spying the heads with the caps, cuts them off with a single blow. When the Ogre disappears the children escape from the house.

Taking Away the Boots.

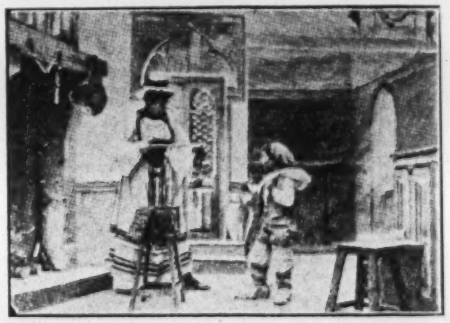
The Ogre dons his seven-league boots and pursues the fugitives. At last becoming fatigued, he falls asleep near the entrance of a cave where the children are hiding.

With much difficulty Tom Thumb draws the boots from the Ogre's feet, and sending the other children home, returns to the Ogre's house.

The Ogre awakens, but is helpless without his boots, as the stones cut his bare feet.

Tom Thumb Rewarded.

Tom Thumb, aided by the Ogre's magic bots, reaches his destination



The wife is in tears over the fate of her daughters, but when Tom Thumb represents that her husband is captured by brigands, she gives him a bag of money and jewels for the Ogre's ransom, and a talisman which shall invoke a fairy at his command.

Tom Thumb's Return.

Tom Thumb returns to his parents

shortly after his brothers' arrival, and after a joyful family reunion presents his gifts to his mother.

By means of the talisman he summons the good fairy, who transforms the hut into a palace and bestows boundless wealth and happiness upon the humble family.

PUSS IN BOOTS

COPYRIGHT 1903

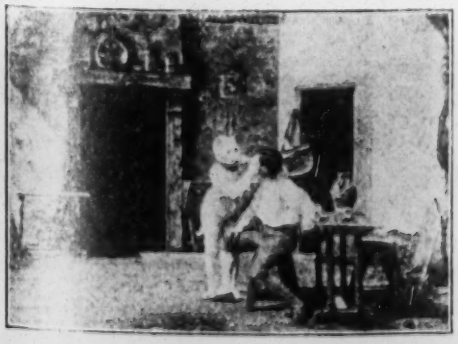
LENGTH, 590 FEET **PRICE, $64.90**

An old miller, feeling that his end is near, assembles his three sons to divide his property among them.

He leaves his mill to the oldest, his land and property to the second, and when his youngest son enters he has nothing to give him any more but the old, purring cat. After this the old man dies.

Having left her master, the cat goes in the forest, where a lot of young rabbits are frolicking. She suddenly appears in the midst of them, provided with a bag, and seizes one, which she puts in the bag and carries it away.

The cat then runs to the King's palace, where she offers the rabbit to the King as a present of his master,



The youngest son, despaired for having been so badly served, mourns over his sad lot, when the cat, getting suddenly taller, caresses and comforts him, telling him that she is in a position to procure him a fortune and honors. She asks him to dress her, and begs him to give her a pair of boots, hat and a wallet.

Marquis of Carabas. She asks her master to go to the bank of the river, take his clothes off and throw himself in the river, pretending to be drowning, at the very moment when the King's coach is passing by, wherein the King with the Princess is taking a ride. The miller's son jumps into the water. The coach

stops, the King alights, followed by the Princess, and orders the servants to help the young man. The Princess, seeing the charming young man, falls in love with him. The King invites him to get into the coach, and the three ride towards the palace.

The cat, in the meantime, went to the corn fields, where country men and women are harvesting. She asks the reapers to tell the King when his coach passes by that all these fields

are the property of the Marquis of Carabas. If they do not tell so they will be minced in pie-meat.

The King's coach appears; he asks whose fields these are. They belong to the Marquis of Carabas, answer the countrymen.

While the King is reviewing the Marquis of Carabas' estate, the cat goes to the Ogre's Castle, asking him if it is true that he can assume any form he likes. The Ogre, to show his cleverness, changes himself immediately into a roaring lion. The cat admires this, but says she does not believe that he can make himself into one of the smallest animals, and asks him to transform himself into a rat, which the Ogre does. The cat immediately catches the rat and eats her up.

The cat then goes to the dining room, where the servants are preparing a great dinner for the Ogre and tells them that they are released, and that the castle and everything in it belongs now to the Marquis of Carabas. Soon after this the King and Princess enter, followed by their court. The young miller's son, who has been informed by the cat of the situation, does the honor of his house to his royal guests.

LUBIN'S

BIG FEATURE FILMS

	LENGTH	PRICE
Fire in New York's Bowery	200 feet	$22.00
Shad Fishing	250 "	27.50
Why the Typewriter was Fired	260 "	28.60
Willie's Vacation	270 "	29.70
The Kidnapped Child	300 "	33.00
Meet Me Down at Luna Lena	330 "	36.30
On a Vacation Trip	350 "	38.50
Trials and Troubles of an Automobilist	400 "	44.00
The Clown's Adventures	465 "	51.15
Meet Me at the Fountain	475 "	52.25
A Dog, Lost, Strayed or Stolen	480 "	52.80
Rescued by Carlo	500 "	55.00
The Bigamist	500 "	55.00
Fun on the Farm	525 "	57.75
Avenging a Crime—Burned at the Stake	585 "	64.35
The Great Train Robbery	600 "	66.00
The Bold Bank Robbery	600 "	66.00
Life of An American Soldier	600 "	66.00
Life of A New York Policeman	610 "	67.10
The Counterfeiters	700 "	77.00
Uncle Tom's Cabin	700 "	77.00
Through the Matrimonial Agency	700 "	77.00
Highway Robbery	750 "	82.50
The Wreckers of the Limited Express	900 "	99.00
Around New York in Fifteen Minutes	950 "	104.50

and others

Illustrated Catalogues Free of Charge

Made Exclusively By S. LUBIN, PHILADELPHIA, PA.

THE PASSION PLAY

(COPYRIGHTED)

Scenes and Incidents in the Life of Our Lord, JESUS CHRIST, from His Birth to the Ascension.

COMPLETE IN 31 LIFE MOTION PICTURES.

Impressive

Educative

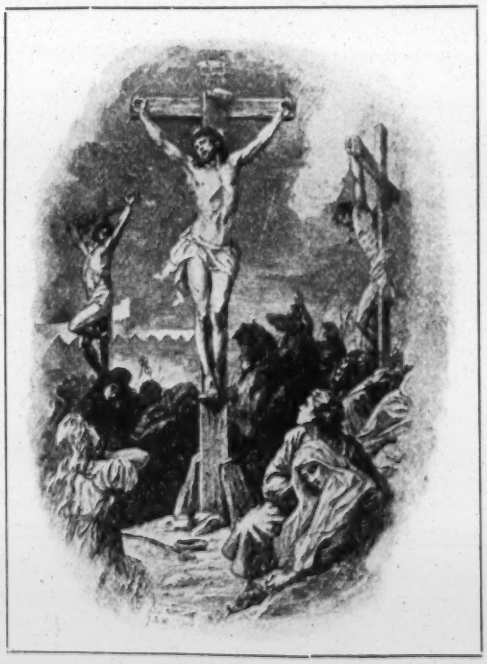
Soul-Inspiring

True to Nature

Pronounced to be Wonderful

A Mighty Attraction

For Church and Theatre



Stirring

Powerful

Pathetic

Elevating

Absolutely the finest Subject ever Presented

Lubin's Masterpiece

WE would call your particular attention to the fact that we have the only complete set of Passion Play Films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures so complete in detail. Each Film is a masterpiece.

By exhibiting these Films you will be in a position to make a small fortune, there being but a few on the road at the present time, any one of whom realizes as much as $100 per night.

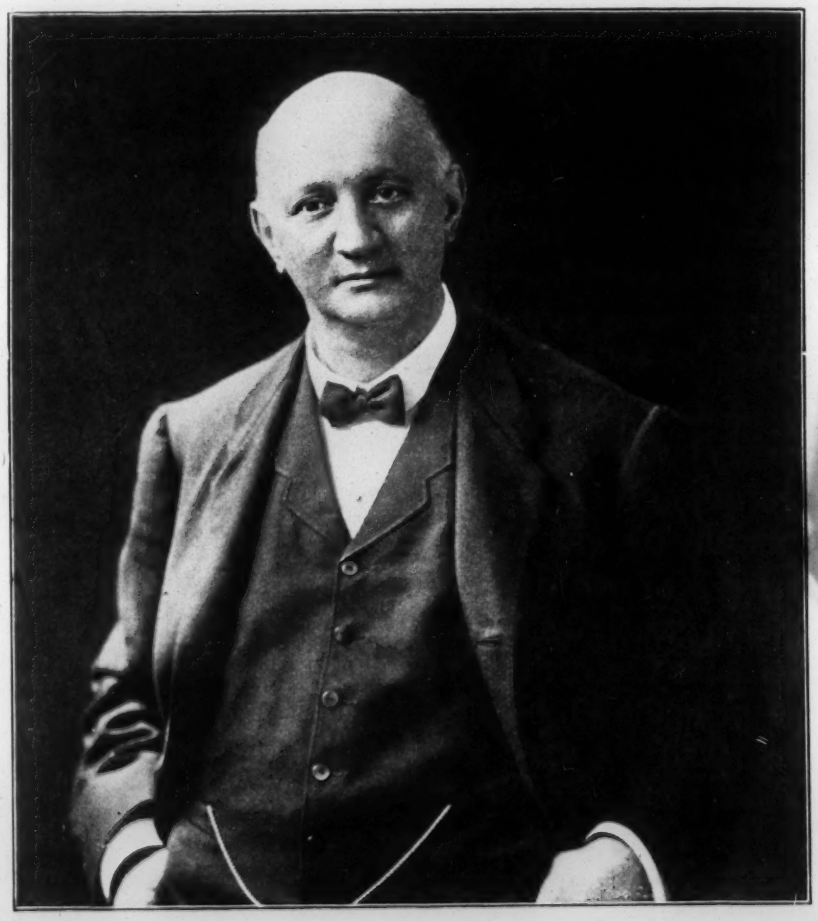
WRITE FOR OUR SPECIAL CATALOGUE

S. LUBIN

21-23 SOUTH EIGHTH ST., PHILADELPHIA, PA., U. S. A.

1907

Machine Catalogue



S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE
MACHINES AND FILMS

19-21 South Eighth Street : PHILADELPHIA, PENNA., U. S. A.

III 1000 1-07—VI 8-07

OUR TERMS

We sell for cash only and carry no book accounts. Goods are not sold on time.

We forward goods **C. O. D.** only upon receipt of one-half the amount of the original order. Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

If desired, we ship goods **with the privilege of examination in the Express Office.** It is required that the customer send one-half deposit with order to show the order is given in good faith.

Goods to be sent by mail will be forwarded only when accompanied **by cash in full.**

If immediate shipment is required, do **not** send personal checks, but money order or draft only.

Be careful to **give full address** and to state line or Express Company by which shipment should be made.

If further information is desired we will be pleased to write in greater detail upon request. Any information relating to the Cineograph or Films will be cheerfully furnished. We are in the business to keep you well informed and supplied with the best goods; therefore, do not hesitate in making your wants known to us.

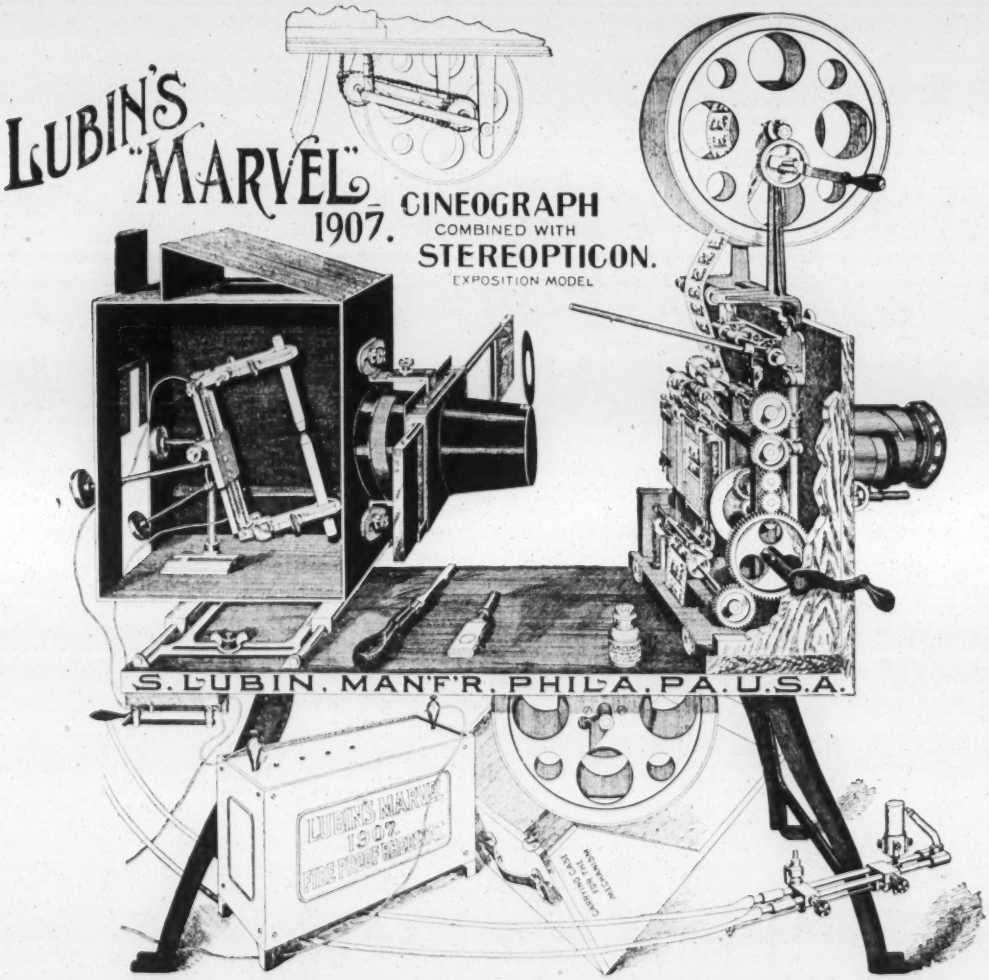
We manufacture not only the world-renowned Cineograph with Stereopticon Combined but also **Films,** Stereopticon **Slides,** in short everything pertaining to the Life Motion Picture Business.

S. LUBIN

Inventor and Manufacturer of

LIFE MOTION PICTURE MACHINES
FILMS AND STEREOPTICON SLIDES

19-21 South Eighth Street, Philadelphia, Pa., U. S. A.



1907 EXPOSITION MODEL

This outfit complete including everything seen on above cut, together with Electric Lamp, Fire-Proof Adjustable Rheostat for direct or alternating Current, also Calcium Light Lamp for Oxygen-Hydrogen Gas or Oxylithe

The Whole Complete Outfit for $85

OUR TERMS

We sell for cash only and carry no book accounts. Goods are not sold on time.

We forward goods **C. O. D.** only upon receipt of one-half the amount of the original order. Customers can save return charges on C. O. D. shipments by sending full remittance with their orders.

If desired, we ship goods **with the privilege of examination in the Express Office.** It is required that the customer send one-half deposit with order to show the order is given in good faith.

Goods to be sent by mail will be forwarded only when accompanied **by cash in full.**

If immediate shipment is required, do **not** send personal checks, but money order or draft only.

Be careful to **give full address** and to state line or Express Company by which shipment should be made.

If further information is desired we will be pleased to write in greater detail upon request. Any information relating to the Cineograph or Films will be cheerfully furnished. We are in the business to keep you well informed and supplied with the best goods; therefore, do not hesitate in making your wants known to us.

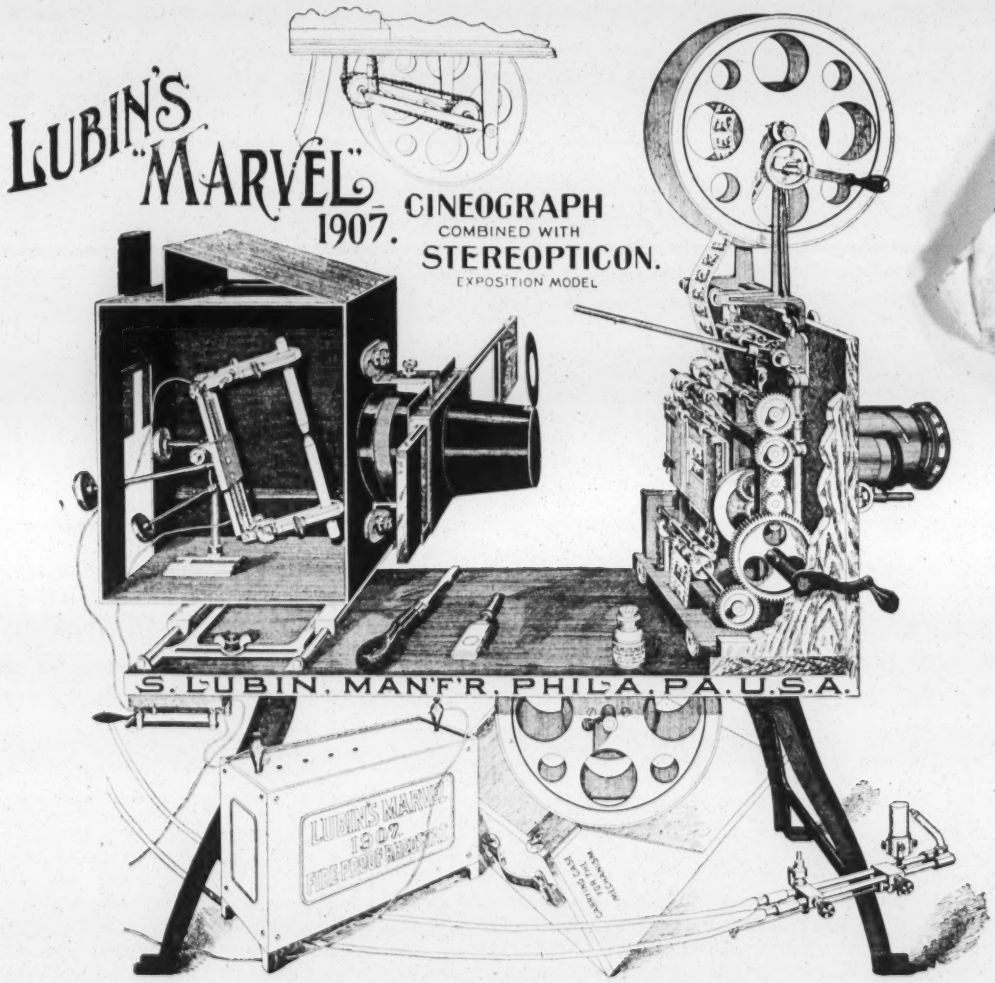
We manufacture not only the world-renowned Cineograph with Stereopticon Combined but also **Films,** Stereopticon **Slides,** in short everything pertaining to the Life Motion Picture Business.

S. LUBIN

Inventor and Manufacturer of

LIFE MOTION PICTURE MACHINES
FILMS AND STEREOPTICON SLIDES

19-21 South Eighth Street, Philadelphia, Pa., U. S. A.

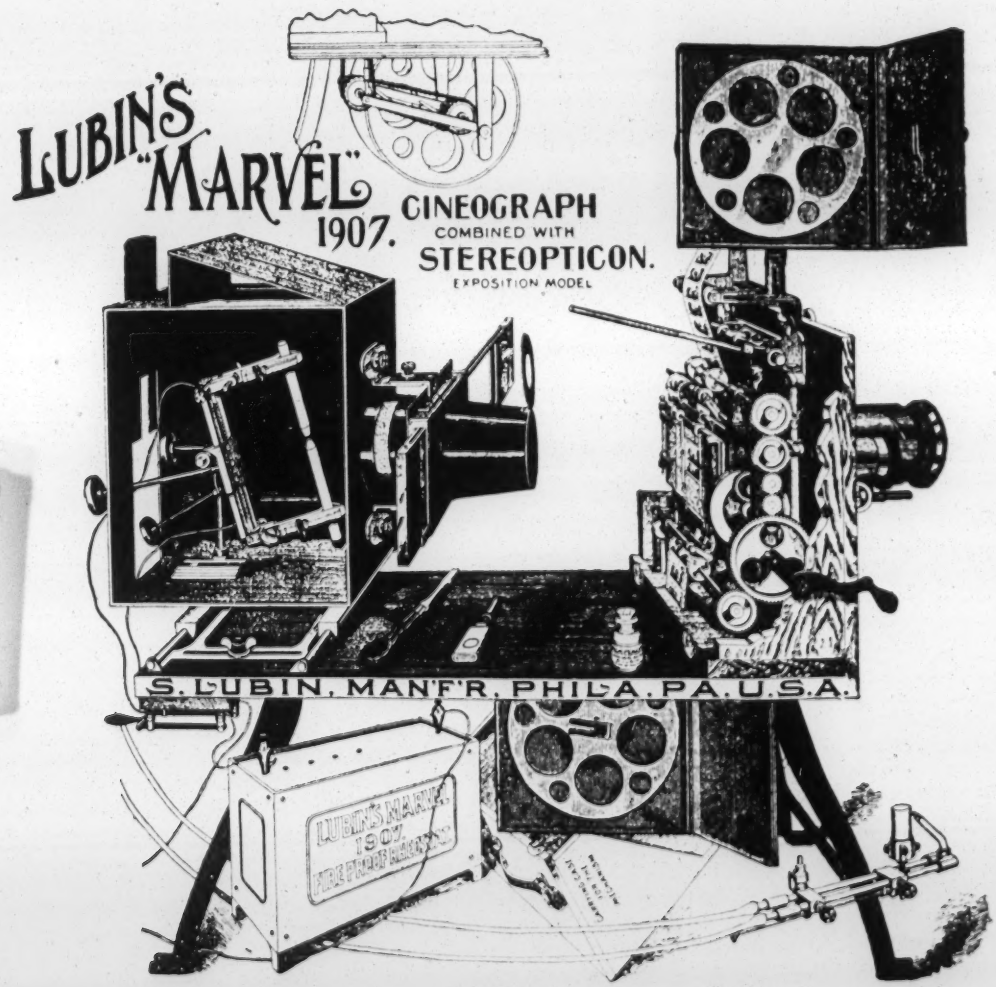


1907 EXPOSITION MODEL

This outfit complete including everything seen on above cut, together with Electric Lamp, Fire-Proof Adjustable Rheostat for direct or alternating Current, also Calcium Light Lamp for Oxygen-Hydrogen Gas or Oxylithe

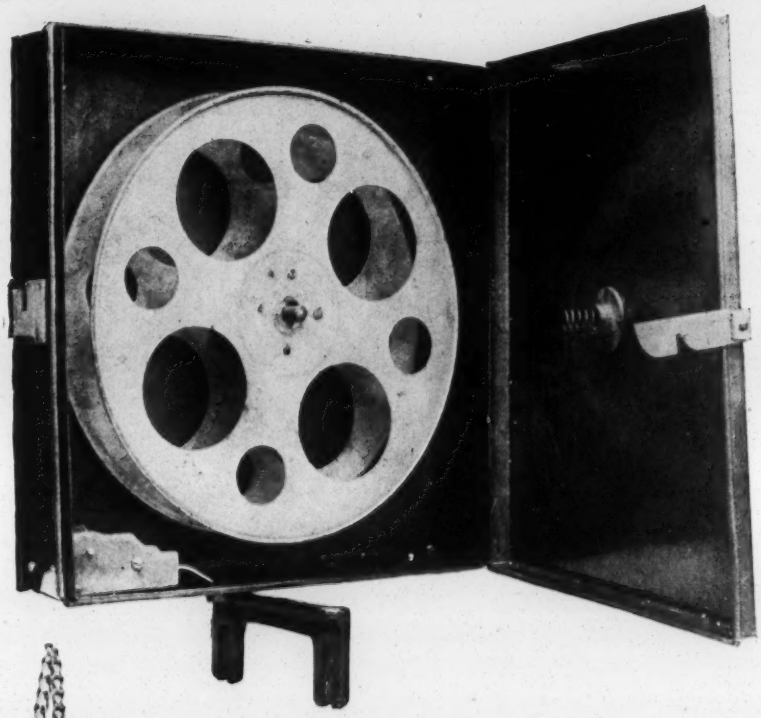
The Whole Complete Outfit for $85

FIRE-PROOF

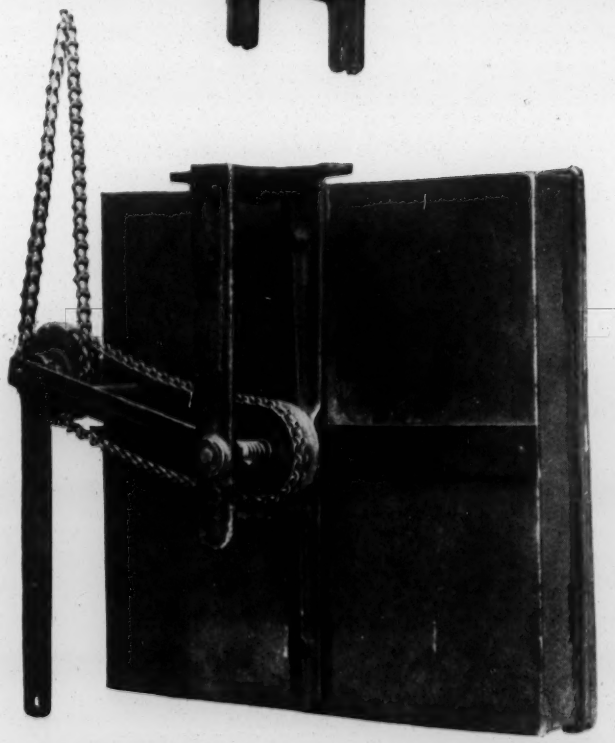


This is the same outfit as shown on the previous page, fitted WITH FIRE-PROOF FILM BOXES FOR TOP AND BOTTOM REWINDER, (Lubin's Patent)

This Outfit Complete as above $105



Fire-Proof
UPPER
Film Magazine
$15.00



Fire-Proof
BOTTOM
Film Ma azine

Including Rewinding Attachment

$20.00

Lubin's Fire-Proof Film-Boxes

(PATENTED)

Recommended by the Chief of Police, Fire Marshalls, Chief of Fire Departments, Underwriters, Etc., of every City of Importance.

LUBIN'S
FIRE-PROOF
ADJUSTABLE
RHEOSTAT

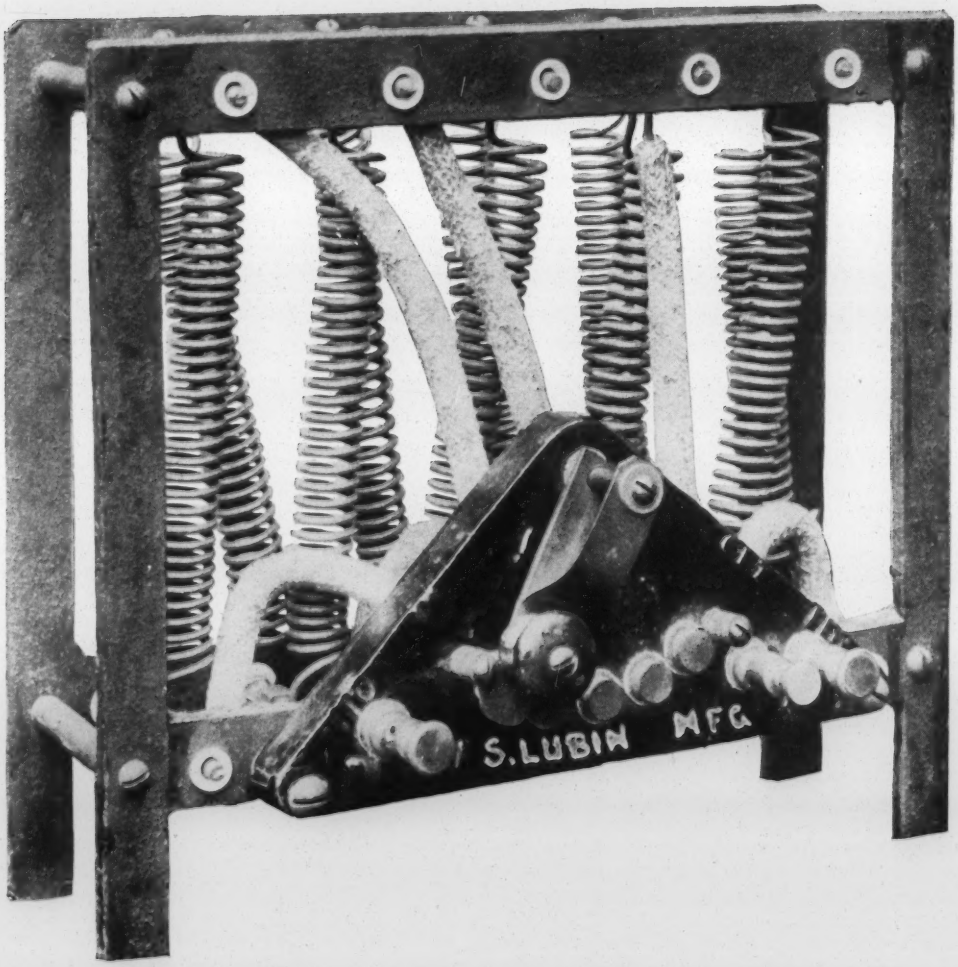
FOR (110 Volts) DIRECT OR (52 Volts) ALTERNATING CURRENT

The only Rheostat that is fully protected and accepted by the Fire Underwriters and Fire Marshalls of every city.

PRICE, COMPLETE, $8.50

LUBIN'S

"New Idea" Adjustable Rheostat

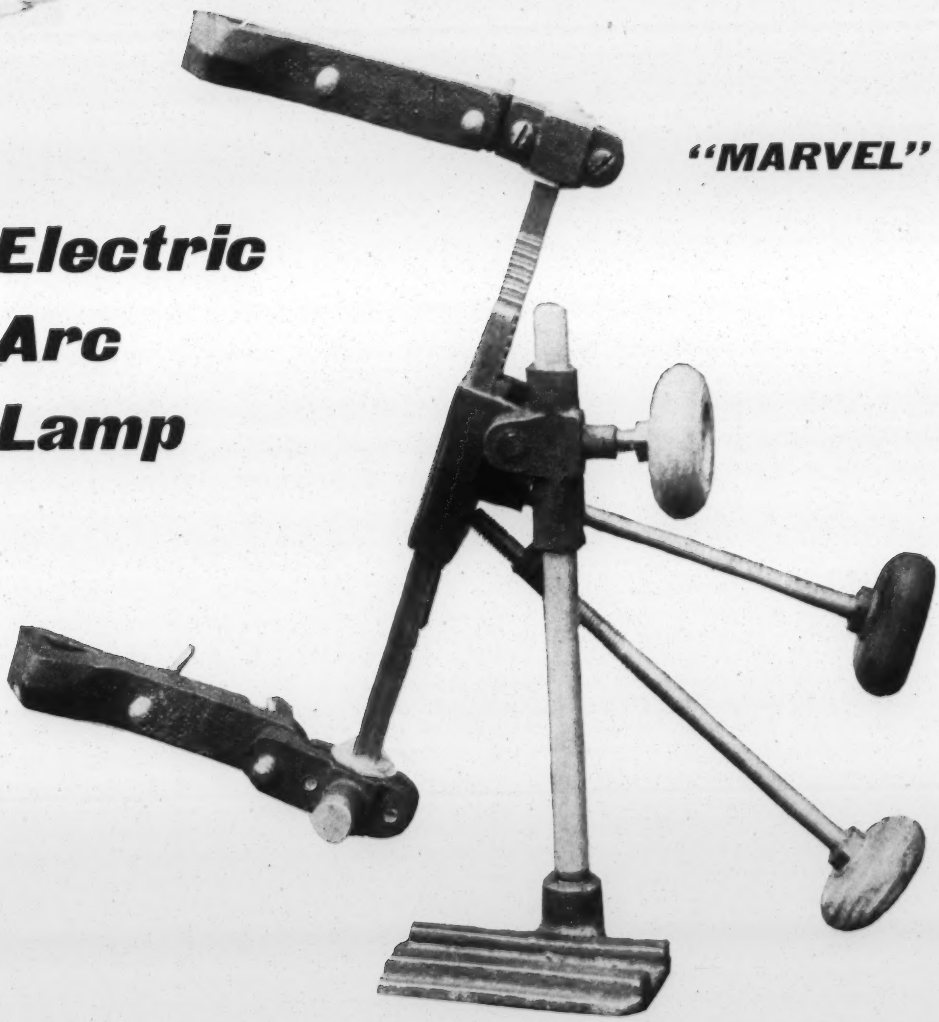


110 Volts Direct or 52 Volts Alternating Current

PERFECT IN EVERY PARTICULAR

Price, $7.50

LUBIN'S



"MARVEL"

Electric Arc Lamp

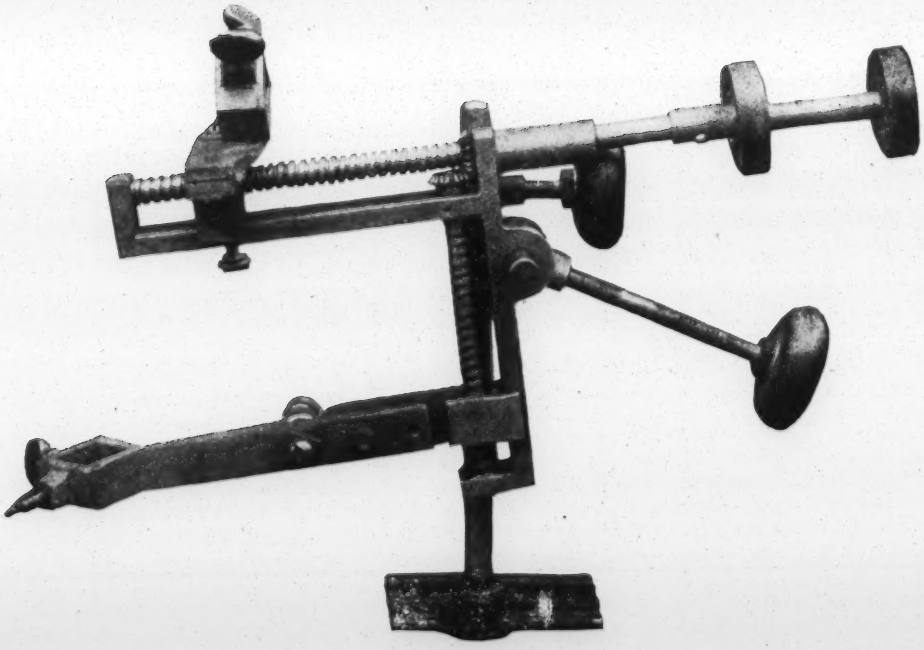
For Direct or Alternating Current up to 3000 Candle Power

The Best and Most Practical Lamp

Price, $7.50

"Right Angle" or "90-Degrees"

"Electric-Arc-Lamp"



This Lamp is especially made for use in small Lamp-houses. It can be used on either direct or alternating current. Either Carbon can be operated separately or both Carbons together, just as desired.

Price, $7.50

Lubin's "MARVEL" REWINDER

The only practical Rewinder ever constructed. For single films as well as for reels.

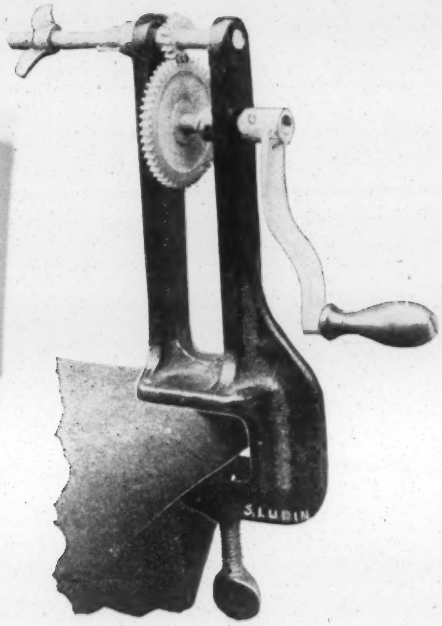


Fig A.

Fig. A shows the Rewinder in use for single films.

Fig. B shows a Reel on the Rewinder.

(Price of our extra-grooved Reels, $1.00 each.)

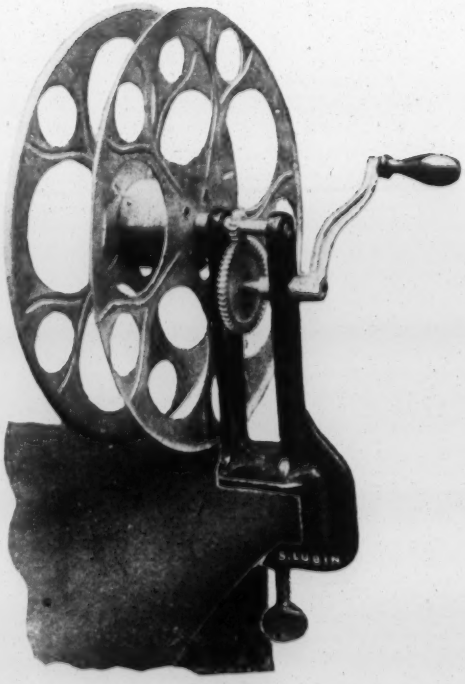


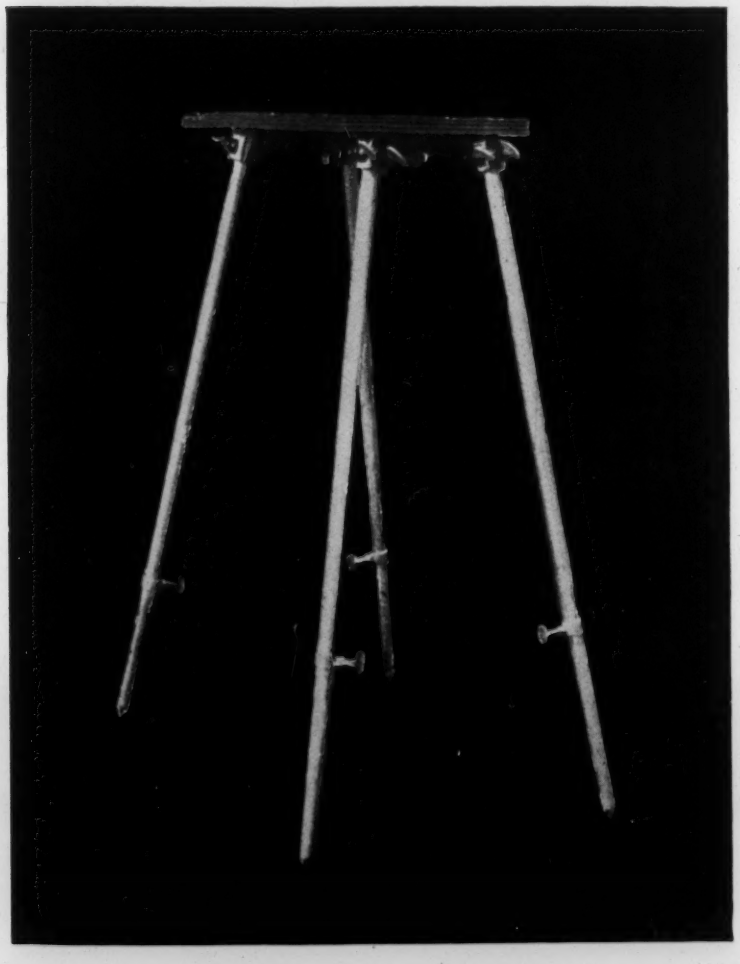
Fig B.

"MARVEL" REWINDER

Price, $3.50

LUBIN'S
Adjustable (Steel) Legs

Can be attached to any Moving Picture Machine
(Table Not Included)



ABSOLUTELY STEADY

Made of the best Bicycle Steel Tubing.
Extends up to five feet high.

YOU OUGHT NOT TO BE WITHOUT THEM

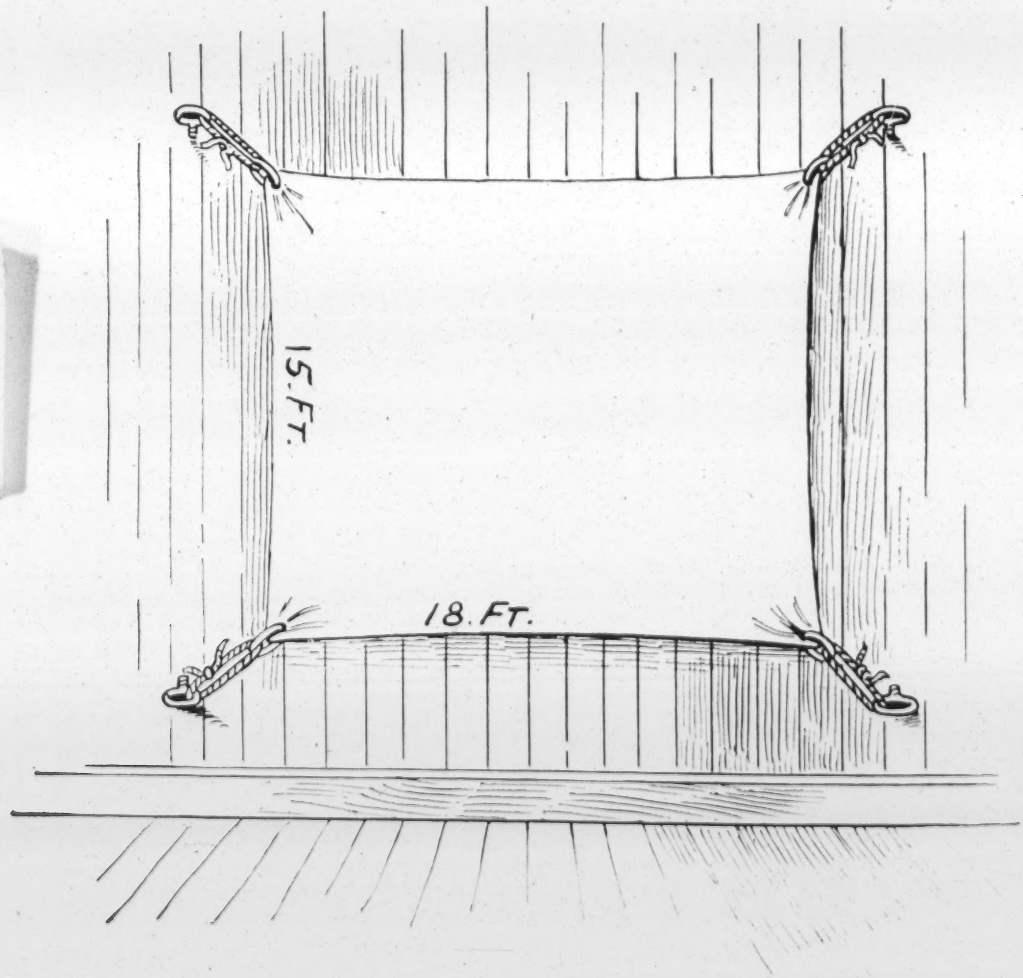
Price, $10 a Pair

Including attachment to adiust to any table

Lubin's Special Screen

ON WHICH TO PROJECT

Life-Motion Pictures and Stereopticon Slides

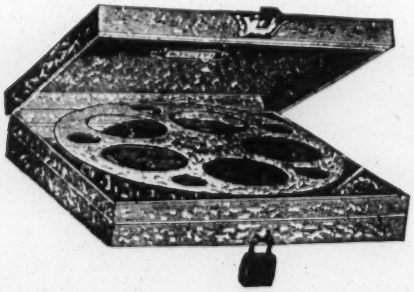


The above illustration shows a screen specially prepared for projecting Life Motion Pictures and Stereopticon thereon and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 x 18 feet.

PRICE, $6.50

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

Lubin's Fire Proof Film Box



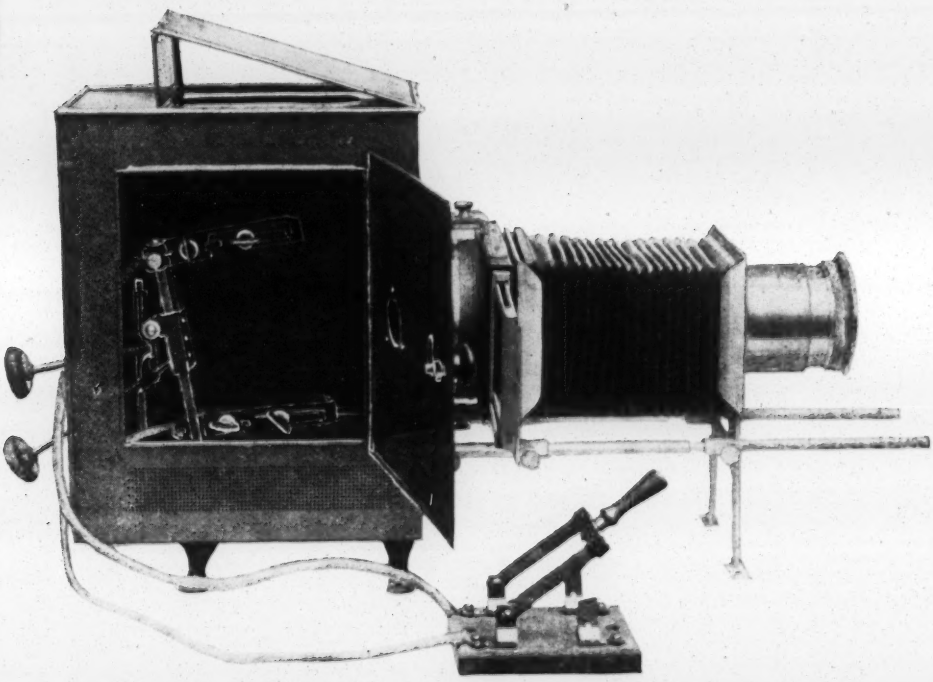
Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key

Box No. 1 holds one ten inch reel . .	**$1.00 each.**
Box No. 2 holds two ten inch reels . .	**$1.50 each**

EACH REEL HOLDS ABOUT 1000 FEET OF FILM.

Made Only and for Sale by S. Lubin, 19-21 S. 8th St., Philadelphia, Pa.

LUBIN'S
"Grand Stereopticon"



The cheapest and best Stereopticon on the market for Views, Illustrated Songs, Poses and Serpentine Dances. Can also be used as a small Spotlight by disconnecting Bellows and Lens and taking out the front Condenser. A perfect machine at a small price. Special Combination Objective Lens sixteen-inch bellows with lens to suit any distance and size of screen. Including Calcium Lamp, Electric Lamp and Adjustable Rheostat.

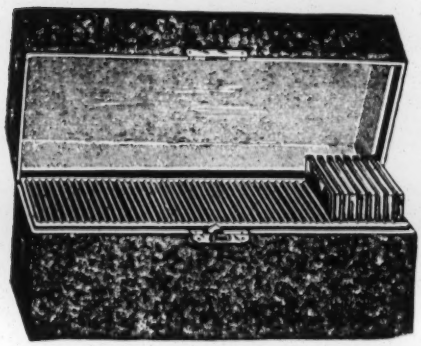
Price, $35.00

The same with Calcium Lamp only

Price, $25.00

Carrying Cases For Slides.

NO. 1. SLIDE BOX FOR 50 SLIDES.



Made out of wood, cloth covered Very durable. With card board partitions in single row to hold 50 slides. With double clasps for fastening. Outside dimensions: Height, 4¾ inches; length, 10¼ inches; width, 4½ inches.

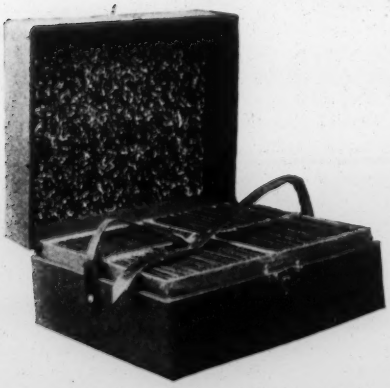
Price, $1.00.

NO. 2. SLIDE BOX FOR 75 SLIDES.

Same as above, with cardboard partitions for 75 slides. Drawing shows box closed. Outside dimensions: Height, 4¾ inches; length, 15 inches; width, 4½ inches.

Price, Without Straps, $1.50.

NO. 3. SLIDE BOX FOR 100 SLIDES.



Made out of wood, cloth covered. Very light and durable. The interior cardboard partitions are arranged in two rows of 50 each. Has leather straps and double clasps for fastening. Outside dimensions: Height, 4¾ inches; length, 10¼ inches; width, 8½ inches.

Price, $2.50.

NO. 4. SLIDE BOX DE LUXE.

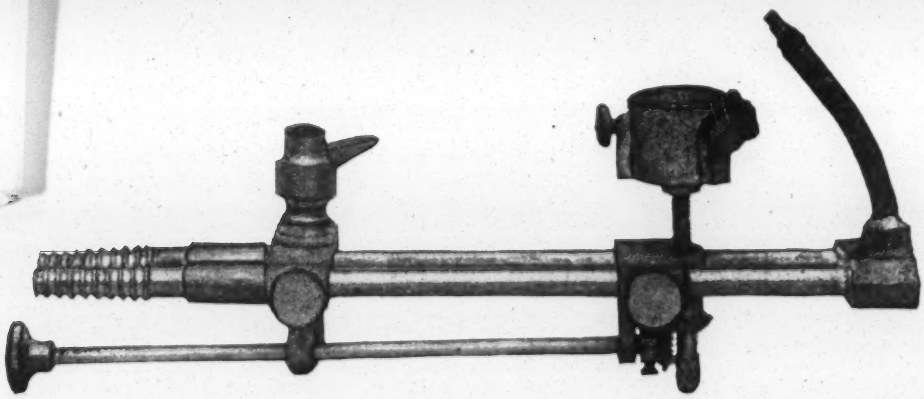
The handsomest, strongest and most practical slide box yet devised. Size is: Height, 5 inches; length, 11¾ inches; width 9 inches. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered, has two clasps, and in addition lock and key, with leather handle for carrying.

Price, $4.50.

LUBIN'S

New Improved, High Power

Calcium Light Lamp



This Calcium Light Lamp has the highest efficiency of any Calcium Light Burner on the market and is particularly well adapted for the projection of moving pic·ures.

WITH TWO INTERCHANGEABLE TIPS

Price, $5.00

TIPS FOR CALCIUM LAMP . . 25c

(When ordering state if small or large bore is wanted)

LUBIN'S

First Quality Lime Pencils

There is a big difference in the quality of Lime Pencils. We sell the best only.

12 IN A BOX

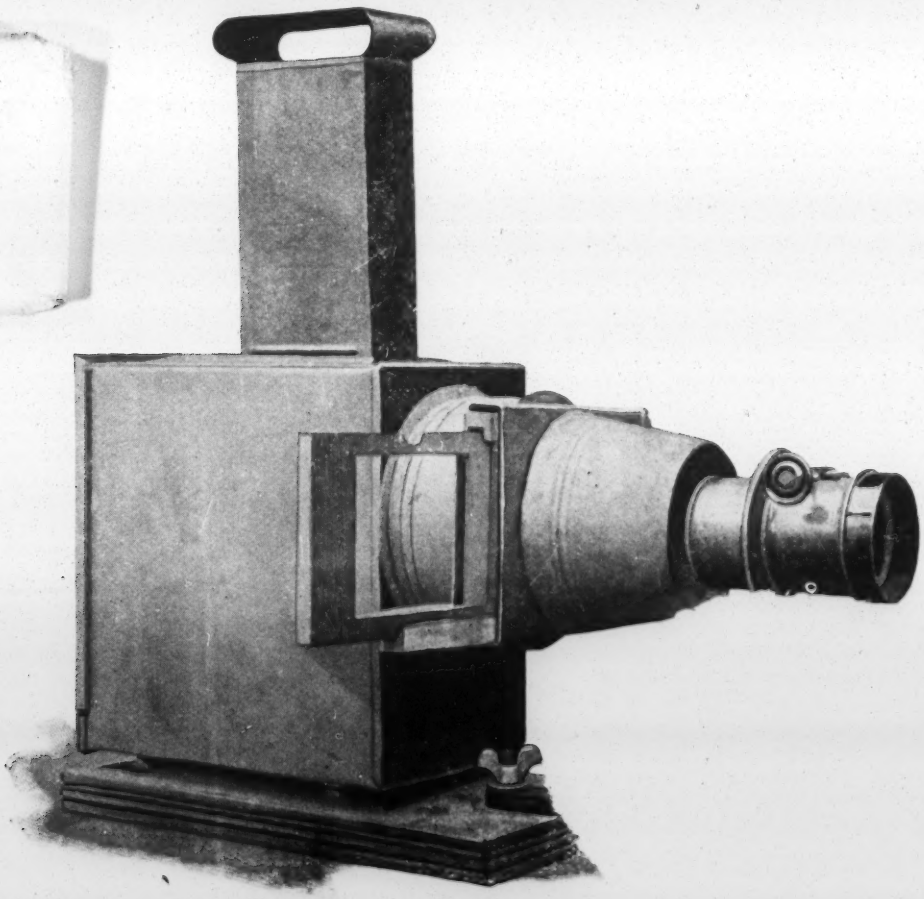
Price, $1.00 per box

LUBIN'S STEREOPTICON

with 3 wicks

OIL LAMP

Wide Angle Lens and Double Slide Carrier

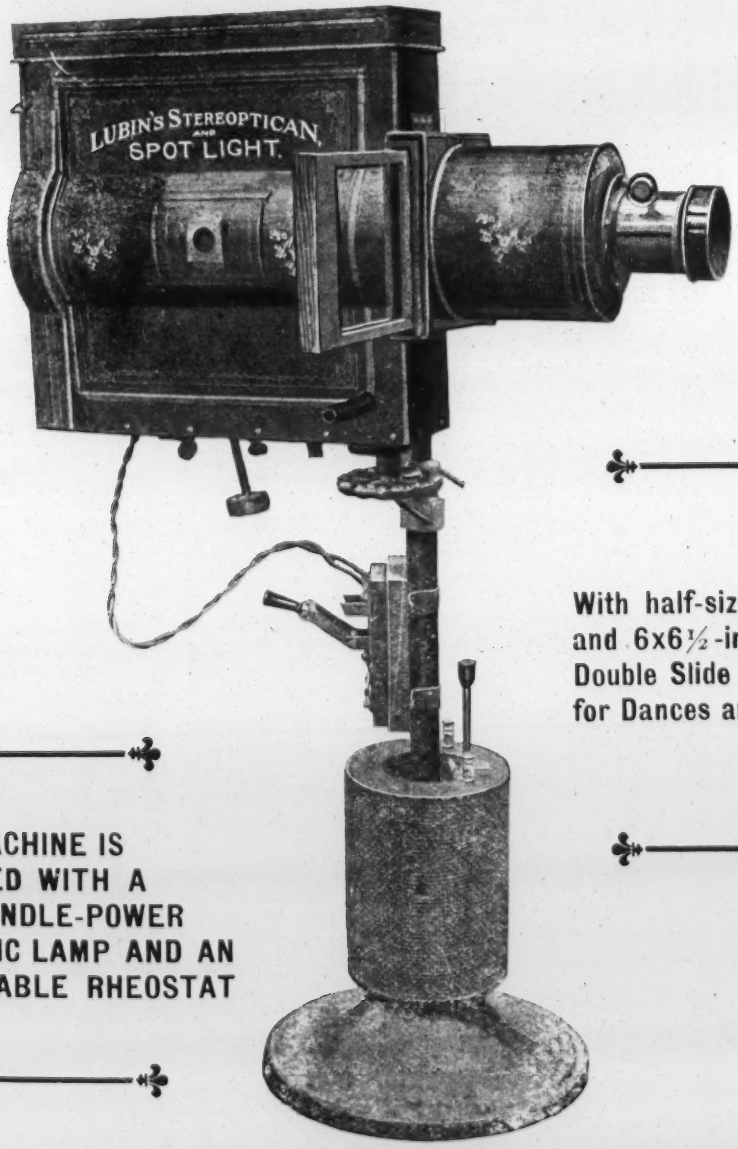


Price Complete, as above, $15.00

Oil Lamp with 3 Wicks, $3.75

LUBIN'S

Stage Stereopticon and Spot Light



With half-size Lens and 6x6½-inch Double Slide Carrier for Dances and Poses

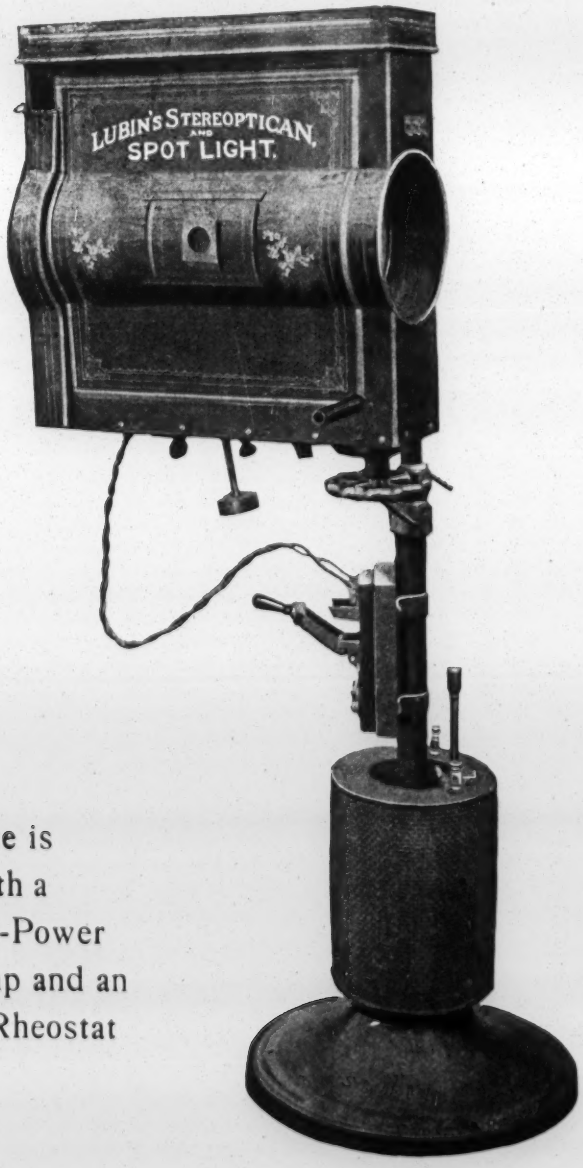
THIS MACHINE IS SUPPLIED WITH A 3000 CANDLE-POWER ELECTRIC LAMP AND AN ADJUSTABLE RHEOSTAT

Price, Compelte $50.00

LUBIN'S

--Stage Spot Light--

FOR ELECTRICAL EFFECTS

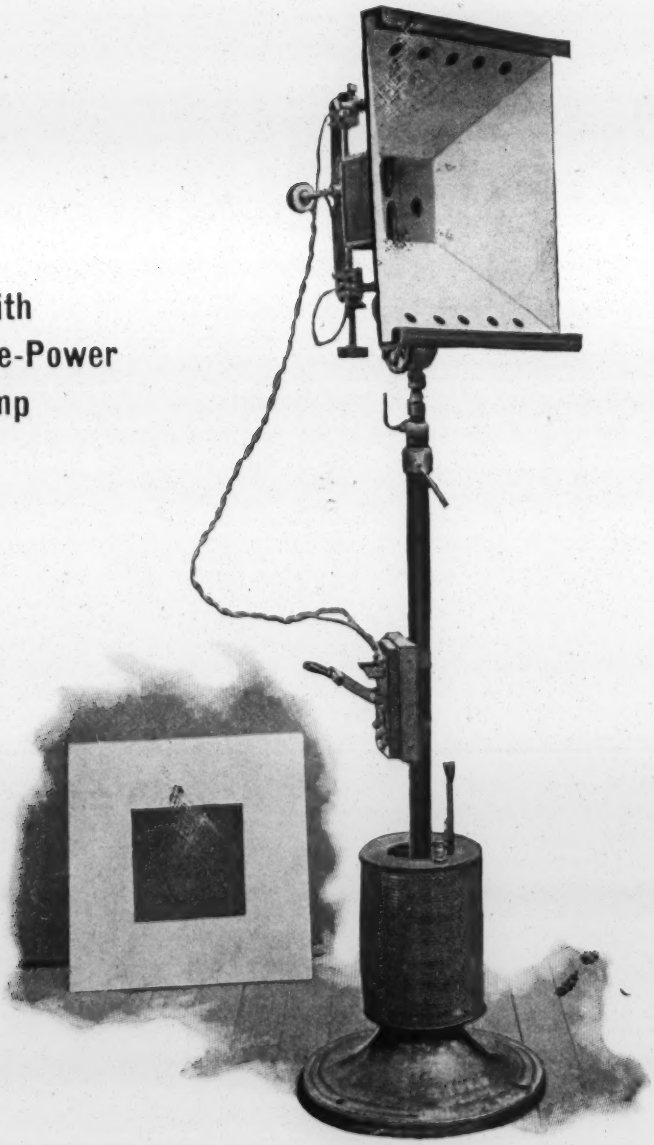


This Machine is
Supplied with a
3000 Candle-Power
Electric Lamp and an
Adjustable Rheostat

PRICE, COMPLETE $35.00

LUBIN'S
STAGE CALCIUM

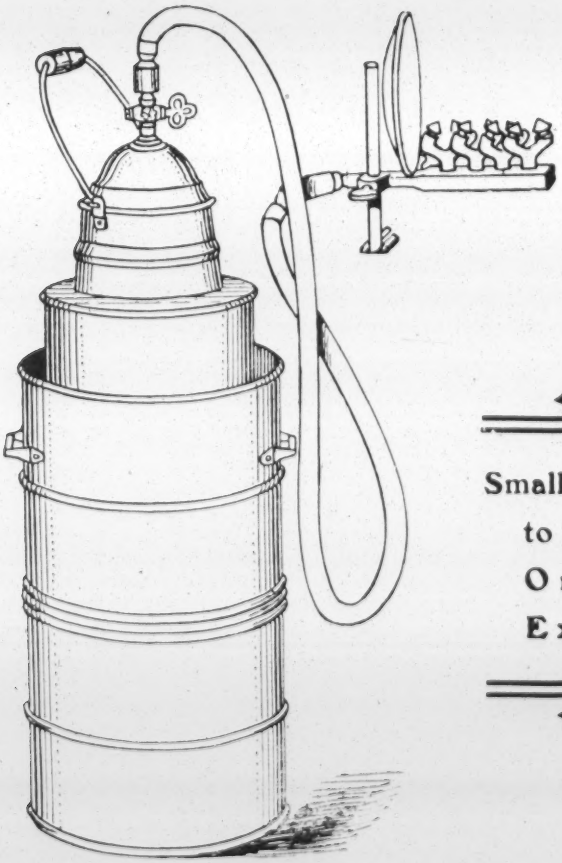
Complete with
3000 Candle-Power
Electric Lamp
and
Adjustable
Rheostat



Price, $35.00

LUBIN'S

Acetylene Gas Outfit



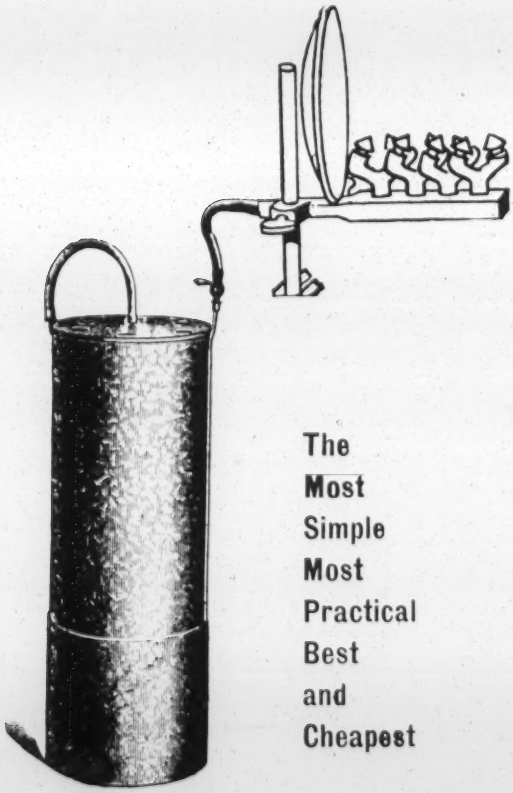
Small Size Outfit
to make Gas for
One Hours
Exhibition

Including Eight-tip Burner, Reflector and Stand

Price, $10.00

LUBIN'S

"Star" Acetylene Generator



The
Most
Simple
Most
Practical
Best
and
Cheapest

Including Patent Eight Tip Burner, Reflector and Stand

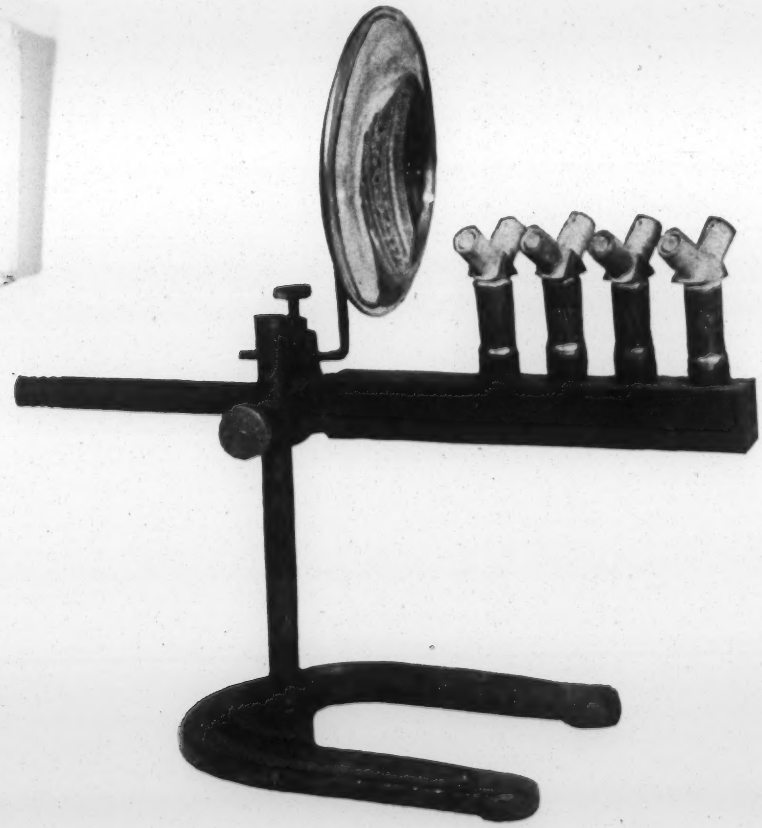
Price, $15.00

CARBIDE - - - 15c per lb.

In lots of 100 lbs., 10c per lb.

LUBIN'S

ACETYLENE LAMPS



THE VERY BEST MADE

With Patent Eight Tip Burner, Reflector and Stand

$5.00

THE BEST SUBSTITUTE FOR ELECTRIC LIGHT

"Oxylithe"

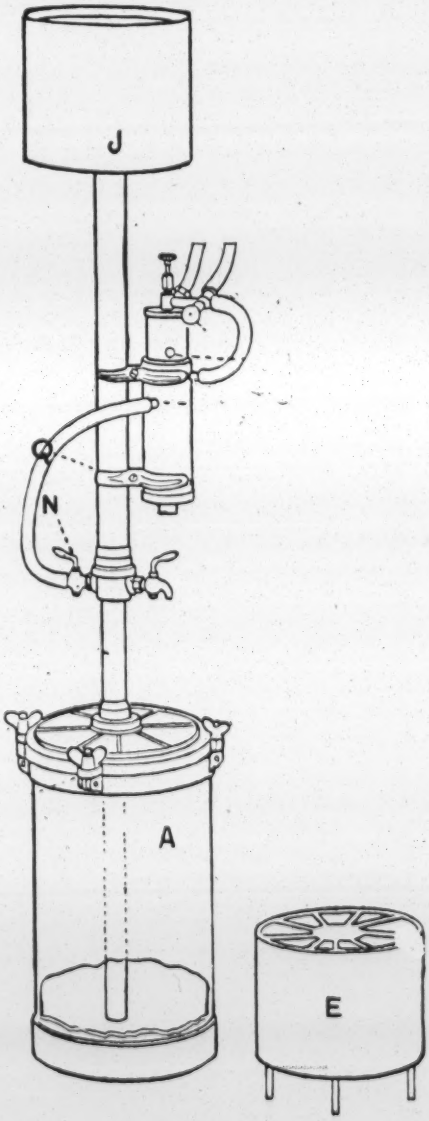
Gas Making Outfit

Make your own Gas in a Few Minutes and give a Perfect Moving Picture Exhibition for a Few Cents . . . . . .

You can charge it for half . . . hour or two hours . . .

NO EXPENSE ATTACHED WHEN NOT IN USE

The only reliable and safe Gas Making Outfit



A—Oxygen Tank.

E—Holder for Oxylithe.

J—Water reservoir. The weight of water in this tank gives the gas sufficient pressure.

N—Main cock or valve for oxygen gas.

The Oxylithe Calcium Gas Light Outfit, complete, including rubber tubing, wrench, tongs, funnel and full printed instructions, in case, ... **$37.50**

(Weight with case about 30 pounds)

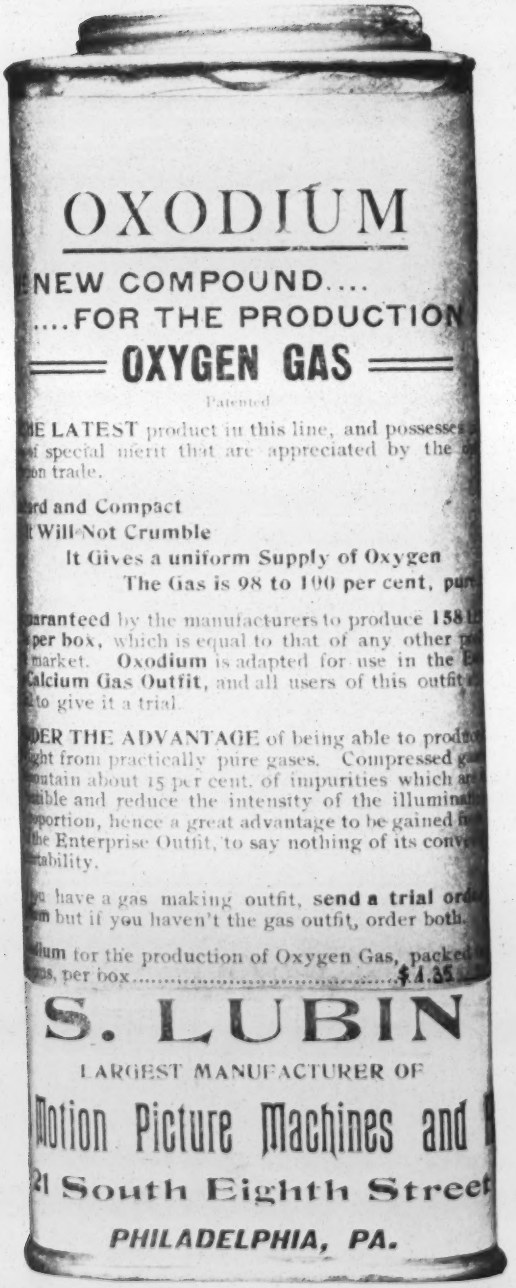
FOR SALE BY

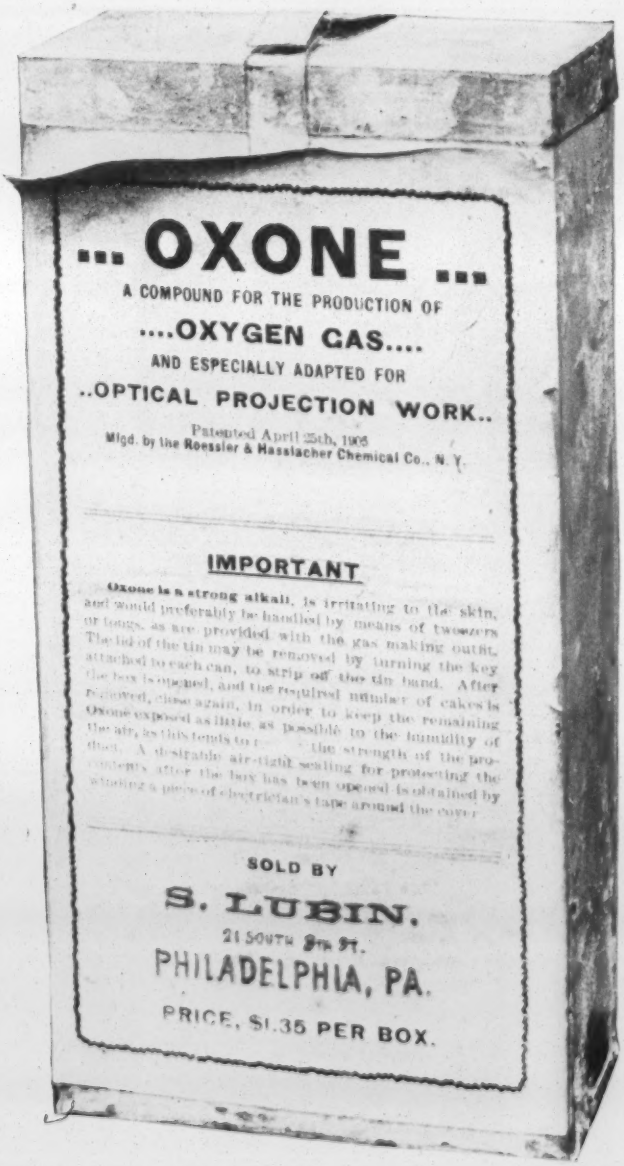
S. Lubin, 19-21 South Eighth St.
PHILADELPHIA, PA. U. S. A.

OXODIUM,
OXYLITHE or OXONE

FOR USE WITH OUR

OXYLITHE GAS-MAKING OUTFIT





One box contains enough chemicals for a two hours performance.

Price, $1.35 per box

The illustrations below show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

BLANK FILMS

For connecting two or more pictures and as starters

5 CENTS PER FOOT

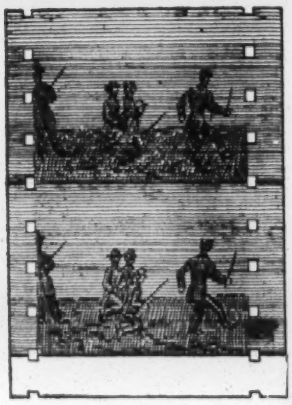


Fig. 1.

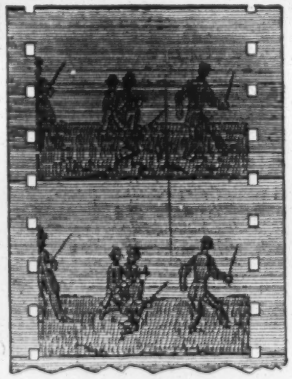


Fig. 2.

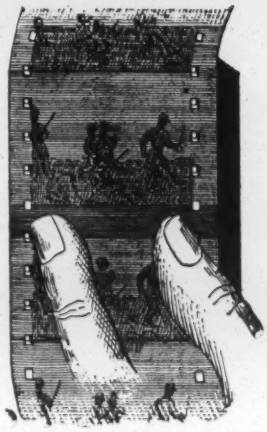
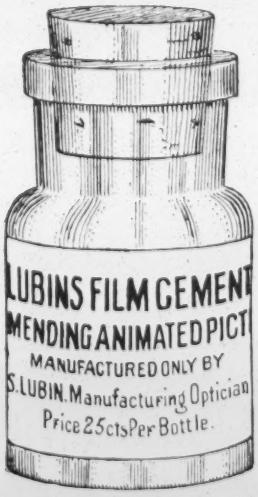


Fig. 3.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

Film Repairer, Made of Solid Brass, Nickeled.
Price, $1.00.



Film Cement.
Price, 15c per Bottle.
By Mail, 25c.
Including postage

DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see Fig. 1. Cut the other end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the Emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white space on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where the Emulsion has been scraped off. This is where the Cement should be placed. Be sure to spread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion side.) Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the Cement. Then lay Fig. 2 on the opposite side of the Mender, and press the finger tightly through the centre directly over the joint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint will be equally as strong as before the Film was cut.

Best Imported Condensers

4½ Inch Diameter *Fit any Machine*

Price, $1.00 Each

Two Condensers in Nickeled Mounts, $2.50

OTHER SIZES AT DIFFERENT PRICES

Finest Imported "Electra" Carbons

⅝ INCH SOFT CORED AND ½ INCH SOLID

Per Dozen, one kind or mixed - - -	40c
Per 100, " " " " - - -	$3.00

Ten Inch Reels

FINEST MADE

PRICE, $1.00 EACH

Double Slide Carrier

FOR ALL MACHINES USING STANDARD SLIDES

Price, 75c Each

Stereopticon Lenses

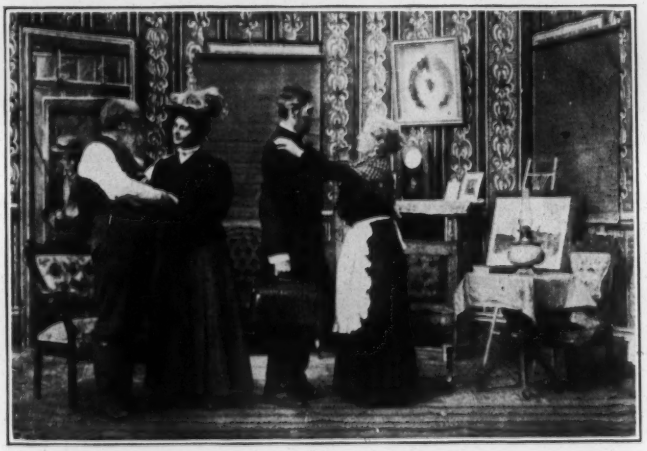
16, 24 or 40 inch Focus

$1.00 Each

COPYRIGHT, 1907

The Parson

OF



OF

"Hungry Gulch"

TRADE MARK

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000. XI. '07.

We Manufacture and Control Exclusively the Following Hits:

THE BOLD BANK ROBBERY (Sensational)	600ft.	$66.00
THE GREAT TRAIN ROBBERY (Sensational)	600ft.	66.00
LIFE OF AN AMERICAN SOLDIER (Patriotic)	600ft.	66.00
UNCLE TOM'S CABIN (Dramatic)	700ft.	77.00
THE KIDNAPPED CHILD (Funny)	300ft.	33.00
THROUGH THE MATRIMONIAL AGENCY (Funny)	700ft.	77.00
A THRILLING DETECTIVE STORY (Funny)	325ft.	35.75
AROUND NEW YORK IN FIFTEEN MINUTES	950ft.	104.50
TRAVELS OF A LOST TRUNK (Funny)	650ft.	71.50
TRIALS AND TROUBLES OF AN AUTOMOBILIST (Funny)	400ft.	44.00
TWO SEEDY RUBES (Funny)	450ft.	49.50
A NIGHT OFF (Very Funny)	800ft.	88.00
MEET ME AT THE FOUNTAIN (Funny)	475ft.	52.25
HIGHWAY ROBBERY (Sensational)	750ft.	82.50
THE COUNTERFEITERS (Sensational)	700ft.	77.00
A DOG—LOST, STRAYED OR STOLEN (Funny)	460ft.	52.00
THE GREAT MAIL ROBBERY (Sensational)	550ft.	60.50
THE ENCHANTED MATTRESS (Funny)	650ft.	71.50
THE WISHBONE (Funny)	800ft.	88.00
THE LOST HAT (Funny)	450ft.	49.50
THE BIGAMIST (Funny)	500ft.	55.00
LYNCY LAW (Sensational)	590ft.	64.90
FUN ON THE FARM	525ft.	57.75
THE WRECKERS OF THE LIMITED EXPRESS	900ft.	99.00
RESCUED BY CARLO	500ft.	55.00
CLOWN'S ADVENTURES	400ft.	44.00
THE SECRET OF DEATH VALLEY	600ft.	66.00
THE BANK DEFAULTER	1000ft.	110.00
LIFE OF A NEW YORK POLICEMAN	610ft.	67.10
THE UNWRITTEN LAW	950ft.	104.50
A WINTER DAY IN THE COUNTRY (Funny)	750ft.	82.50
TOO MUCH MOTHER-IN-LAW (Funny)	700ft.	77.00
AND THE DOG CAME BACK (Funny)	600ft.	66.00
JAMESTOWN NAVAL REVIEW	550ft.	60.50
OYSTER INDUSTRY	500ft.	55.00
WHEN WOMEN VOTE (Comic)	700ft.	77.00
WANTED, A HUSBAND (Funny)	565ft.	62.10
A FAMILY OUTING (Funny)	600ft.	66.00
ELKS' CONVENTION	700ft.	77.00
NERVY JIM AND THE COP (Comic)	215ft.	23.65
THE FORTUNE TELLER (Comic)	185ft.	20.35
GYPSY'S REVENGE (Beautiful)	900ft.	99.00
THE NEW APPRENTICE (Funny)	530ft.	58.30
CAUGHT WITH THE GOODS (Comic)	860ft.	94.60
A MISUNDERSTANDING (Comic)	240ft.	26.40
THE ACTOR ANNOYS THE BOARDERS (Comic)	215ft.	23.65
WHO'S BOSS OF THE HOUSE? (Funny)	300ft.	33.00
ARE YOU AN ELK? (Funny)	650ft.	71.50
THE BLACKSMITH'S DAUGHTER (Dramatic)	845ft.	92.95
JUST MARRIED	615ft.	67.65
AN INDIAN'S FRIENDSHIP	785ft.	86.35
COHEN'S BAD LUCK	425ft.	46.75
JIMMIE, THE MESSENGER BOY	400ft.	44.00
THE BOGUS LORD	660ft.	72.60
THE AMATEUR CHAMPION	625ft.	68.75
GRANDPA'S VACATION	690ft.	75.90
JOHN D. AND THE REPORTER	550ft.	60.50
ROASTED CHESTNUTS	75ft.	8.25
MOSES SELLS A COLLAR BUTTON	155ft.	17.05
LUCKY JIM	550ft.	60.50
INTERRUPTED OUTING	347ft.	38.17
THE NEW ARRIVAL	316ft.	34.76
THE SCHEME THAT FAILED	680ft.	74.80
ALL ON ACCOUNT OF A LOST COLLAR BUTTON	360ft.	39.60
SNAKE HUNTING	600ft.	66.00
MOTHER'S DREAM	700ft.	77.00
WANTED, A HUSBAND	565ft.	62.15
THE FIRST QUARREL	330ft.	36.30
HARBOR PIRATES	695ft.	76.45
SMUGGLED INTO AMERICA	717ft.	78.87
A NIGHT AT THE GAYETY	435ft.	47.85
SOMETHING IN THE AIR	435ft.	47.85
THE FOUNDLING	828ft.	91.08
NEIGHBORS WHO BORROW	493ft.	54.23
THE PARSON OF HUNGRY GULCH	720ft.	79.20
A BREEZE FROM THE WEST	650ft.	71.50
HOW BROWN SAW THE BASEBALL GAME	350ft.	38.50
ONLY KIDS	435ft.	47.85

The Parson of "Hungry Gulch"

LENGTH, 720 FEET. PRICE, $79.20.

The parents of the young Minister in their New England home are packing his trunk in readiness for his departure for the far West. Arriving at his destination he is hailed with great merriment and derision by the denizens of the place. One half-drunken cow puncher seems to find delight in annoying him. While the Parson is a man of peace he has not forgotten his athletic training in the seminary and in a moment of indignation gives his annoyer a well directed punch in the jaw. He then proceeds to the interior of the hotel where he applies for shelter, being followed by the man he struck.

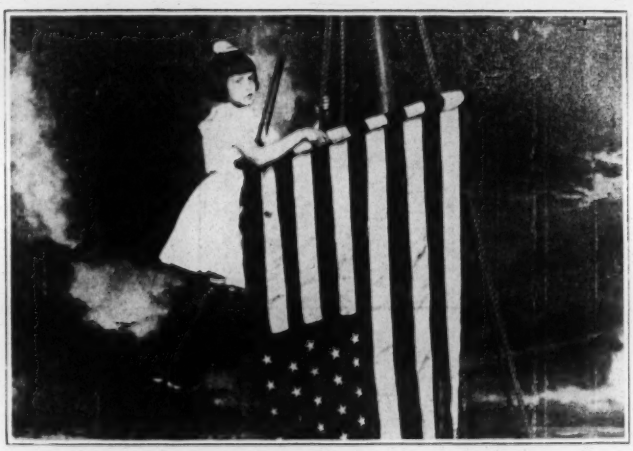
A young cavalryman engages in a game of faro with "Pike," the proprietor and an all around gambler, and after repeated losses realizes that he has been cheated. In a few moments there is the flash of guns and the cavalryman sinks to the floor severely wounded.

A lynching party is quickly organized, a rope is passed around the gambler's neck and he is dragged along by a cowboy on horseback. Arriving at a tall tree, the rope is thrown over a limb and in another moment all would be over but for the arrival on the scene of the "Parson" and Pike's little daughter, who has led him there. It requires great persuasion to accomplish his release and through the assistance of a friendly Indian he is given a horse and rides away with his child, while the "Parson" harangues the crowd, finally swaving them until they accompany him arm in arm from the scene.

The next scene shows "Pike" who has been very near to death in his rude cabin surrounded by wife and child. The Parson enters and finally succeeds in saving one who was very far from the fold. Pike bows his head in prayer and promises to lead a better life. The final scene shows how the right man in the right place may work wonders. The Parson has actually captured the entire outfit. Pike and his family enter. He is now a different man and promises to be a good citizen. The Parson is the real stuff with them and all show their great affection for him in characteristic western style.

COPYRIGHT, 1907

Harbor



Pirates

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

926 MARKET STREET

PHILADELPHIA, PA.

I. 10-07

Harbor Pirates.

LENGTH, 695 FEET. PRICE, $76.45.

The River Pirates are on the lookout for a ship.

In the still of the night they board a vessel, enter the captain's cabin, bind him to the mast and force him to tell them the secret word which opens the ship's safe. He refuses, but when his wife and child are threatened with death, he tells the secret word. The wife and child are bound to a mast. While the pirates are examining the cargo, the little girl frees herself, ascends the rope ladder, and waves the flag of distress. The harbor police noticing the signal of distress, come to the rescue. The pirates are overpowered, chained and led away.

A magnificent picure full of dramatic power.

MOSES SELLS A COLLAR BUTTON

COPYRIGHT 1907.

LENGTH, 155 FEET. PRICE, $17.05.

Moses is a good business man; he tries hard to make a living by selling collar buttons, and he is persistent. Moses is, if he does not succeed he tries again.

He meets many mishaps but at last is successful, and sells a collar button to a little boy. An exceedingly funny picture.

S. Lubin

LARGEST MANUFACTURER OF
LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

926 MARKET STREET, PHILADELPHIA, PA.

We Manufacture and Control Exclusively The Following Hits:

THE BOLD BANK ROBBERY (Sensational)	600ft.	$66.00
THE GREAT TRAIN ROBBERY (Sensational)	600ft.	66.00
LIFE OF AN AMERICAN SOLDIER (Patriotic)	600ft.	66.00
UNCLE TOM'S CABIN (Dramatic)	700ft.	77.00
THE KIDNAPPED CHILD (Funny)	300ft.	33.00
THROUGH THE MATRIMONIAL AGENCY (Funny)	700ft.	77.00
A THRILLING DETECTIVE STORY (Funny)	325ft.	35.75
AROUND NEW YORK IN FIFTEEN MINUTES	950ft.	104.50
TRAVELS OF A LOST TRUNK (Funny)	650ft.	71.50
TRIALS AND TROUBLES OF AN AUTOMOBILIST (Funny)	400ft.	44.00
TWO SEEDY RUBES (Funny)	450ft.	49.50
A NIGHT OFF (Very Funny)	8[illegible]0ft.	88.00
MEET ME AT THE FOUNTAIN (Funny)	475ft.	52.25
HIGHWAY ROBBERY (Sensational)	750ft.	82.50
THE COUNTERFEITERS (Sensational)	700ft.	77.00
A DOG—LOST, STRAYED OR STOLEN (Funny)	460ft.	52.60
THE GREAT MAIL ROBBERY (Sensational)	550ft.	60.50
THE ENCHANTED MATTRESS (Funny)	650ft.	71.50
THE WISHBONE (Funny)	800ft.	88.00
THE LOST HAT (Funny)	450ft.	49.50
THE BIGAMIST (Funny)	500ft.	55.00
LYNCH LAW (Sensational)	590ft.	64.90
FUN ON THE FARM	525ft.	57.75
THE WRECKERS OF THE LIMITED EXPRESS	900ft.	99.00
RESCUED BY CARLO	500ft.	55.00
CLOWN'S ADVENTURES	400ft.	44.00
THE SECRET OF DEATH VALLEY	600ft.	66.00
THE BANK DEFAULTER	1000ft.	110.00
LIFE OF A NEW YORK POLICEMAN	610ft.	67.10
THE UNWRITTEN LAW	950ft.	104.50
A WINTER DAY IN THE COUNTRY (Funny)	750ft.	82.50
TOO MUCH MOTHER-IN-LAW (Funny)	700ft.	77.00
AND THE DOG CAME BACK (Funny)	600ft.	66.00
JAMESTOWN NAVAL REVIEW	550ft.	60.50
OYSTER INDUSTRY	500ft.	55.00
WHEN WOMEN VOTE (Comic)	700ft.	77.00
WANTED, A HUSBAND (Funny)	565ft.	62.15
A FAMILY OUTING (Funny)	600ft.	66.00
ELKS' CONVENTION	700ft.	77.00
NERVY JIM AND THE COP (Comic)	215ft.	23.65
THE FORTUNE TELLER (Comic)	185ft.	20.35
GYPSY'S REVENGE (Beautiful)	90[illegible] ft.	99.00
THE NEW APPRENTICE (Funny)	530ft.	58.30
CAUGHT WITH THE GOODS (Comic)	860ft.	94.60
A MISUNDERSTANDING (Comic)	240ft.	26.40
THE ACTOR ANNOYS THE BOARDERS (Comic)	215ft.	23.65
WHO'S BOSS OF THE HOUSE? (Funny)	300ft.	33.00
ARE YOU AN ELK? (Funny)	650ft.	71.50
THE BLACKSMITH'S DAUGHTER (Dramatic)	845ft.	92.95
JUST MARRIED	615ft.	67.65
AN INDIAN'S FRIENDSHIP	785ft.	86.35
COHEN'S BAD LUCK	425ft.	46.75
JIMMIE, THE MESSENGER BOY	400ft.	44.00
THE BOGUS LORD	660ft.	72.60
THE AMATEUR CHAMPION	625ft.	68.75
GRANDPA'S VACATION	690ft.	75.90
JOHN D. AND THE REPORTER	550ft.	60.50
ROASTED CHESTNUTS	75ft.	8.25
MOSES SELLS A COLLAR BUTTON	155ft.	17.05
LUCKY JIM	550ft.	60.50
INTERRUPTED OUTING	347ft.	58.17
THE NEW ARRIVAL	316ft.	34.76
THE SCHEME THAT FAILED	680ft.	74.80
BAXTERS BRAIN STORM	318ft.	34.98
SNAKE HUNTING	600ft.	66.00
MOTHER'S DREAM	700ft.	77.00

COPYRIGHT 1907

THE Scheme

THAT FAILED

S. LUBIN

MANUFACTURER OF

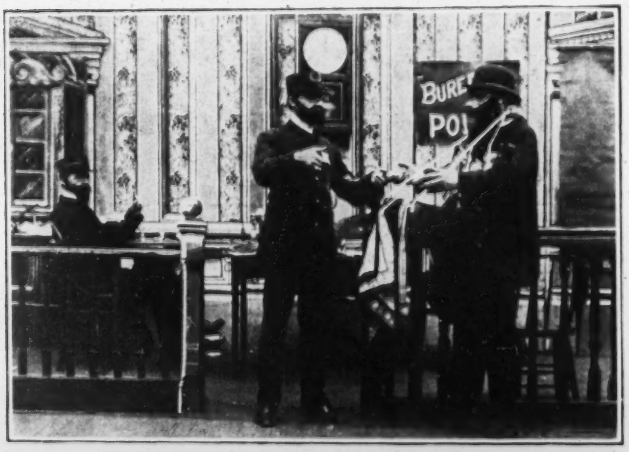
LIFE MOTION PICTURE MACHINES
FILMS, SLIDES AND STEREOPTICONS

926 MARKET STREET
PHILADELPHIA, PA., U. S. A.

1-4-07.

THE SCHEME THAT FAILED.

LENGTH, 675 FEET. PRICE, $74.25.



The Abduction: Through a forged letter the daughter of a rich banker is enticed from home.

The Demand for Ransom: The black hand sent a demand for $10,000 to the banker, who turns the letter over to the detectives.

Comparing Thumb Marks: The first letter as well as the demand for the money carries the same thumb mark Through this impression the criminal is detected, as his record in the Rogue's Gallery carries the same thumb mark

The Thug's Retreat: The young girl is put in a dingy little room where she is maltreated by the abductors

The Trail of the Sleuth: The detectives soon find the trail of the criminals Through clever work they gain entrance into the den.

The Rescue and Arrest: The criminals are overpowered and the girl is rescued

A very sensational Film full of action.

COPYRIGHT 1907

GRANDPA'S

VACATION

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES AND STEREOPTICONS

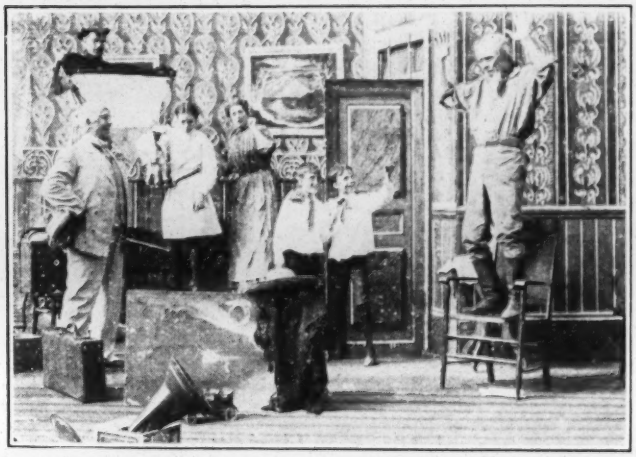
926 MARKET STREET
PHILADELPHIA, PA.

9-07.

GRANDPA'S VACATION.

COPYRIGHT 1907

LENGTH, 690 FEET. **PRICE, $75.90.**



Grandpa decides to take a vacation and takes his two grand children along. They go to the country, where they certainly have a good time—that is the boys. They play all kinds of pranks on grandpa, too funny to describe and too numerous to relate.

It is enough to say that when grandpa returns from his vacation he is so bandaged up that you hardly could recognize him.

But the boys had a good time, just the same.

COPYRIGHT 1907

NEIGHBORS

WHO BORROW

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,

FILMS, SLIDES AND STEREOPTICONS,

19-21 SOUTH EIGHTH STREET,

PHILADELPHIA, PA., U. S. A.

3000 XI. '07.

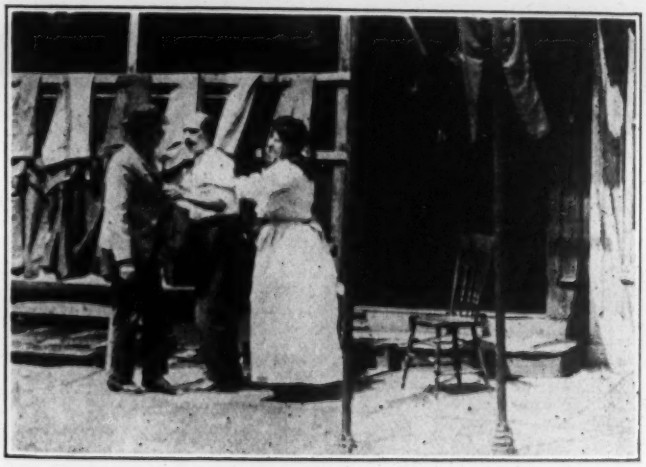
NEIGHBORS WHO BORROW

LENGTH, 493 FEET. **PRICE, [redacted].**
$54.23

Mr. Jones is a good hearted fellow. When one of his neighbors asks for the loan of the side-board and all the cut glass Mr. Jones lends it to him. Bye and bye all the neighbors ask to borrow something, until at last the house is stripped bare from cellar to roof. Even the baby has been borrowed. When Mrs. Jones comes home and sees the neighbors carrying away her household goods she makes them bring everything back, but oh! how this was done. Now starts a chase after the baby, which is the funniest thing ever seen. At last, the baby is found but poor Mr Jones gets his.

COPYRIGHT 1907.

COHEN'S



BAD LUCK

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND
LIFE MOTION PICTURE MACHINES

19-21 SOUTH EIGHTH ST.,

PHILADELPHIA, PA., U. S. A.

COHEN'S BAD LUCK.

COPYRIGHT 1907.

Length, 425 Feet. **Price, $46.75.**

Mr. Cohen is waiting for customers. With the assistance of Mrs. Cohen he "pulls one in". It is funny indeed to see how Cohen tries to make the suit fit. At last the customer is satisfied, but, instead of paying for the suit, he dashes out of the store, followed by Mr. and Mrs. Cohen.

The thief runs through streets and alleys, followed by half a dozen policemen and a mob of several hundred people. When collared at last, he jumps into the river. He is pulled out, but, behold the new suit! It is shrunk so badly that even Cohen cannot sell it any more.

No money, no suit, bad luck indeed!

COPYRIGHT, 1907.

CAUGHT

With The

GOODS

S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines and Films

19-21 SOUTH EIGHTH STREET

PHILADELPHIA, PA., U. S. A.

CAUGHT WITH THE GOODS.

COPYRIGHTED, 1907.

Length, 860 ft. Price, $94.60

The rube sold a horse. Two confidence men having watched the bargain decided to relieve the rube of his money. They invite him to see the city, to which the rube consents.

A new rube in town. Zeke and his two new friends start out to see the city. They take him through the parks. He is a good, old sport. He rides in the scenic railway, shoots the shoots and bumps the bumps. Tired and hungry he decides to go to a restaurant.

The two confidence men take Zeke in a private room where they fill him with whiskey. They invite a lady friend and pretty soon a card game is in full swing.

The rube fell asleep. The two confidence men and their lady friend take whatever money the rube has in his pockets and leave the place. When the waiter comes for his money the rube discovers the theft. He calls for a detective. The latter finds a visiting card upon the table which gives him a clue, and he immediately starts after the thieves.

The two confidence men and their lady friend retire into a summer garden, where they divide the spoils. It is here they are surprised by the detectives. After a hard struggle they are overpowered and taken into custody. The rube, glad to get his money back, starts for home.

Zeke's wife gives him a warm reception. After he has delivered the money to his better half and promised never to go to town again he is taken by the ear and led into the house.

But he had a good time just the same!

COPYRIGHT 1907

WANTED:

A HUSBAND

AN EXCELLENT COMEDY FILM, FULL OF NEW IDEAS

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

19-21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

We manufacture and control exclusively the following hits:

The Bold Bank Robbery	600 ft.	$66.00
The Great Train Robbery	600 ft.	66.00
Life of an American Soldier	600 ft.	66.00
Uncle Tom's Cabin	700 ft.	77.00
The Kidnapped Child	300 ft.	33.00
Through the Matrimonial Agency	700 ft.	77.00
A Thrilling Detective Story (Funny)	325 ft.	35.75
Around New York in Fifteen Minutes	950 ft.	104.50
Travels of a Lost Trunk	650 ft.	71 50
Trials and Troubles of an Automobilist	400 ft.	44.00
Two Seedy Rubes	450 ft.	49.50
A Night Off (Very Funny)	800 ft.	88.00
Meet Me at the Fountain	475 ft.	52.25
Highway Robbery	750 ft.	82.50
The Counterfeiters	700 ft.	77.00
A Dog, Lost, Strayed or Stolen	460 ft.	52 60
The Great Mail Robbery	550 ft.	60 50
The Enchanted Mattress	650 ft.	71.50
The Wishbone (Funny)	800 ft.	88 00
The Lost Hat (Funny)	450 ft.	49.50
The Bigamist (Funny)	500 ft.	55.00
Lynch Law	590 ft.	64 90
Fun on the Farm	525 ft	57.75
The Wreckers of the Limited Express	900 ft.	99.00
Rescued by Carlo	500 ft.	55.00
Clown's Adventures	400 ft.	44.00
The Secret of Death Valley	600 ft.	66 00
The Bank Defaulter	1000 ft.	110 00
Wife of a New York Policeman	610 ft.	67.10
The Unwritten Law	950 ft.	104.50
A Winter Day in the Country	750 ft.	82.50
Too Much Mother-in-Law	700 ft.	77.00
And the Dog Came Back	600 ft.	66.00
Jamestown Naval Review	550 ft.	60.50
Oyster Industry	500 ft.	55.00
Snake Hunting	600 ft.	66.00
Mother's Dream	700 ft.	77.00

WANTED; A HUSBAND.

LENGTH, 565 FEET. **PRICE, $62.15.**

Copyright 1907

Mike and his friend, looking for some fun, insert the following advertisement in the daily papers:--"A young lady of nice appearance and independent means wants a husband. Come to the park music stand at 3 P. M. Wave a handkerchief. Suitor to be recognized is to stand on his head.

The next day sees Mike attired in a lady's suit, sitting on a bench in the park, waiting for the suitors. They come in bunches trying to stand on their head.

The situations strike Mike so funny that he bends over upsetting bench and all. When falling down his trousers are seen.

The suitors seeing that they had been duped start after Mike who seeks his escape in a wild flight. The Film is exceedingly funny and must be seen to be appreciated.

COPYRIGHT, 1907.

A Breeze

From THE West

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

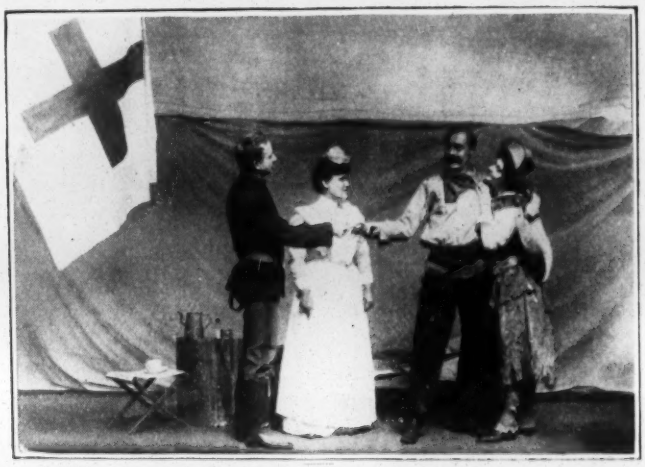
19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000. XI. '07.

A Breeze from the West.

LENGTH, 650 FEET. PRICE, $71.50.



"Bud" O'Brien a big good natured cow puncher and his "gal" out for a canter, visit his old friend Chief "Lame Deer" a friendly Indian. After an exchange of presents and pleasant reminiscences, "Bud" departs with his "Gal." They are not gone long when a band of hostile Indians of which Deer is the chief, come upon the scene and berate him for not taking to the war path with them and unable to reason with them, he dons his war bonnet and shirt and goes with them.

The next scene shows a company of U. S. Cavalry resting before a ranch and "Bud's" gal slyly giving a letter to a soldier to be delivered to "Bud" and serves the men with coffee. The colonel now gallops in and orders them to the saddle for a 20 mile ride where the Indians are stealing cattle and massacreing the whites. On their ride they find "Bud" laying on the ground in delirium from an arrow in his side, sent there by the red skins. He is put in the saddle and they gallop off.

The cavalry is seen encamped in a ravine—"Bud" is laying on the ground attended by the surgeon; the camp is attacked and after a fierce battle, the Indians are routed. "Chief Deer" manages to sneak in and is about to brain "Bud" with a stone axe, when he recognizes him as his old friend and carries him out on his shoulder.

After "Bud's" complete recovery he marries the gal of his heart.

COPYRIGHT 1907

SMUGGLED INTO

AMERICA

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

926 Market Street. Philadelphia. Pa., U. S. A.

"SMUGGLED INTO AMERICA."

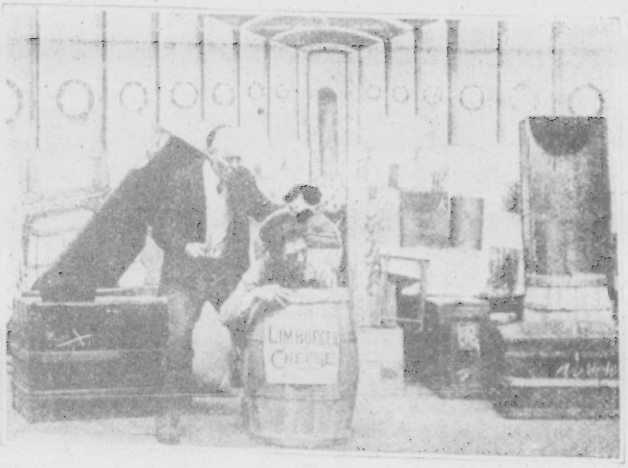
COPYRIGHT 1907

LENGTH, 750 FEET. PRICE, $82.50.

An American Chinaman is going to China to smuggle Chinese into this country.

He secures two Chinamen whom he dresses up as an Irish man and an Irish woman.

Upon arrival in this country one Chinaman is discovered, the other one escapes in a barrel marked "Limburger Cheese".



Now follows the most amusing scenes showing what happens to the barrel.

When at last the Chinaman is released, he really looks more like Limburger Cheese than like a Chinaman.

COPYRIGHT 1907

JOHN D-

AND THE REPORTER

S. LUBIN

Largest Manufacturer of
FILMS, SLIDES, STEREOPTICON AND
LIFE MOTION PICTURE MACHINES

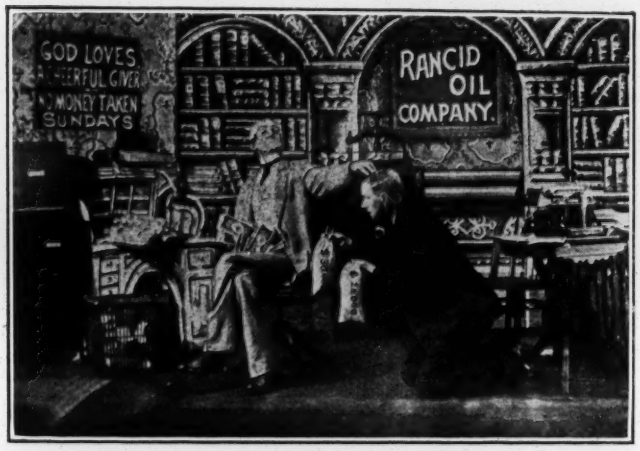
926 MARKET STREET
Philadelphia, Pa., U.S.A.

We manufacture and control exclusively the following hits:

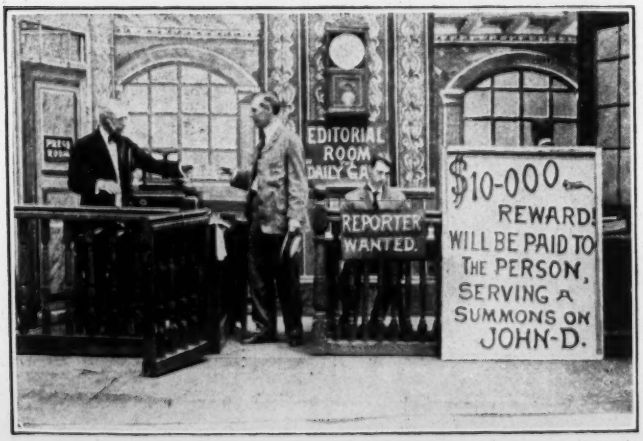
THE BOLD BANK ROBBERY (Sensational)	600ft.	$66.00
THE GREAT TRAIN ROBBERY (Sensational)	600ft.	66.00
LIFE OF AN AMERICAN SOLDIER (Patriotic)	600ft.	66.00
UNCLE TOM'S CABIN (Dramatic)	700ft.	77.00
THE KIDNAPPED CHILD (Funny)	300ft.	33.00
THROUGH THE MATRIMONIAL AGENCY (Funny)	700ft.	77.00
A THRILLING DETECTIVE STORY (Funny)	325ft.	35.75
AROUND NEW YORK IN FIFTEEN MINUTES	950ft.	104.50
TRAVELS OF A LOST TRUNK (Funny)	650ft.	71.50
TRIALS AND TROUBLES OF AN AUTOMOBILIST (Funny)	400ft.	44.00
TWO SEEDY RUBES (Funny)	450ft.	49.50
A NIGHT OFF (Very Funny)	800ft.	88.00
MEET ME AT THE FOUNTAIN (Funny)	475ft.	52.25
HIGHWAY ROBBERY (Sensational)	750ft.	82.50
THE COUNTERFEITERS (Sensational)	700ft.	77.00
A DOG—LOST, STRAYED OR STOLEN (Funny)	460ft.	52.60
THE GREAT MAIL ROBBERY (Sensational)	550ft.	60.50
THE ENCHANTED MATTRESS (Funny)	650ft.	71.50
THE WISHBONE (Funny)	800ft.	88.00
THE LOST HAT (Funny)	450ft.	49.50
THE BIGAMIST (Funny)	500ft.	55.00
LYNCH LAW (Sensational)	590ft.	64.90
FUN ON THE FARM	525ft.	57.75
THE WRECKERS OF THE LIMITED EXPRESS	900ft.	99.00
RESCUED BY CARLO	500ft.	55.00
CLOWN'S ADVENTURES	400ft.	44.00
THE SECRET OF DEATH VALLEY	600ft.	66.00
THE BANK DEFAULTER	1000ft.	110.00
LIFE OF A NEW YORK POLICEMAN	610ft.	67.10
THE UNWRITTEN LAW	950ft.	104.50
A WINTER DAY IN THE COUNTRY (Funny)	750ft.	82.50
TOO MUCH MOTHER-IN-LAW (Funny)	700ft.	77.00
AND THE DOG CAME BACK (Funny)	600ft.	66.00
JAMESTOWN NAVAL REVIEW	550ft.	60.50
OYSTER INDUSTRY	500ft.	55.00
WHEN WOMEN VOTE (Comic)	700ft.	77.00
WANTED, A HUSBAND (Funny)	565ft.	62.10
A FAMILY OUTING (Funny)	600ft.	66.00
ELKS' CONVENTION	700ft.	77.00
NERVY JIM AND THE COP (Comic)	215ft.	23.65
THE FORTUNE TELLER (Comic)	185ft.	20.35
GYPSY'S REVENGE (Beautiful)	900ft.	99.00
THE NEW APPRENTICE (Funny)	530ft.	58.30
CAUGHT WITH THE GOODS (Comic)	860ft.	94.60
A MISUNDERSTANDING (Comic)	240ft.	26.40
THE ACTOR ANNOYS THE BOARDERS (Comic)	215ft.	23.65
WHO'S BOSS OF THE HOUSE? (Funny)	300ft.	33.00
ARE YOU AN ELK? (Funny)	650ft.	71.50
THE BLACKSMITH'S DAUGHTER (Dramatic)	845ft.	92.95
JUST MARRIED	615ft.	67.65
AN INDIAN'S FRIENDSHIP	785ft.	86.35
COHEN'S BAD LUCK	425ft.	46.75

JOHN D. and the REPORTER

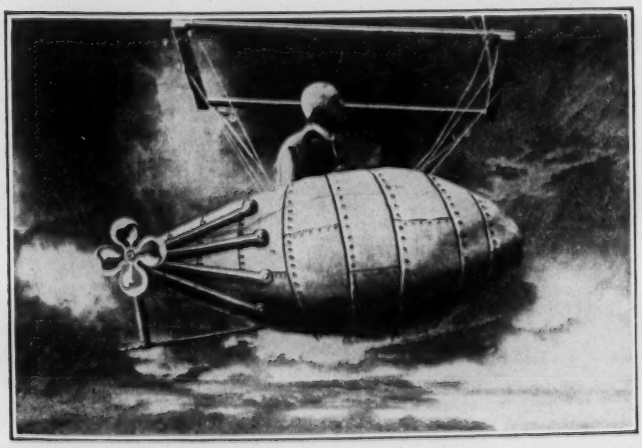
LENGTH, 560 FT. **PRICE, $61.60**



John D. sits in his private office, where no money is taken on Sunday, but where all loose cash can be brought any old day. The law is after John D. The court officers cannot find him.



The editor of the Daily offers a reward of $10,000 to any person serving the summons on John D.

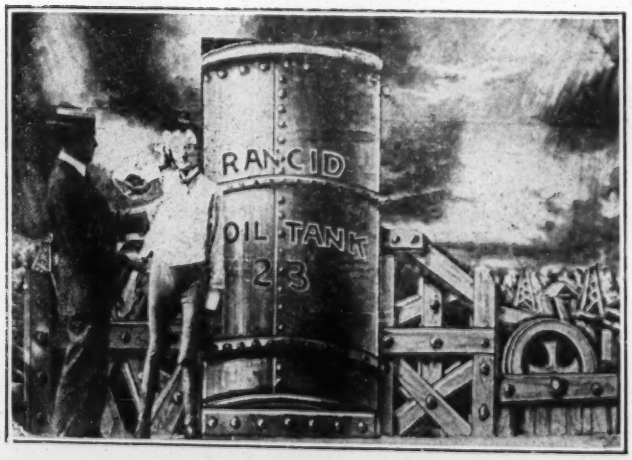


An enterprising reporter goes after the $10,000 and incidentally John D. John D., however, is too foxy.

He takes an air-ship and flies away.

The reporter, still after him, follows over roofs, over land and water.

At last, cruel fate overtakes John D. The balloon strikes an oil-tank of the Rancid Oil Co.



The balloon explodes and John D. falls into the oil tank. He is rescued by his working men but, behold! before him stands the reporter with the summons!

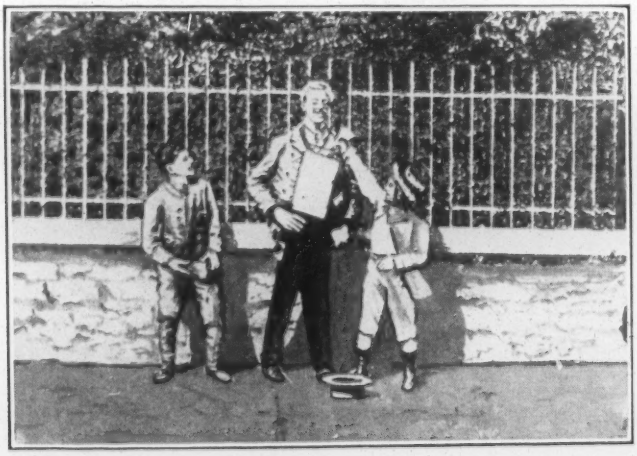
Shortly after this the officer of the Court arrives and receives a check for $29,000,000, which money is squeezed out of the poor consumers' pockets, and poor John D. is happy again.

ONLY KIDS

COPYRIGHT, 1907.

LENGTH, 435 FEET. PRICE, $47.85

Two boys play hookey and carry out all kinds of childish pranks. They play tricks on a blind man for which an innocent passer-by gets all that is coming to him. They interfere with a spooning couple in the park, and play a trick on Charley's best girl.



When they try to play a trick on an old maid's darling they meet their Waterloo, and get all that is coming to them.

A Film full of life and beautiful in photography.

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND LIFE MOTION PICTURE MACHINES

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000-XI. 07

New Films

CONTENTS

WHALE HUNTING
Novel and Exciting. Nothing Like It

HOW TO KEEP COOL
A Subject of Rare Beauty

ANYTHING FOR PEACE AND QUIETNESS
Lovely and Funny. Goes Right to the Heart

THE GAMBLER'S NIGHTMARE
A Beautiful Dramatic Subject. Better than its Title

BLACKMAILING THE MOTORISTS
Funny Throughout. A Winner

A FRESH BATH
He Got it Alright. A Good Short Comic Film

ME AND MY TWO PALS
A Funny Chase and Lively Throughout

FOR HIS DAUGHTER'S HONOR
A Drama in Moving Pictures. Beautiful and exciting

WEDDING OF KING ALFONSO OF SPAIN
With Princess Ena of Battenberg. The Only Original Film of this Great Event

S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE
MACHINES AND FILMS

21-23 South Eighth Street : : PHILADELPHIA, PENNA., U. S. A.

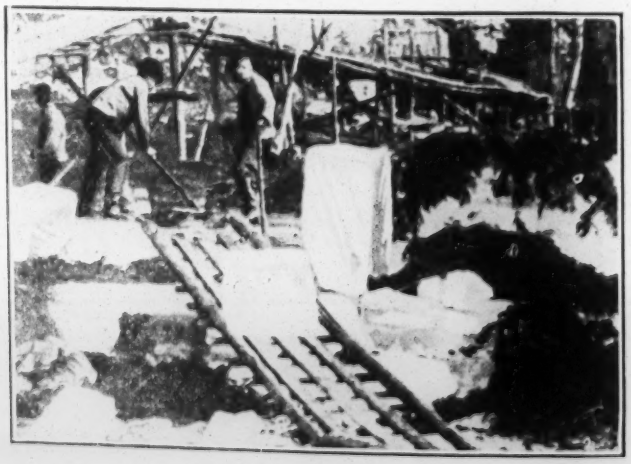
HOW TO KEEP COOL

OR

OUR ICE SUPPLY.

LENGTH, 310 FEET. **PRICE, $34.10.**

Never before a picture like this has been taken. Whoever stops to think where all the ice comes from which is used throughout the country? Our picture opens by showing large ice fields. The ice is sawn in large cubes. It then is dragged out of the sea by grappling irons and is taken to the chutes down which it rushes. It is a beautiful sight to see the big ice blocks slide down at a speed of 80 miles an hour.



At the bottom of the chute the runners are turned up at a sharp angle. The descending blocks rush up this incline. They are then caught and turned to the ship which is to bring them to their destination.

The Film ends with a beautiful scene in a cafe showing how the ice is used for ice water and ice cream.

The Film is excellent in photography and unique in subject.

ME AND MY TWO PALS

310 FEET **PRICE $34.10**

This picture shows a little girl together with her dog and cat, her two pals. While she is taking a walk with Pussy, a girl takes her pal and quickly runs away. Crying, the little girl calls her mother, sisters and aunts to help her find the thief. Now follows a lively chase, Carlo, the dog, in the lead and the scrambling women following. At last the culprit is caught and the girl and her two pals reunited. This description gives only a poor idea of the beauty of this picture. We recommend it highly.

"A Fresh Bath" or "The Tripper Tripped"

130 FEET

PRICE $14.30

This is an exceedingly funny picture which must be seen to be appreciated. A man trying to take a dip in the surf is caught by a big crab. What follows is too funny to describe. The Film is only 130 feet long but has enough humor to satisfy any audience.

Anything for Peace and Quietness

LENGTH 160 FEET **PRICE $17.60**

A baby is seen sitting in her high chair: a watch is given to her, which of course she tries to eat. Finding that it is not quite as good as it looks, it is dropped on the floor the result of the fall being shown on the screen. "Out of sight" is apparently not "Out of mind" in baby's case, for she commences to cry and in order to sooth her, a plate is given to her to play with. This she also tries to eat but after a short time it goes to the floor and is smashed into fragments, as witnessed on the screen. A tea pot follows with a similar result and afterwards the saucepan is given to her; this she licks for a time to her heart's content and eventually gets as black as a chimney sweep. This last scene shows baby with her bottle with which she is entirely satisfied and after which there will no doubt be peace and quietness, at all events for a little time. This Film is charmingly realistic and is sure to make a big hit.

For His Daughter's Honor

450 FEET **PRICE, $49.50**

This Film is full of dramatic effects and should be on every program. It shows in quick following, most sensational scenes how a father avenges the honor of his daughter. When at last the betrayer is struck down by a bullet from the old man's gun he gives himself up to the police. But God is merciful to him. He expires and is carried away with tender care by the police who refused to arrest him. A most beautiful picture of which we cannot speak too highly.

WEDDING CEREMONIES OF

King Alfonso of Spain

WITH PRINCESS ENA OF BATTENBERG

425 FEET **PRICE $46.75**

Our photographers, which were the only ones on the scene, took many pictures pertaining to the wedding of the King and Queen of Spain. We guarantee every Film to be original, taken at the place of the event. The church scene is absolutely exclusive. All pictures clear, sharp and distinct.

BLACKMAILING THE MOTORISTS

200 FEET **PRICE $22.00**

Three weary Willies lay under a haystack. They decide to hold up some motorists and exert money from them "for damages done." They make a dummy, stuff the same with straw and paint it to resemble one of their friends, while this friend himself is being bandaged so as to represent a man hurt through an accident. Two of the three walk the street, dummy in the center. An automobile is approaching. The dummy is thrown in the way of the automobile and run over. The two companions quickly carry the dummy out of sight to the haystack where the third accomplice is waiting. The dummy is quickly covered with straw. The frightened automobilists express their sorrow over the accident and are willing to pay a goodly sum "to cover the damages." After the automobilists have gone the sick man throws off his bandages and the three divide the money. In the meantime the automobilists found out that they had been buncoed. They come back and give the three tramps "their money's worth"—this time, however, not in cash.

This is an exceedingly funny picture full of life and will certainly be a big hit.

A GAMBLER'S NIGHTMARE

LENGTH 255 FEET **PRICE $28.05**

Frank Colbern, a widower is playing his last hand at poker with two kindred souls. He lost heavily and his friends depart. Colbern flies once more to whiskey when pretty fair-haired Daisy, his only child, arrives in her night-dress to ask daddy to come to bed. He replies, "Go up, Daisy, I'll follow later." He then goes to sleep in his chair, dreams and falls into a nightmare. He is discovered lying in the road. Two masked ruffians rob him. Whilst the policeman who appears on the scene is shot by the thieves, they escape and leave a smoking revolver in the hands of the senseless Colbern. Another policeman arrives and promptly arrests Colbern who protests but the evidence of the revolver is far too strong. In the next scene Colbern is again seen in his room writhing in his wild nightmare on the floor. Daisy again sneaks down to seek daddy. He awakes and finding his child before him realizes that his horrible experience is only a dream. He vows reform, scatters the cards into the fire and flinging the cursed whiskey from him, he lifts up his child with a father's tender care and carries her from the room. The scene is effective, dramatic and well told and is altogether a pretty picture with a good moral.

WHALE HUNTING.

LENGTH 500 FEET. **PRICE, $55.**

This is the most exciting and thrilling Film that has ever been taken and is, moreover, the only Film in existence of this industry. The Film shows the look-out man in the crow's nest sighting the prey, then goes on to depict incidents in the chase, with the whale rising every now and then from the water to blow. After that can be seen the enormous harpoon being fired from the gun in the bows of the vessel, and striking its victim. Immediately on receiving the harpoon, the beast makes the most frantic struggles to escape, and so powerful is it, that, although the whaling steamer has her engines put at half-speed astern, this frantic

whale towed her ahead at the rate of four knots an hour. The "playing" of the beast by means of steam winches is shown, as is also eventually its death. After this, the curious operation of inflating the whale, in order to make it remain on the surface of the water, is seen, as well as a fine picture of the whale being towed back to the whaling station where the blubber is removed. A close view shows this tremendous animal which weighs 75 tons.

COPYRIGHT 1907

JUST MARRIED

S. LUBIN

Largest Manufacturer of

Films, Slides, Stereopticon and
Life Motion Picture Machines

19-21 South Eighth Street, PHILADELPHIA, PA. U. S. A.

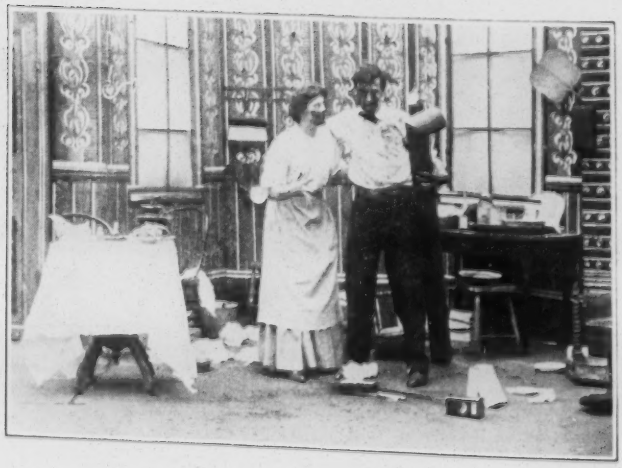
JUST MARRIED

COPYRIGHT 1907

LENGTH, 435 FEET - - - PRICE, $47.85

A young couple just married, receive a rousing send-off from their friends. Their carriage is gayly decorated. They are so much in love with each other that they do not mind the rice and old shoes which are thrown after their carriage.

We next see them in their new home, sitting among the gifts received from friends and relatives. They are still kissing and do not even notice that their house is on fire and firemen are coming to their rescue.



At bed time the husband hears a noise, thinks of burglars and makes his wife lead the way with a pistol while he follows her. He is greatly relieved to find that the burglar is only a little mouse.

Next morning. The young couple at their first meal, both in the preparation and in the eating of it, must be seen to be appreciated. Then they find that a boarding house is good enough for them, and this is where they go.

The First Quarrel.

COPYRIGHT, 1907.

LENGTH, 330 FEET. PRICE, $36.30.

They are still in their honeymoon, and everything is heavenly except the cakes which the young wife bakes. The young husband got chronic indigestion, and positively refuses to eat more cakes. This breaks the young wife's heart; she will not stand for such cruel treatment. She is going out to buy a trunk, to go back to mother.

The young husband not wishing to lose his tootzie-wootzie, hides himself in the trunk which his wife purchased. Many mishaps befall the trunk, and incidentally the young husband. At last, the trunk reaches its destination, and out comes the badly shattered husband.

Rather than make another trip like this, he promises to eat any old thing his darling wife may cook, and so they kiss and make up.

S. Lubin

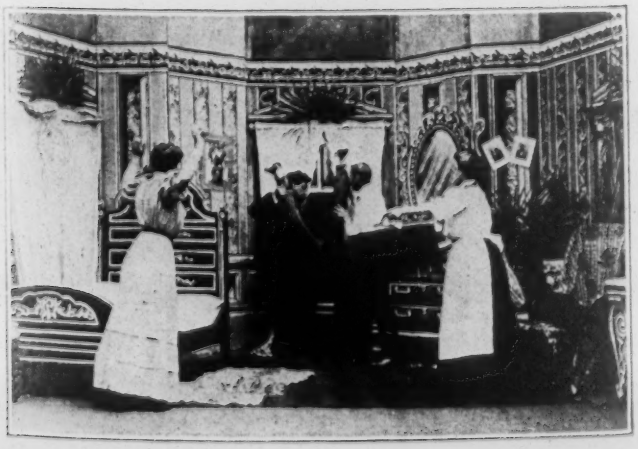
LARGEST MANUFACTURER OF
Films, Slides, Stereopticon and Life Motion Picture Machines

19-21 S. EIGHTH ST., PHILADELPHIA, PA., U. S. A.

The Actor Annoys the Boarders

COPYRIGHT 1907

LENGTH, 210 FEET - - - PRICE, $23.10



An actor decides to move. Actors always move. They never pay rent. The landlady asks for the rent in advance. The actor promises the rent. That is all the rent the landlady will get. After the landlady has gone the actor unpacks his trunks, consisting of a little hand satchel in which there is a sausage and a loaf of bread. After having partaken of his frugal meal, he begins to recite, and the boarders come, one after another, to complain. The actor continues his recitations, notwithstanding the protests of his fellow boarders. At last the boarders come, together with the landlady, take the actor by the legs and throw him out of the window. The actor is still looking for a new boarding house.

S. Lubin

LARGEST MANUFACTURER OF
Films, Slides, Stereopticon and Life Motion Picture Machines

19-21 S. EIGHTH ST., PHILADELPHIA, PA., U. S. A.

COPYRIGHT, 1907

WHO'S BOSS

OF THE HOUSE?

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND

LIFE MOTION PICTURE MACHINES

19-21 SOUTH EIGHTH STREET

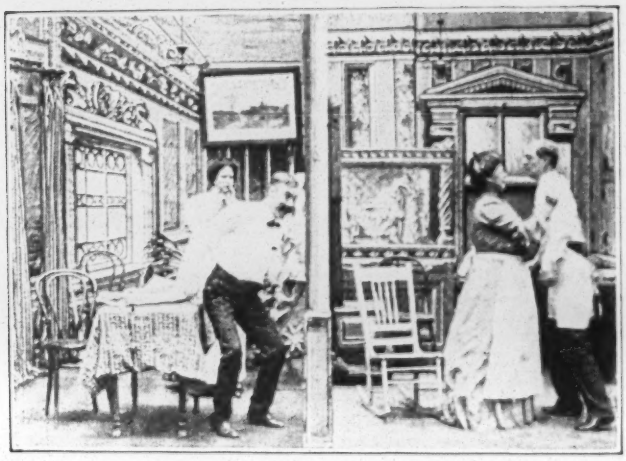
PHILADELPHIA, PA., U. S. A.

WHO'S BOSS OF THE HOUSE?

COPYRIGHT, 1907

LENGTH, 300 FEET

PRICE, $33.00



The picture opens showing two flats next door to each other. In the left side the man is boss, while on the right side the woman is boss. The latter makes her husband wash the dishes and do all the housework, while she goes out and has a good time.

The woman on the right side goes to visit the woman on the left side, while the husband who is boss goes to visit his friend on the other side. While the women are together the one who is boss of her house induces her friend to be firm, show her power and be the boss of the house.

At the same time the two men have a nice little talk. The husband of the left side of the house tells his neighbor to be a man, show his authority and be the boss of his house. The latter decides to follow this advise and both leave the house to drink courage for the coming events.

The husbands return to their respective homes. Both husbands and wives try their new ways. They work well for a little while until suddenly the wife of the right flat, accepting the dictations of her husband, seeks courage in the flat of her neighbor. There she finds entirely changed conditions. Her lady friend is the boss of the house. Grasping the occasion she too tries to be boss again and pretty soon both the husbands are as tame as little lambs

COPYRIGHT 1907

SEVEN SHORT FILMS

Among the Igorottes, 175 ft.

The Fortune Teller, 185 ft.

Nervy Jim and the Cop, 215 ft.

Through Yellowstone Park, 145 ft.

His Master's Voice, 65 ft.

His Master's Breath, 75 ft.

Over the Midland Terminal Railroad, 360 ft.

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND LIFE MOTION PICTURE MACHINES

19-21 SOUTH EIGHTH STREET

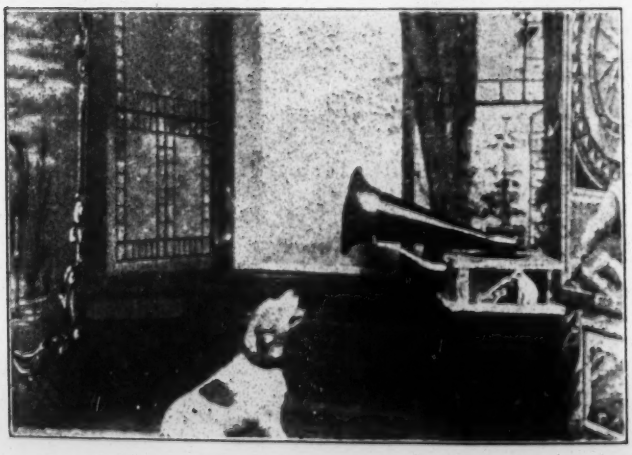
PHILADELPHIA, PA., U. S. A.

I. 7-07

HIS MASTER'S VOICE

LENGTH, 65 FEET **PRICE, $7.15**

It is hardly necessary to describe this Film as the subject is known all over the world. Our picture shows a Talking Machine through which the Master's voice calls a little dog.



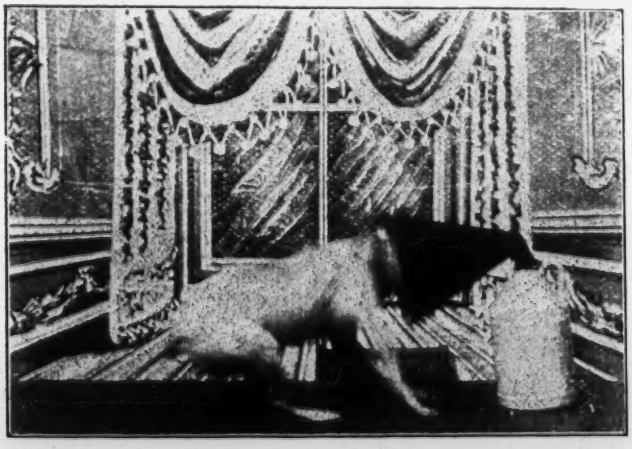
We see the dog puzzled, jumping up to the Machine and running around the room until he gets angry, takes hold of the horn and breaks up the whole machine. An exceedingly funny Film which will certainly please.

We have made a counterpart of this Film entitled "His Master's Breath." Both Films shown together will create continuous laughter. (See page 3.)

HIS MASTER'S BREATH

LENGTH, 75 FEET **PRICE, $8.25**

This Film is the counterpart of the Film "His Master's Voice." We first see the master indulging in a few glasses of whiskey. He is so delighted with his drinks that he puts a funnel upon the bottle to inhale the perfume of this beautiful drink. He then leaves the room while the dog



enters. The dog jumping upon the table smells his master's breath out of the whiskey bottle. He tries to jump in the bottle to be nearer to his master's breath. The breath, however, is too strong and we see the dog laying dead upon the table.

An exceedingly funny Film which in connection with the Film "His Master's Voice" will make a big hit wherever exhibited. (See page 2.)

.. The Fortune Teller ..

COPYRIGHT 1907

LENGTH, 185 FEET **PRICE, $20.25**

Attracted by the beauty of a fortune teller, a young man agrees to have his fortune told. She tells him that he will meet a "Brunette." Delighted with what he was told he pays $1.00 and leaves the tent.

Meeting a young lady he tries to flirt with her, thinking she is the brunette forestalled him by the Fortune Teller. When she lifts her veil he sees that she is a "Darkey." She calls her lover and united they give the young man a good thrashing. A very funny picture.

Nervy Jim and the Cop

COPYRIGHT 1907

LENGTH, 215 FEET PRICE, $23.65

A policeman, tired from doing nothing, falls upon a bench fast asleep. Nervy Jim unbuttons the Cop's coat and also takes his helmet and club. Embodied with the policeman's coat he usurps the right of flirting with the nurse girls.

The policeman awakening, finds himself stripped of his emblems of power and notices Nervy Jim flirting with his best girl.

Happily to say Nervy Jim forgot to take the revolver. The policeman forces Nervy Jim to give him back his stolen clothes and brings Nervy to the police station

Through "Yellowstone Park"

LENGTH, 145 FEET **PRICE, $15.65**

This is a film of rare beauty. It begins with a panoramic view of the ***"Mammoth Hot Springs."*** passing to he ***"Devil's Fire Hole."*** We have a panoramic view of the ***"Yellowstone Falls"*** (305 feet high) and of ***"The Canyon"*** (1200 feet deep). Next we get ***"A close view of the falls,"*** pass on to the ***"Giant Geyser Crater,"*** a most beautiful sight. Senator Miles of Montana ***"Feeding the Elk"*** and ***"A Herd of Buffalos"*** finish this excellent film. And all this in only 145 feet.

Over The Midland Terminal Railroad

THROUGH CRIPPLE CREEK DISTRICT

LENGTH, 360 FEET **PRICE, $39.60**

This Film shows a beautiful train ride. The scenery is vivid throughout. Our panorama shows all the important mines and cities. On our right we see boys skating while in the background we see Independence, the City where Harry Orchard blew up the fourteen nonunion miners.

Far in the distance many miles away we see the mountain range of Sangre De Cresto.

The trains go still further through a beautiful mountain region. We see the towns of Elkton and Anacondack and many others.

This is an exceedingly good railroad panorama and is highly interesting from start to finish.

"Among the Igorrotes"

LENGTH, 175 FEET **PRICE, $19.25**

The Igorrotes are a wild, uncivilized tribe, living in the Phillipine Islands. They positively refuse to be photographed. Nevertheless our photographer succeeded to take a series of excellent pictures of this strange tribe.

First we see them executing one of their wild ***War Dances.*** We then watch them preparing their meal. It is well known that the Igorrotes kill dogs, roast them over the wood fire and eat them. It is strange to see how they pour oil over the dog and thus roast it crisp. The meal is not very inviting but the Film is unique in its subject.

COPYRIGHT 1907

OH ME! OH MY!

AN EXCEPTIONALLY FUNNY FILM

TRADE LUBIN MARK

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 S. EIGHTH ST.

PHILADELPHIA, PA., U. S. A.

3000 XI '07.

OH ME! OH MY!

LENGTH, 310 FEET. **PRICE, $34.10.**

After a strenuous night, and very little sleep, Mr. Feinheimer is going to work, but "Oh me, Oh my," he is so tired. Every minute he has to stretch, gap and yawn which gets him into all kinds of trouble. First on the street, then in a restaurant, then at his office, and at last at the theatre from where he is ejected for disturbing the performance with his continuous "Oh me, oh my," which makes everybody yawn and gap. You can see on his mouth when he says "Oh me, oh my." This is one of the funniest pictures ever created.

LUCKY JIM

LENGTH, 550 FEET. COPYRIGHT, 1907. PRICE, $60.50.

Not Quite Lucky.—Jim together with two other tramps seeks rest on a bench in the park, but is rudely awakened from his slumber by an unfeeling policeman.

Jim Makes a Friend.—While Jim passes a saloon, (if he had money he would go in) three ruffians hustle a gentleman with the intention of robbing him.

Jim Helps a Stranger.—Jim comes to the rescue of the stranger driving away the hoodlums.

The Stranger Helps Jim.—The stranger in gratitude takes Jim to a clothing store, from there to a barber shop, and makes a real swell out of the former tramp.

Jim in Society.—The stranger then brings Jim to his home where he introduces him to his daughter. The stranger being a millionaire and the daughter being nice, Jim falls in love with her money, and they become engaged.

Oh Lucky Jim.—All the tramps of the neighborhood come to congratulate Jim.

The story proves that it pays to pass a saloon—sometimes.

S. Lubin LARGEST MANUFACTURER OF Films, Slides, Stereopticon and Life Motion Picture Machines

19-21 S. EIGHTH ST., PHILADELPHIA, PA., U. S. A.

COPYRIGHT 1907

"A THRILLING DETECTIVE STORY"

Not a Sensational Film. Just fun, and lots of it.

READING "A THRILLING DETECTIVE STORY"

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion **Picture Machines** and FILMS

21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

I—3000 1-07.

"A Thrilling Detective Story"

JUST FUN, AND LOTS OF IT

A young lady is seen entering a book store. While selecting a book she sees the announcement of a new publication, "The Murderer of His Seventeen Wives," "A Thrilling Detective Story." She buys this book and immediately begins to read. She is so interested in the story that she does not notice the clerks bringing in a box filled with books.

She falls over the box but continues reading her interesting book. While leaving the store she bumps into an old gentleman who is just passing. Turning the corner she falls over a cigar sign but still continues reading her "Thrilling Detective Story." She proceeds reading and throws over a book-stand, to the great delight of the passersby.

She still continues reading on the street and walks into a boy who is delivering bread. She next runs into a gentleman who is coming out of his house reading a newspaper.

To find a quiet spot she goes to the park, falls over the step of the music-stand, proceeds and seats herself on the

★ ★ ★

★ ★ ★

railing of the stand. She loses her balance, falls upon the floor, but still continues reading.

Not seeing a bench she falls over it. Glad to have a place where to sit and read, she sits upon the bench, but an automobile is passing and throws her off the bench. This does not disturb her equilibrium and she continues reading.

Crossing the street she is just in the way of the steam roller which passes over her. The people are horrified over the sight, but hardly had the steam roller passed than she gets up and continues her "Thrilling Detective Story." She now sits upon the railing of a bridge, high above the water. She is so interested in her story that she becomes excited

★ ★ ★

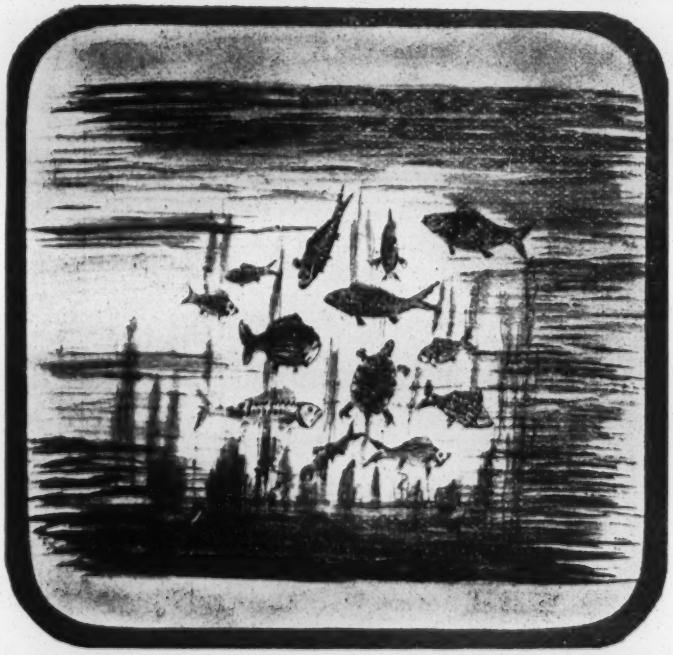
★ ★ ★

and falls from the bridge, far down into the water, from where she is rescued while reading her book. Even this cold bath did not cool her anxiety to know the end of "The Thrilling Detective Story." Sitting home in the comfortable Morris chair, with her head bandaged, she finishes "The Thrilling Detective Story," and then pulls down the shade.

An entirely novel picture—funny from start to finish.

COPYRIGHT 1907

OYSTER



INDUSTRY

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

19-21 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

OYSTER INDUSTRY

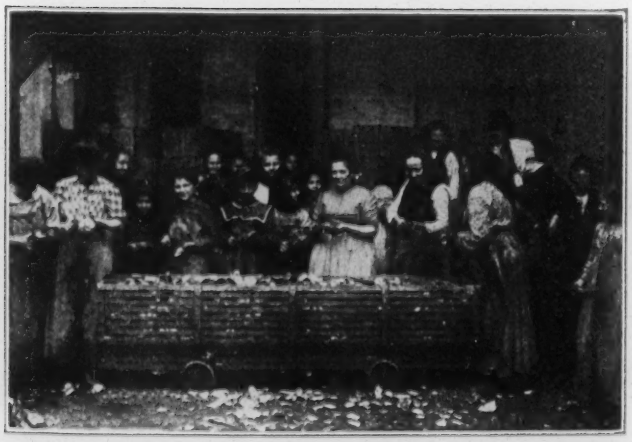
COPYRIGHT 1907

Length, 500 feet **Price, $55.00**

This Film, showing the American Oyster industry, is the most interesting subject ever put on the market. The Oyster fleet starts out on its cruise. We see the dredging of the oysters in large nets.

While some of the Oyster fishers use the large nets others dredge for oysters with wire screens, a very interesting proceeding. We then see how the oyster boats are unloaded by filling large barrels with the delicate bivalves.

The next scene shows how the oysters are opened so as to be canned. Men of all nations are employed. It is most interesting to note the speed with which the oysters are opened.



A great many women and girls are employed in opening and assorting the oysters. The oysters are brought to the canning department, while the shells are hauled away by carloads.

Next the oysters are canned, sealed and labeled. This work is done almost exclusively by young girls and women. After this we see the oysters boxed and shipped away to all parts of the world.

The picture ends with a connoisseur enjoying his "Oysters on the half shell."

SNAKE HUNTING

COPYRIGHT BY S. LUBIN

Length 600 feet Price, $66.

THIS film is destined to become a very popular one, for it is full of exciting incidents from start to finish. From a pictorial stand-point the film is unique.

A rocky spur of the mountain range is seen, when two hunters enter, one carrying a bag. The first one climbs up the rocks and with a pronged stick catches a snake in the bushes which he drops into the bag. With care he manages to descend and a rocky wall is next seen with a reptile at least three feet long crawling over it. This is promptly caught and after some excitement is got into the bag. The hunter is next seen in the bed of a stream struggling with a monster snake some six feet in length. Several times he stumbles, but it is a case of life or death, so that he manfully holds on to his prey. Down a fall of water he next clambers and manages to hit upon another reptile, in fact, he seems to know exactly how to "spot" a lurking place. His assistant apparently tries his hand, for he is seen descending the rocks with one wrapped round him and struggling with all the force at his command. Eventually he is relased, when the tourniquet has to be used, but after a dose of brandy he seems to pull himself round again. Both men climb the rocky hill side like antelopes until they come across the trunk of an old tree, in which a serpent is taking its siesta. The hunter enters a cave from which he issues with quite a number of fine specimens, the effect caused by the play of light on the rocks and stream issuing from the cave being exceptionally fine. He next catches several snakes in a field by the aid of a large towel, and the last one to be caught nearly strangles the hunter before he can manage to shoot it. The film concludes by showing a snake being skinned while still alive.

A most beautiful film, full of interesting scenes, and exciting incidents.

S. LUBIN

Largest Manufacturer of

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

19-21 South Eighth Street, :: PHILADELPHIA, PA.

COPYRIGHT 1907

A FAMILY OUTING

Everybody Rides but Father, Poor John.

Oh, What Excitement and Fun.

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND LIFE MOTION PICTURE MACHINES

19-21 SOUTH EIGHTH ST.,

PHILADELPHIA, PA., U. S. A.

1. 3000-6-07.

We manufacture and control exclusively the following hits:

The Bold Bank Robbery	600 ft.	$66.00
The Great Train Robbery	600 ft.	66.00
Life of an American Soldier	600 ft.	66.00
Uncle Tom's Cabin	700 ft.	77.00
The Kidnapped Child	300 ft.	33.00
Through the Matrimonial Agency	700 ft.	77.00
A Thrilling Detective Story (Funny)	325 ft.	35.75
Around New York in Fifteen Minutes	950 ft.	104.50
Travels of a Lost Trunk	650 ft.	71 50
Trials and Troubles of an Automobilist	400 ft.	44 00
Two Seedy Rubes	450 ft.	49.50
A Night Off (Very Funny)	800 ft.	88.00
Meet Me at the Fountain	475 ft.	52.25
Highway Robbery	750 ft.	82.50
The Counterfeiters	700 ft.	77.00
A Dog, Lost, Strayed or Stolen	460 ft.	52.60
The Great Mail Robbery	550 ft.	60 50
The Enchanted Mattress	650 ft.	71.50
The Wishbone (Funny)	800 ft.	88 00
The Lost Hat (Funny)	450 ft	49.50
The Bigamist (Funny)	500 ft.	55.00
Lynch Law	590 ft.	64 90
Fun on the Farm	525 ft	57.75
The Wreckers of the Limited Express	900 ft.	99.00
Rescued by Carlo	500 ft.	55.00
Clown's Adventures	400 ft.	44.00
The Secret of Death Valley	600 ft	66.00
The Bank Defaulter	1000 ft.	110 00
Wife of a New York Policeman	610 ft.	67.10
The Unwritten Law	950 ft.	104.50
A Winter Day in the Country	750 ft.	82 50
Too Much Mother-in-Law	700 ft.	77.00
And the Dog Came Back	600 ft.	66.00
Jamestown Naval Review	550 ft.	60.50
Oyster Industry	500 ft.	55 00
Snake Hunting	600 ft.	66.00
Mother's Dream	700 ft.	77 00
Wanted, a Husband	565 ft	62.15

A Family Outing

Length 600 feet COPYRIGHT 1907 **Price $66**

A beautiful summer day. Family gets ready for an outing, father, mother, sons and daughters and also the little one in the baby coach.

It is too far for the children to walk. Ma takes them in the "Electric" to the park, while Pa pushes the baby coach.

Oh, what a heat! Pa takes off his coat. Meeting a darkey, he engages him to push the coach. They fasten the coach on the rear end of an express wagon and now the troubles begin.

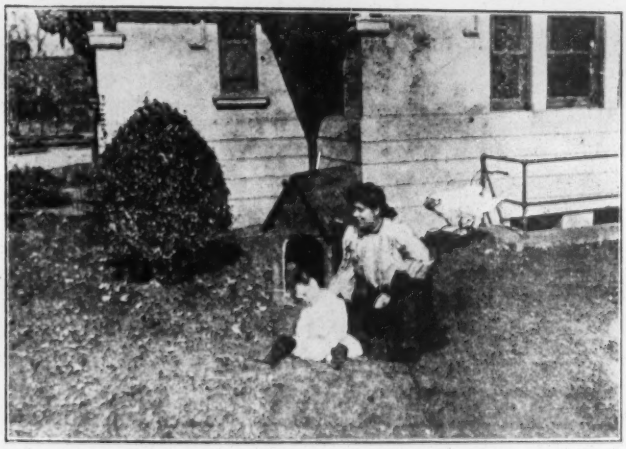
The baby coach is soon out of sight. Father meets the family minus the baby. Now for a baby hunt. They run here and there, looking for the lost darling.

They look in in every baby coach, stop every nurse, question every policeman. At last they caught sight of the runaway coach and the chase begins anew.

The darling is found! Poor father gets a calling-down. The picnic is at an end. No more outing with the baby coach.

COPYRIGHT

THE Kidnapped



CHILD

An Excellent Comedy Film

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND LIFE MOTION PICTURE MACHINES

19-21 SOUTH EIGHTH ST.,

PHILADELPHIA, PA., U. S. A.

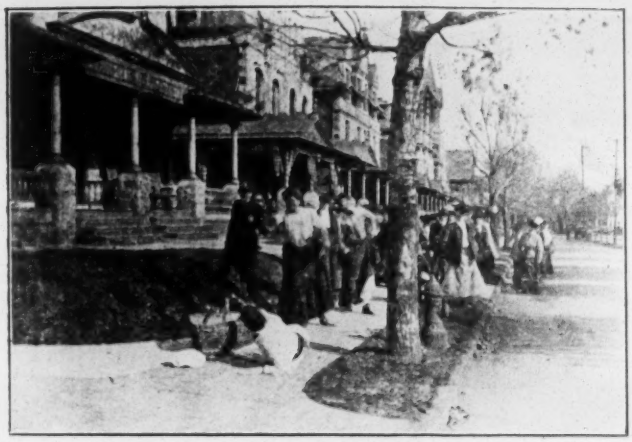
The Kidnapped Child

LENGTH, 300 FEET PRICE, $33.00

A young mother brings her baby out on the lawn, leaves it with some toys and a pup and goes back into the house. The youngster plays for a little while and then crawls into the dog kennel, where he falls asleep.

A short while after the mother comes out of the house and looks for the child. It is nowhere to be seen, but on the lawn is a man putting something into a large basket. The mother, thinking him a kidnapper, rushes after him.

The mother chases the fleeing man and is joined in the hue and cry by some more women. A most lively chase, full of fun and excitement.



Whoever sees the chase joins in the pursuit At last a big crowd follows the frightened man, who falls down while looking backwards. He rises, however, before the cro d reaches him and quickly runs away.

As the chase progresses it goes up hill and down hill, to the greatest laughter and merriment of the audience.

The supposed kidnapper escapes temporarily by hiding behind a tree He is, however, soon discovered and the chase begins anew.

A fence is no obstacle for the fleeing man nor for the hastily pursuing women.

The villain is finally caught, and although he vehemently protests his innocence, is dragged back to the house by the policeman, followed by the clamoring crowd.

The last scene brings us back to the lawn, where the little boy is found playing before the dog kennel.

After this most exciting chase and pursuit and most ludicrous series of mix-ups, all ends well.

COPYRIGHT 1907

THE BLACKSMITH'S

DAUGHTER

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES

FILMS, SLIDES AND STEREOPTICONS

19-21 S. Eighth St. Philadelphia, Pa., U. S. A.

THE BLACKSMITH'S DAUGHTER

COPYRIGHT 1907

LENGTH 845 FEET **PRICE $92.95**

MARY, the blacksmith's daughter, while going to her father's shop, is accosted by a stranger who asks for the road to the city. She points it out to him and leaves. The stranger follows her.

A lawn party at the blacksmith's house. Girls and boys play games and dance. A young country lad pays marked attention to Mary, who seems to return the affection.

The young farmer goes to the house with Mary and asks the blacksmith for his daughter's hand.

Hardly has the young farmer left when the stranger approaches Mary. He tells her of the beauties of the city, trying to induce Mary to go with him. The blacksmith appears on the scene, sends Mary into the house and orders the stranger away.

The stranger returns at night and taps on Mary's window. She comes out of the house. He continues to picture to her the wonders of the great city. She listens with amazement. He persuades her to elope with him. She goes into the house, packs her suitcase, returns and leaves with the stranger.

Mary's father learns of the elopement and follows the fleeing couple, but too late! Mary and the stranger have just taken the train to town.

The blacksmith calls on Mary's intended and tells him of the elopement. The young farmer swears to bring her back.

In a poorly furnished room in the city Mary is seen washing, so as to make a living for herself. The man with whom she eloped is a drunkard and takes every cent from her. While she refuses to give him money he knocks her down. Still on his search for Mary, the young farmer recognizes the intoxicated man and follows him. He sees the drunkard ask Mary for money. Not able to give him any, he picks up a chair to knock her down. The farmer interferes and a fierce fight ensues between the young farmer and the drunkard. Mary calls for assistance. An officer arrests the drunkard while Mary leaves with the farmer to go to the home of her parents.

The young farmer pleads for his love, and at last Mary is forgiven. The old folks embrace her, and placing her hands in those of the young farmer, they give them their blessing.

A MISUNDERSTANDING

COPYRIGHTED 1907

LENGTH 240 FEET PRICE $26.40

John intends to get married. He goes hunting for furnished rooms. So does his intended. While John speaks to the landlady another visitor comes in. The landlady asks John to hold her baby while she shows the rooms to the visitor. At this moment John's intended enters. She sees John with the baby in his arms. A scene follows, during which the girl throws her engagement ring at John. He tries to explain the situation, but all in vain. The young girl rushes out of the house, followed by John with the baby in his arms. The landlady returns with the visitor, and, seeing the young man running away with her baby, runs after her baby, while the visitor runs after the landlady to get his change. The young man catches up with his intended. The landlady takes her baby and the visitor gets his change. Everything is explained. The young couple make up and live happy after this.

S. LUBIN, 19-21 SOUTH EIGHTH ST. PHILA.

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES, FILMS AND SLIDES

Jamestown Naval Review

APRIL 26, 1907

OUR film shows, among others, the following warships:

U. S. "Maine" and "Connecticut"

English Battle Ships "Argyll" and "Good Hope"

President Roosevelt entertaining the Admirals of the Foreign Warships on his Yacht "Mayflower"

English Battle Ships "Roxburgh" "Hampshire" and "Argyll"

U. S. Monitor "Canonicus." This Monitor sunk the Confederate boat "Merrimac." The Monitor "Canonicus" is anchored where the battle took place.

U. S. Monitor "Miantonomah"

U. S. S. "Texas"

U. S. S. "Brooklyn"

U. S. Dispatch Boat "Sylph"

Austrian War Ship "St. George"

German Battle Ship "Roon"

And many others, ending with the "Mayflower."

This Film is excellent photographically and of great interest.

Length, 550 feet. :: :: Price, $60.50

COPYRIGHT 1907

MOTHER'S DREAM

S. LUBIN

LARGEST MANUFACTURER OF

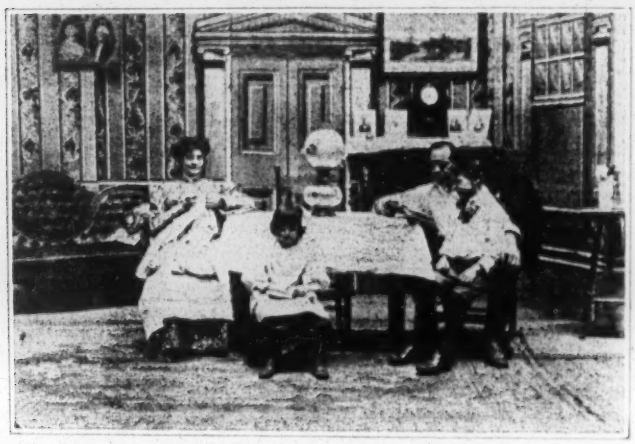
FILMS, SLIDES, STEREOPTICON AND
LIFE MOTION PICTURE MACHINES

19-21 South Eighth Street, Philadelphia, Pa., U. S. A.

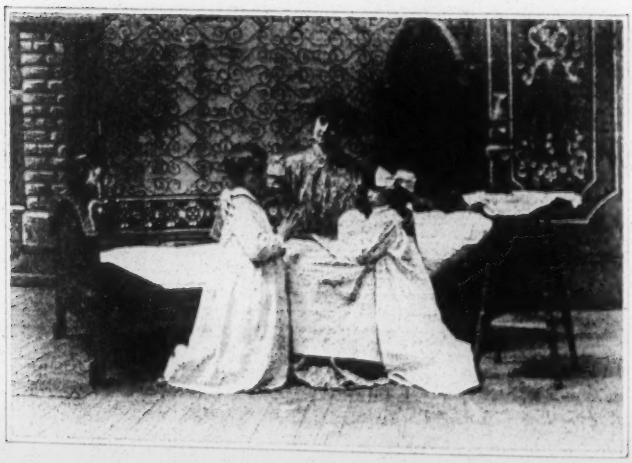
MOTHER'S DREAM.

Copyright 1907.

Length, 700 feet. **Price, $77.00.**



A happy family. Little boy and girl kiss father good-night and leave the room with mother.



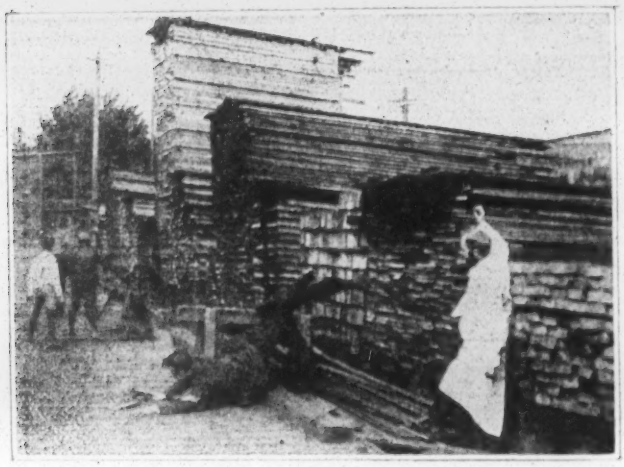
Kneeling beside their mother, the children say their prayers. Mother turns out the light. (The picture dissolves into darkness.)

Mother returns. Being tired, she lies upon the couch and falls asleep. In her dreams she sees herself dead, bemoaned by husband and children.

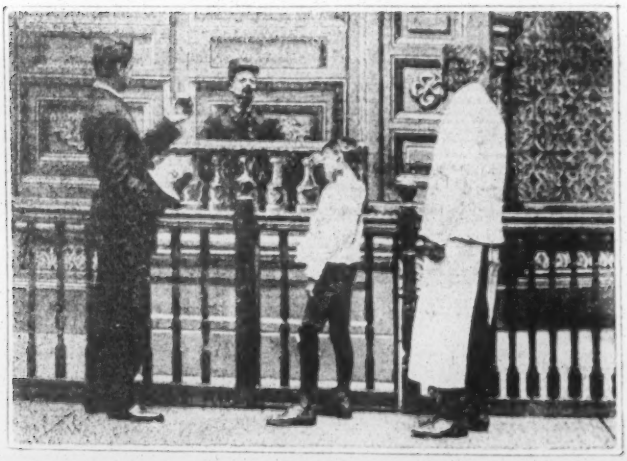
She sees her husband married again. The stepmother ill-treats her boy, notwithstanding the pleading of his little sister.

She sees in her dream the stepmother beat her little boy, who tired and weary from hard work had sat down for a short rest.

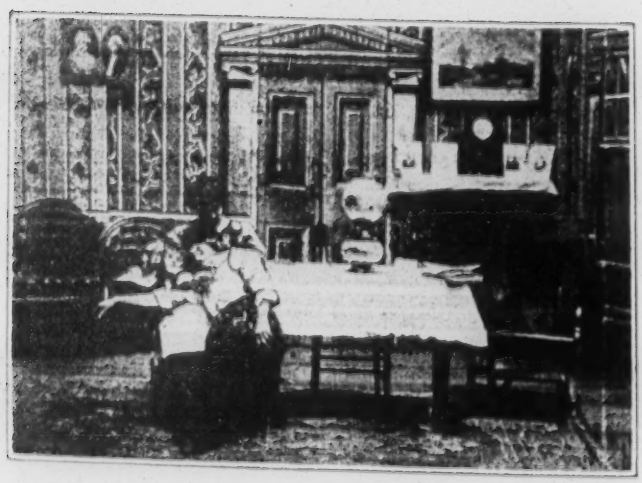
Driven from home, tired and hungry, the little boy steals an apple.



He is chased by the storekeeper and a policeman. A fall of the policeman saves the boy from arrest and disgrace.



When cornered at last the boy is arrested and brought before the police judge.



The mother awakens and can hardly realize that all was only a dream. The husband kisses and caresses his beloved one and she is happy again.

COPYRIGHT. 1907.

TOO MUCH

Mother-in-Law

This film, from the first scene to the last, will keep the audience in a roar of laughter, and, while it tells a funny story at the exense of "Mother-in-law," it is without a suggestion of malice. It is a roaring absurdity at which no one will laugh more heartily than "Mother-in-law" herself.

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES

FILMS, SLIDES AND STEREOPTICONS

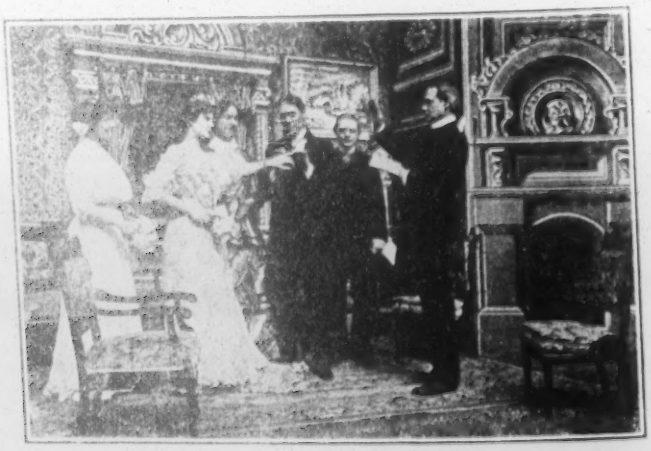
21-23 S.Eighth St., Philadelphia, Pa., U.S.A.

TOO MUCH MOTHER-IN-LAW.

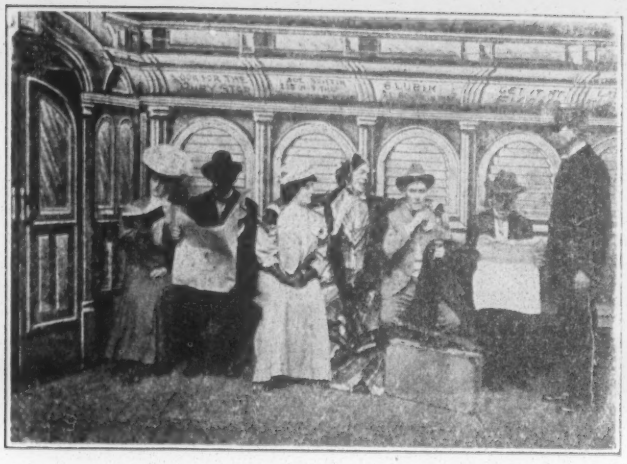
COPYRIGHT 1907.

Length, 700 feet. Price $77.00.

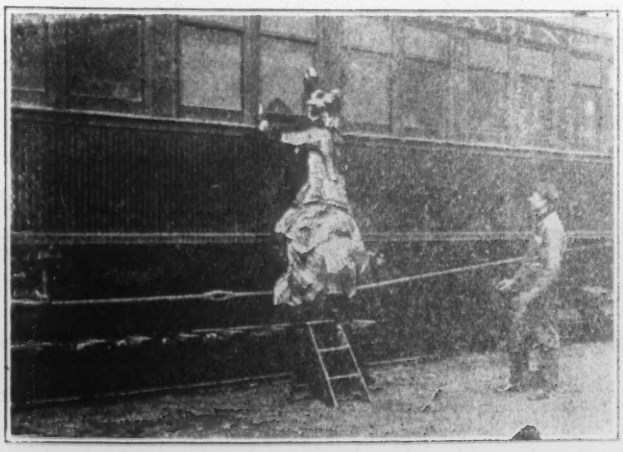
While courting, the young folks are surprised by the young lady's mother, who seemingly arises out of the floor and blesses her prospective son-in-law.



Beneath a wedding bell of orange blossoms and lillies of the valley the young couple are about to be united in the "bonds of holy matrimony." Still, unduly anxious about her daughter, Mother-in-law stands between the pair and delays the ceremony.



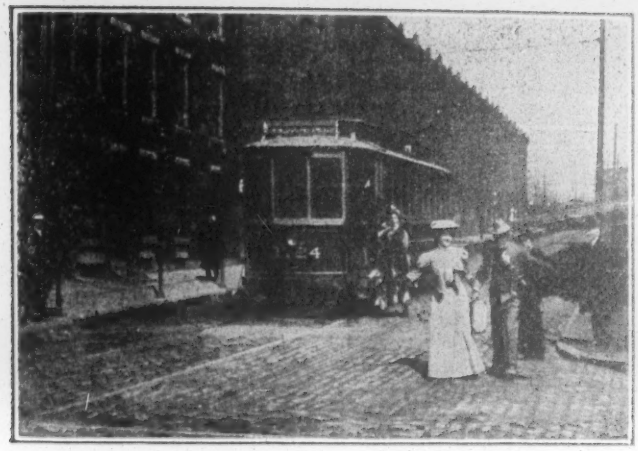
The young couple, starting on their wedding tour, board a trolley-car bound for the railroad depot. They have just seated themselves when Mother-in-law appears between hem, to the great amusement of the other passengers and the chagrin of the groom.



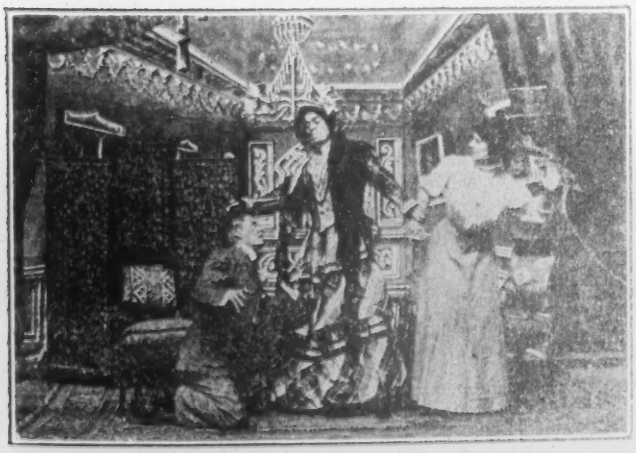
The young couple, thinking they have left Mother-in-law behind, enter the train in great glee. Alas, they are disappointed again for, while the train is running at full speed, Mother-in-law suddenly appears between them. The son throws the old lady out of the window, "but you can't lose your mother-in-law."

After a long journey the young couple arrive at Another-town, and, thoroughly tired, seat themselves on a bench in the public square. They are congratulating each other upon the way in which they "shook" Mother-in-law when, behold, here she is again!

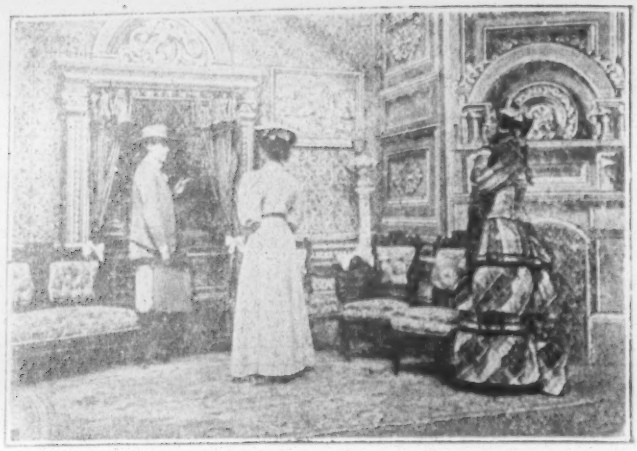
The young couple take refuge in a coal-mine, and feel that here, in the very bowels of the earth, they are safe. But, again they are mistaken, for Mother-in-law suddenly steps between them. This time the young husband tries to blow up his Mother-in-law. Does he succeed? I should say not.



The young couple, in their attempt to escape the old lady, enter a street car. Mother-in-law pops in at the rear door, and the young folks run out of the front door and jump off the platform.

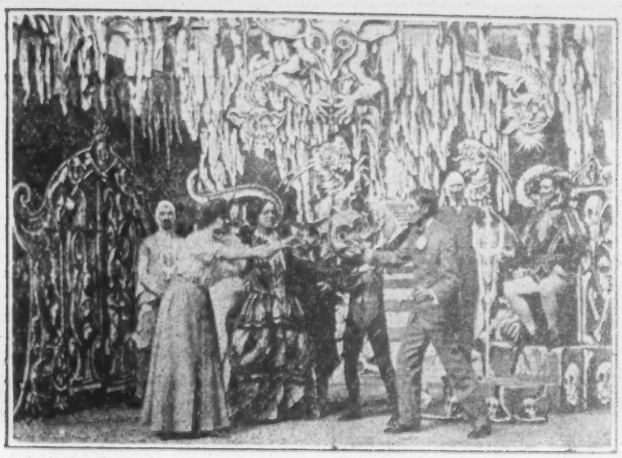


The young couple, once more without Mother-in-law, arrive at a hotel, and proceed to make themselves comfortable. Horrors! Here she is again? The young husband pleads with Mother-in-law to leave them, but she insists that they need her watchful care



Too much is too much! Thoroughly tired of the frequent interruptions in their honeymoon, the young couple return home. They have just reached there when Mother-in-law walks in and announces that she intends to live with them. And she makes herself at home, all right!

Driven to despair, the young husband drinks poison and drops dead; he immediately is seen entering Hades. His young widow, finding his dead body, also drinks poison, and her spirit is seen joining her husband's spirit in Hades. Mother-in-law finds the two dead bodies, and, determined that not even heaven shall separate her from the young people, she drinks what is left of the poison.



The young couple, although in Hades, are glad to be without Mother-in-law, and feel that here they can surely live together without her interference. But, they have underestimated her persistence, for suddenly she appears and, to the great amusement of Satan and his imps, embraces her daughter and her son-in-law.

Length 700 feet, **Price, $77**

COPYRIGHT 1907 BY S LUBIN

OUR NEW FEATURE FILMS

THE UNWRITTEN LAW

A thrilling Drama based upon the Thaw-White Tragedy

LENGTH, 950 FEET. PRICE, $104.50

AND THE DOG CAME BACK

A Great Comedy Hit

LENGTH 600 FEET. PRICE $66.

THE LIFE OF AN OYSTER

A Highly Interesting Picture

LENGTH, 700 FEET. PRICE, $77.

COMING

WHEN WOMEN VOTE

Will be a Screamer

WANTED: A HUSBAND

Funnier than our great hit, "Meet me at the Fountain."

A FAMILY OUTING

Another Tickler

ORDER THESE AT ONCE

NOW READY

The following Imported Films are now ready for delivery:

THE BORROWED LADDER

The wind blows a man's hat to the top of a tall lamp-post. He goes for a ladder; unfortunately, stops on his way back for some drinks. The result is, he knocks into many harmless individuals with the ladder, finally comes into contact with the police, is taken to the station, and there dreams of all kinds of ghostly ladders, which dance over him. Extremely funny and fine quality. **480 ft., $52.80**

TRACED BY A LAUNDRY MARK

A very exciting story in several dramatic scenes. The villain pays unwelcome attention to the girl; she refuses him. He swears revenge, procures two accomplices to abduct her. Frustrated by the girl's lover, a terrible fight ensues. The villain stabs the lover, and flees from justice. The detective on the track traces through a cuff he leaves, and, by means of the laundry mark, to the possessor. Exciting chase. Villain attempts to shoot detective Overpowered, finally commits suicide and begs forgiveness from the girl The lover recovers. Thus virtue is triumphant. Grand quality. Exciting interest. Beautiful scenery **425 ft., $46.75**

THE VISION OF A CRIME

A man dreams a terrible dream in which he sees a whole ghastly tragedy. He wakes up thoroughly frightened. In the morning he goes to where he imagines the place of the murder, and sure enough discovers the corpse of the victim. Very exciting interest all through. **270 ft., $29.70**

THE ANIMATED PILLAR-BOX

The men have just erected a pillar-box, but not too securely Two rogues come along, see this and move the box. One gets inside, placing it at different points The public and postmen are mystified, and are finally joined by a policeman to stop

the rogues. In the end the policeman is beautifully hoaxed. Very amusing indeed and creates great laughter. **325 ft., $35.75**

THE POET'S BID FOR FAME

The ecstatic poet calls at the office of the newspaper to present his inspiration, is met rudely by the editor and his office-boy. He harangues a crowd in the street, is run into the padded cell. Finally goes on to the stage to recite. He is not favourably received. Intensely funny, and grand quality. **305 ft., $33.55**

HER FIRST PANCAKE

The young Wife's first essay to make a Pancake with assistance of General Servant. Several attempts are made; the Pancake first goes on the floor, then up the chimney. In the evening the Husband eats one—has severe paroxysms. The Doctor is called, and a very amusing finale winds up this genuinely funny film. **310 ft., $34.10**

PAPA'S LETTER

A pathetic story of the little girl who wants to rejoin her dead father. She asks her mother to put a stamp on her and post her to Heaven. The little girl goes out, unfortunately gets run over, is killed, and fulfills her mission. The letter is posted. Very beautiful quality. **275 ft., $30.25**

FATHER'S WASHING DAY

The old man interferes generally in the laundry, and to get rid of him is sent out to deliver the washing. After frequently falling over people and several amusing mishaps, he is taken home by the police. **295 ft., $32.45**

A LITTLE BIT OF STRING

Youngsters' mischief with a little piece of string. A milkman, bootblack, etc., all become victims. Original titling, "With a Piece of String."

250 ft., $27.50

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

21-23 South Eighth Street, PHILADELPHIA PA.

COPYRIGHT 1907

And the Dog Came Back

A Clever and Laughable Film

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND
LIFE MOTION PICTURE MACHINES

21-23 South Eighth St., Philadelphia, Pa., U. S. A.

AND THE DOG CAME BACK

COPYRIGHT 1907 S. LUBIN

LENGTH, 600 FEET - - - PRICE, $66.00

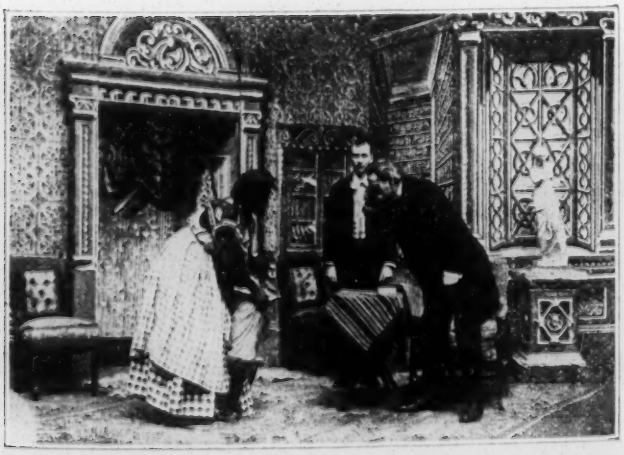
While Chung Lung, the Washee-washee is delivering his goods, a dog takes hold of his trousers, tearing the same in pieces. While complaining to the proprietor of the dog, he is told to take the dog and kill him.

The Chinaman and the butler are going to kill the dog. He is tied to a tree and shot by the butler. The butler then goes home and tells his master how he killed the dog, but hardly had he finished when the dog came back.

A candy man on the street is next attacked by the dog, who seems to have a special liking for men's trousers. When the peddler comes in for complaint, he too is told to take and kill the dog.

The butler and peddler are going to kill the dog. They put a rope around his neck and pull him up a tree. They then depart leaving the poor dog to his fate. The butler returning home describes to his master how he killed the dog this time. Again the dog came back before the butler had finished.

Now the dog attacks a colored woman. It is funny indeed to see the struggle between the big fat wench and tiny little dog. She too comes in for a complaint and is advised to kill the dog. The colored woman and the butler put the dog in a sack, fill it with stones and throw it in the water. The butler then goes home and reports to his master how he killed the dog, but hardly had he finished when the dog sits on his master's lap.



Next, two little boys are attacked by the dog, and again it is the trousers' seat that suffers mostly. The mother of the boy, when complaining, is advised to take the dog and kill him.

The butler, together with all the sufferers, go to the butcher to have the dog made into mince meat. The butcher lays the dog upon the block and severs the head with one stroke of a big axe. He then puts the body in a sausage machine and makes Wiener-Wurscht out of the dog. The butler then goes home and reports to his master that the dog is killed, this time for good, but hardly had he finished when the dog came back!

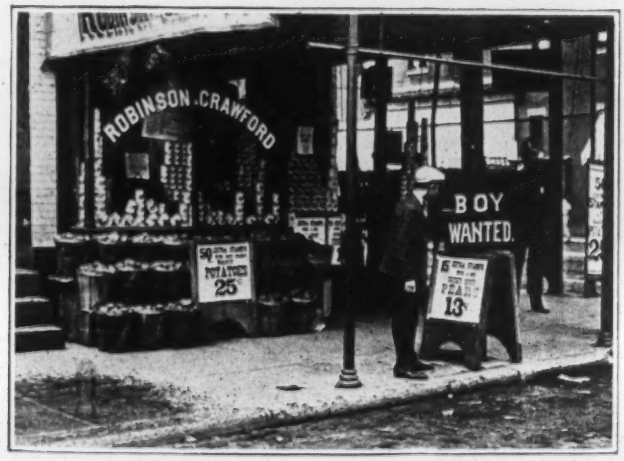
The sufferers not knowing that the dog has come back, came to get some compensation for their torn clothes. Just then a little boy is begging for the dog. The master, glad to get rid of the dog, presents him to the little boy.

LENGTH, 600 FEET . . PRICE $66.00

COPYRIGHT 1907 S. LUBIN

COPYRIGHT 1907

THE NEW



APPRENTICE

S. LUBIN

LARGEST MANUFACTURER OF

FILMS, SLIDES, STEREOPTICON AND LIFE MOTION PICTURE MACHINES

19-21 SOUTH EIGHTH STREET,

PHILADELPHIA, PA., U. S. A.

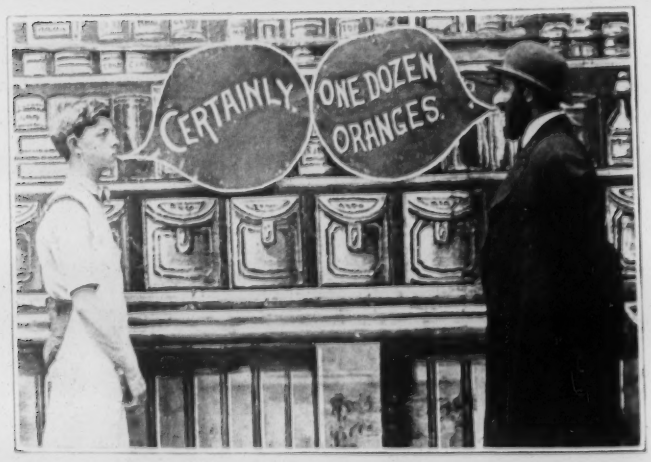
THE NEW APPRENTICE

COPYRIGHT 1907

Length 530 Feet **Price $58.30**

Mike wants to go to work. Seeing a sign, "Boy Wanted," before a grocery store, he applies for the position and is accepted. The boss shows him how to sell and Mike says he can do it. The boss leaves the store. Customers come and purchase goods. But, oh my, the trick Mike plays on them.

A man wants snuff—he gets red pepper. Another one wants cigars—he gets dynamite. A fellow wants oranges—he gets a big lemon in from off a live crab, and so forth.



As soon as the customers found out the tricks played on them, they return to the store. Mike prefers to go out, the customers after him. Such funny chases. Mike makes good his escape and now the grocer gets it in good style. An exceedingly funny film.

COPYRIGHT 1907

When Women

VOTE

A Regular Wrinkle Wrecker and a Sure Winner

S. LUBIN

LARGEST MANUFACTURER OF

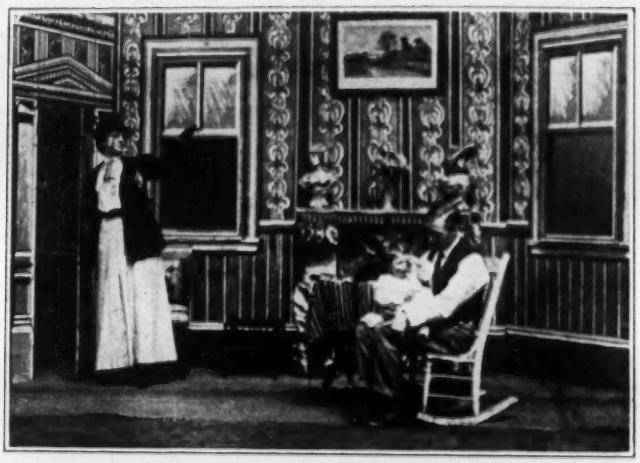
FILMS, SLIDES, STEREOPTICON AND
LIFE MOTION PICTURE MACHINES

21-23 South Eighth St, Philadelphia, Pa., U. S. A.

WHEN WOMEN VOTE

COPYRIGHT 1907

LENGTH, 700 FEET. PRICE, $77 00



While Mrs. O'Brien is preparing her speech for the political meeting, Mr. O'Brien minds the Baby. Mrs. O'Brien is ready go out. The hen-pecked husband shines her shoes, brushes her coat and out she goes to attend the Woman's suffrage meeting.

Mrs. O'Brien delivers a fiery speech, often interrupted by wild cheers and applause. Resolved: To vote for Mrs. O'Brien for magistrate.

The women vote. Women police control the beat. Every man who dares to vote is arrested. Many women voters are seen fighting but are quickly arrested by the fair police.

The battle is over. Crowds are seen on the streets watching the election returns. Bets are made. Cheers for the Republicans. Cheers for the Democrats. Women fight. The Police women have their hands full. Republican paraders are coming from the east, Democratic paraders from the west. They meet on the corner and a free-for-all fight ensues.

Mrs. O'Brien is elected Judge of Magistrate's Court No. 23. Mr. McGinnis is brought before her, charged with having kissed his wife. Twenty years in state's prison by hard labor and fasting. While his wife holds court Mr. O'Brien attends to his household duties.

Mrs. O'Brien returns from court. Dinner is not ready, the baby is not washed, the rooms are not clean. She makes him sweep the floor and cook the meal. Not satisfied with his work Mrs. O'Brien takes the dough and throws it in her husband's face. Mr O'Brien would like to get a divorce but such cannot be obtained when women vote.

COPYRIGHT 1907 BY S. LUBIN.

COPYRIGHT 1907

Gypsy's

Revenge

S. LUBIN, . . Largest Manufacturer of . .
Films, Slides, Stereopticon and
Life Motion Picture Machines

19-21 SOUTH EIGHTH STREET

PHILADELPHIA, PA., U. S. A.

GYPSY'S REVENGE

COPYRIGHT 1907

Length, 900 Feet **Price, $99.00**

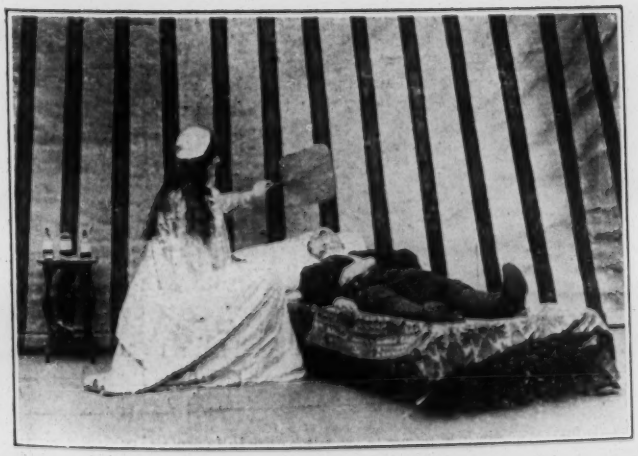
THE MEETING PLACE OF THE HUNTSMEN. Four of them leave on horseback to go Fox hunting. Having arrived at their destination they part. One of the Huntsmen meets the Gypsy Queen, a beautiful girl. He asks her for a drink of water and in return gives her a bouquet of flowers.

GYPSY'S CAMPING GROUNDS. Among the fantastically draped wagons we see the Gypsies; men and women. The young Gypsy Queen, while picking flowers, reaches the Huntsman's camp, where she meets the young hunter. He presents her with his photograph, which she lovingly conceals.

THE GYPSY SUITOR REJECTED. One of the Gypsies, who is in love with the Gypsy Queen, asks her to marry him, which she refuses to do. He threatens revenge and leaves the tent.

The rejected lover steals into the Huntsman's camp, taking away three of the four horses. The theft is detected, however, and the Gypsy thief is followed by the four huntsmen. In a lonely place the Gypsy thief shoots at the huntsman, wounding him. He is found by the Gypsy Queen, who calls for help and has her lover brought into her own camp.

THE FORTUNE TELLER IN HER TENT. Men and women come to have their fortunes told.



In the Gypsy Queen's tent, on a plain cot, lies her wounded lover. The rejected Gypsy suitor steals into the tent and is just going to stab the wounded huntsman when the Gypsy Queen returns and bids him to leave. Her lover then asks her parents for the Gypsy Queen's hand which is gladly given.

THE BETROTHAL

While the Betrothal is being celebrated, the rejected lover, furious over his rival's success, steals into the camp and kills the huntsman. At once the entire camp is in an uproar determined to catch the fleeing scoundrel.

The murderer tries to evade his pursuers. He crawls through bushes, rides over mountains, but all of no avail; he is captured at last, bound to a horse and dragged into camp by the Gypsy Queen.

The murderer is surrounded by the Gypsies. The Gypsy Queen takes a revolver, and shoots the murderer right through the heart, killing him the same way as he killed her lover. The Gypsy falls over the dead Huntsman and thus the Huntsman's death is avenged.

COPYRIGHT 1907

AN INDIAN'S

FRIENDSHIP

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES, FILMS, SLIDES AND STEREOPTICONS

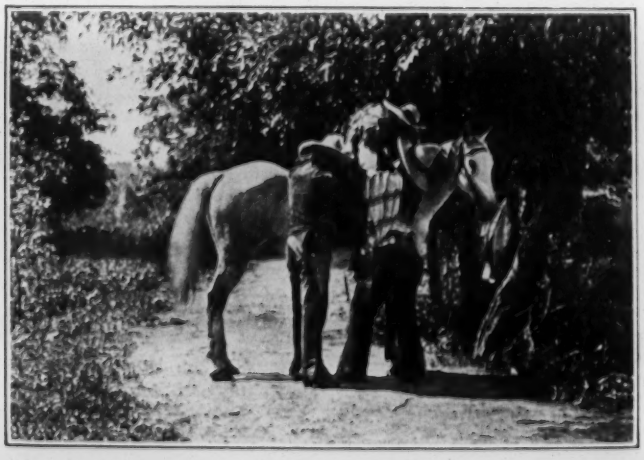
19-21 S. EIGHTH ST., PHILADELPHIA, PA., U. S. A.

AN INDIAN'S FRIENDSHIP.

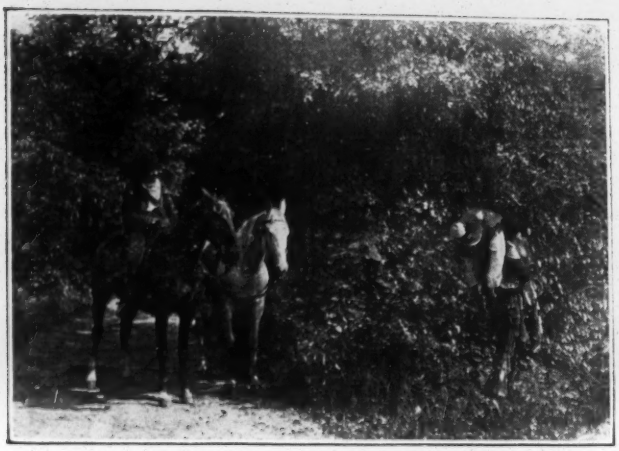
COPYRIGHT 1907

Length, 785 Feet. **Price, $86.35.**

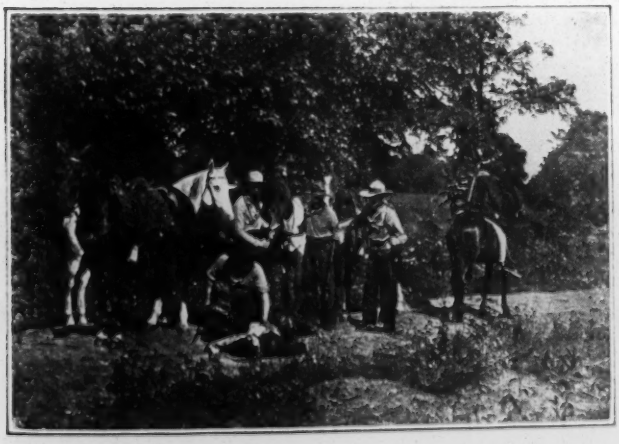
While the cowboys are entertaining themselves an Indian enters almost exhausted. He asks for a drink, which is gladly given. While the cowboys and girls enjoy themselves, Jack, the cowboy, and James, the greaser, step out-doors, apparently waiting for somebody. Two young ladies arrive on horseback, dismount, and together with the cowboys, enter the dance hall. Jack and James ask for the first dance. The beautiful cowboy queen seems to favor Jack. This incites the jealousy of James, the greaser, who draws his knife, as if to stab Jack. The cowboy queen interferes and proposes a horseback race between the two rival suitors for her hand.



The race for the girl's hand is a very fast one. Jack, the cowboy, is victorious, and is heartily received by the cowboy queen. All go inside, except James, the greaser, and his friend Jim, who conspire to kidnap the cowboy queen, which plan is carried out at once. They overpower the girl, place her on horseback and ride off.

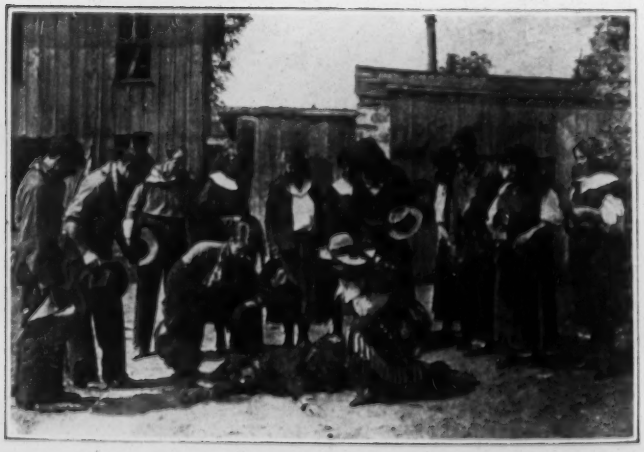


After a long, tedious ride, James, the greaser carries the exhausted girl into the thick of the bushes. Jim, his pal, rides ahead with both the horses, so as to mislead the pursuers.



The absence of the cowboy queen is soon noticed. There is great excitement in camp. All start out to hunt for the missing girl. The Indian who just arrived on horseback jumps off his horse and trails after the fleeing criminals. The cowboys, guided by the Indian, have closed in on Jim. He is pursued and shot off his horse. After the Indian made sure that the greaser was dead he pursued the trail, which leads to the other villain's hiding place.

As soon as James, the greaser, sees that his hiding place is discovered, he attacks the Indian, and a terrible fight ensues. At last James, the greaser, is killed, but not before the Indian received a deadly stab wound. The Indian helps the cowboy queen upon his horse and brings her triumphantly back to camp, where he is thanked most heartily by the men and women.



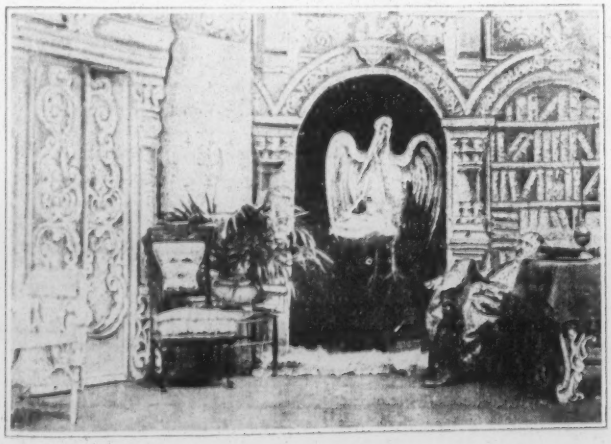
Exhausted by the great loss of blood from the wound received at the hands of James, the greaser, the Indian drops dead, painfully mourned by his beloved friends.

THE NEW ARRIVAL

COPYRIGHT 1907

LENGTH, 316 FEET - - - - - PRICE, $34.76

There is great excitement in the house; everybody runs, everybody hurries, but nobody makes a noise. Suddenly the master of the house runs out of the house, upsetting everybody who comes in his way. His chase ends at the doctor's house He gets the doctor out of bed, and pulls him along, followed by a big crowd.



In the meantime a new arrival has made his appearance. "A boy?" "Why, certainly it's a boy."

S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines, Films, Slides and Stereopticons

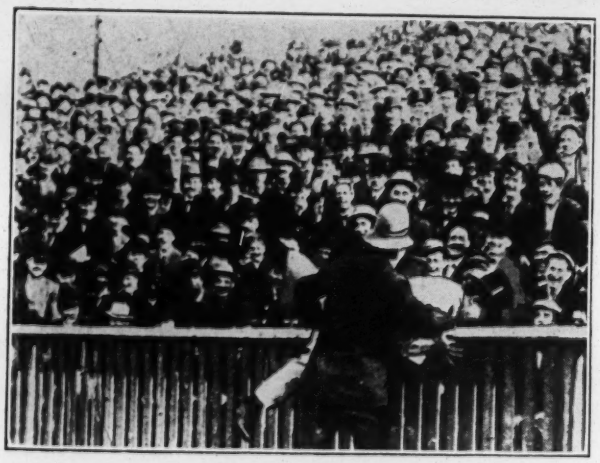
926 MARKET ST., PHILADELPHIA, PA., U. S. A.

We Manufacture and Control Exclusively The Following Hits:

THE BOLD BANK ROBBERY (Sensational)	600ft.	$66.00
THE GREAT TRAIN ROBBERY (Sensational)	600ft.	66.00
LIFE OF AN AMERICAN SOLDIER (Patriotic)	600ft.	66.00
UNCLE TOM'S CABIN (Dramatic)	700ft.	77.00
THE KIDNAPPED CHILD (Funny)	300ft.	33.00
THROUGH THE MATRIMONIAL AGENCY (Funny)	700ft.	77.00
A THRILLING DETECTIVE STORY (Funny)	325ft.	35.75
AROUND NEW YORK IN FIFTEEN MINUTES	950ft.	104.50
TRAVELS OF A LOST TRUNK (Funny)	650ft.	71.50
TRIALS AND TROUBLES OF AN AUTOMOBILIST (Funny)	400ft.	44.00
TWO SEEDY RUBES (Funny)	450ft.	49.50
A NIGHT OFF (Very Funny)	800ft.	88.00
MEET ME AT THE FOUNTAIN (Funny)	475ft.	52.25
HIGHWAY ROBBERY (Sensational)	750ft.	82.50
THE COUNTERFEITERS (Sensational)	700ft.	77.00
A DOG—LOST, STRAYED OR STOLEN (Funny)	460ft.	52.60
THE GREAT MAIL ROBBERY (Sensational)	550ft.	60.50
THE ENCHANTED MATTRESS (Funny)	650ft.	71.50
THE WISHBONE (Funny)	800ft.	88.00
THE LOST HAT (Funny)	450ft.	49.50
THE BIGAMIST (Funny)	500ft.	55.00
LYNCH LAW (Sensational)	590ft.	64.90
FUN ON THE FARM	525ft.	57.75
THE WRECKERS OF THE LIMITED EXPRESS	900ft.	99.00
RESCUED BY CARLO	500ft.	55.00
CLOWN'S ADVENTURES	400ft.	44.00
THE SECRET OF DEATH VALLEY	600ft.	66.00
THE BANK DEFAULTER	1000ft.	110.00
LIFE OF A NEW YORK POLICEMAN	610ft.	67.10
THE UNWRITTEN LAW	950ft.	104.50
A WINTER DAY IN THE COUNTRY (Funny)	750ft.	82.50
TOO MUCH MOTHER-IN-LAW (Funny)	700ft.	77.00
AND THE DOG CAME BACK (Funny)	600ft.	66.00
JAMESTOWN NAVAL REVIEW	550ft.	60.50
OYSTER INDUSTRY	500ft.	55.00
WHEN WOMEN VOTE (Comic)	700ft.	77.00
WANTED, A HUSBAND (Funny)	565ft.	62.15
A FAMILY OUTING (Funny)	600ft.	66.00
ELKS' CONVENTION	700ft.	77.00
NERVY JIM AND THE COP (Comic)	215ft.	23.65
THE FORTUNE TELLER (Comic)	185ft.	20.35
GYPSY'S REVENGE (Beautiful)	900ft.	99.00
THE NEW APPRENTICE (Funny)	530ft.	58.30
CAUGHT WITH THE GOODS (Comic)	860ft.	94.60
A MISUNDERSTANDING (Comic)	240ft.	26.40
THE ACTOR ANNOYS THE BOARDERS (Comic)	215ft.	23.65
WHO'S BOSS OF THE HOUSE? (Funny)	300ft.	33.00
ARE YOU AN ELK? (Funny)	650ft.	71.50
THE BLACKSMITH'S DAUGHTER (Dramatic)	845ft.	92.95
JUST MARRIED	615ft.	67.65
AN INDIAN'S FRIENDSHIP	785ft.	86.35
COHEN'S BAD LUCK	425ft.	46.75
JIMMIE, THE MESSENGER BOY	400ft.	44.00
THE BOGUS LORD	660ft.	72.60
THE AMATEUR CHAMPION	625ft.	68.75
GRANDPA'S VACATION	690ft.	75.90
JOHN D. AND THE REPORTER	550ft.	60.50
ROASTED CHESTNUTS	75ft.	8.25
MOSES SELLS A COLLAR BUTTON	155ft.	17.05
LUCKY JIM	550ft.	60.50
INTERRUPTED OUTING	347ft.	58.17
THE NEW ARRIVAL	316ft.	34.76
THE SCHEME THAT FAILED	680ft.	74.80
BAXTERS BRAIN STORM	318ft.	34.98
SNAKE HUNTING	600ft.	66.00
MOTHER'S DREAM	700ft.	77.00

COPYRIGHT, 1907

HOW BROWN SAW



THE

Base Ball Game

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000. XI. '07.

How Brown Saw the Base-Ball Game

COPYRIGHT, 1907.

LENGTH, 350 FEET. PRICE, $38.50.

Brown is a base-ball fan. He goes out to see the game. Before going to the base ball game he takes a few high balls, so when he comes to the field he sees things. The players run the bases backwards; they make a home run over the 3d base and 1st base to the plate, and instead of the player being thrown out he is thrown in.

After the game is over, Brown is taken home by a friend, and as usual, the friend gets all that is coming to him by Mrs Brown who thinks he is responsible for Mr. Brown's condition. A screamingly funny Film.

COPYRIGHT 1907

THE Unwritten Law

A THRILLING DRAMA BASED UPON

THE THAW-WHITE TRAGEDY

Almost everybody has read the Thaw-White Case which for many weeks filled the pages of all the daily papers throughout the country.

Our Film depicts in striking scenes the thrilling drama and thus gives a vivid interpretation of the dangers of a great city. The Film contains absolutely nothing objectionable and may be shown at any theatre

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES AND STEREOPTICONS

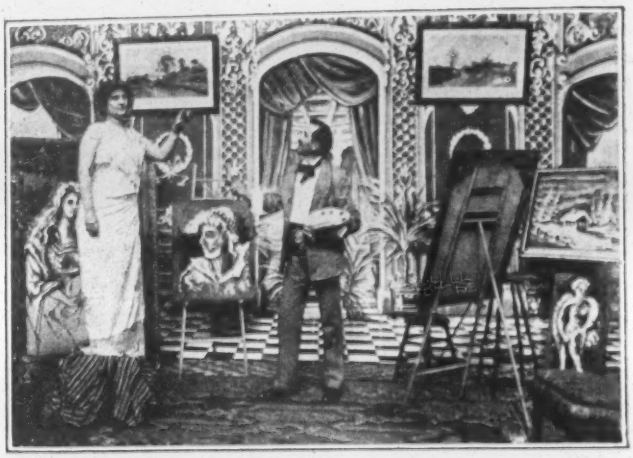
19-21 South Eighth Street, Philadelphia, Pa., U.S.A.

THE UNWRITTEN LAW

COPYRIGHT 1907

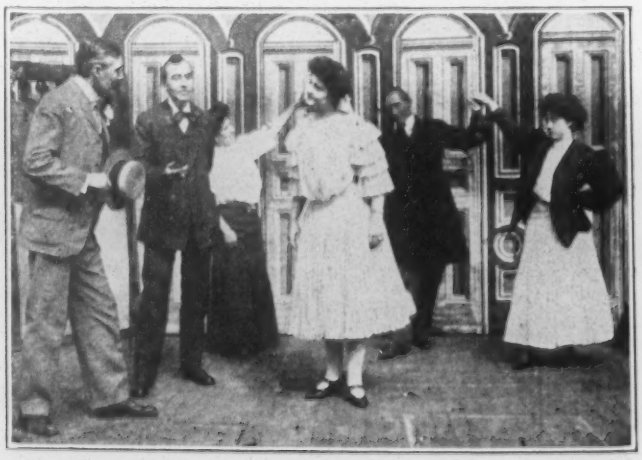
A Thrilling Drama Based Upon the Thaw-White Tragedy

Length, 950 Feet - Price, $104.50



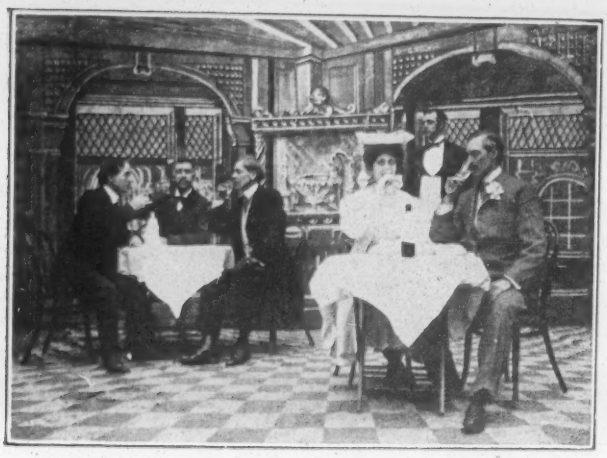
THE ARTIST'S STUDIO

Mrs. Nasbet enters the artist's studio with her daug hter While there she meets Mr. White who is introduced to the beautiful young Evelyn. Mr. White shows his great interest by inviting Evelyn to visit his studio.



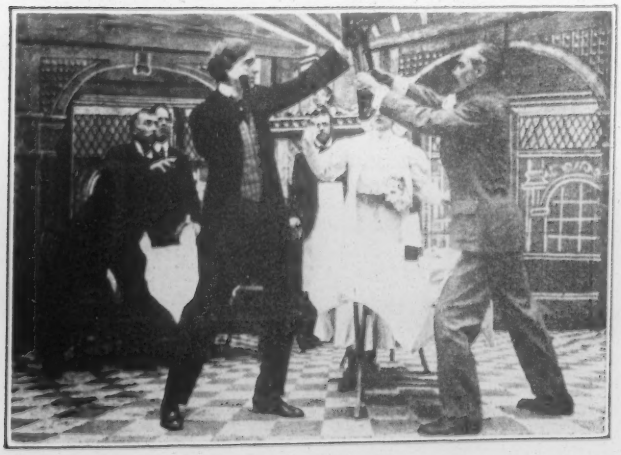
PREPARING FOR THE STAGE

We see Evelyn in the dancing class so as to acquire grace. Evelyn is introduced to the Stage Manager and joins a theatrical company. Before the hour of instruction is over, Mr. White appears to take Evelyn to a nearby cafe.



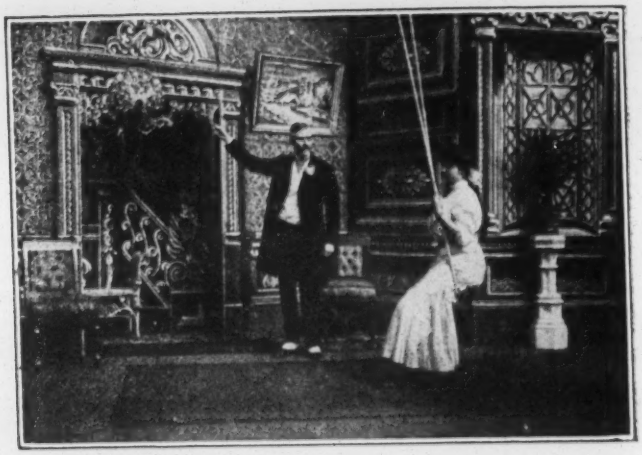
THE YOUNG MILLIONAIRE

Mr. White is sitting with Evelyn at a table in Martins' Cafe drinking champagne. Three young men enter, among those Mr. Taws, which latter notices Evelyn pushing aside her glass while Mr. White insists on her drinking.



THE FIGHT

Taws angrily arises, goes over to Mr. White's table, and taking the filled glass of Evelyn's, dashes it to the floor. Hot words follow between Mr. White and Mr. Taws. The latter slaps the face of Mr. White with his glove. Mr. White picks up a chair, and raising it above his head, is about to strike Mr. Taws, when he is interfered with by the waiter.

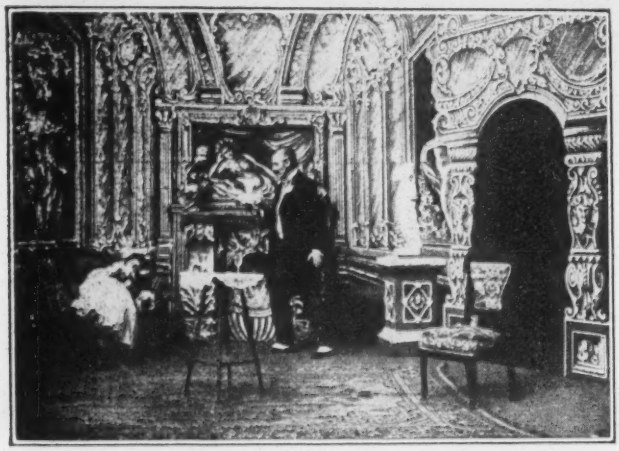


THE ROOM WITH THE VELVET SWING

After having left the Cafe, Mr. White brings Evelyn to his studio. Evelyn sits in a velvet swing trying to reach a Japanese umbrella which is placed above the door panel by Mr. White.

DRUGGED

While Evelyn is swinging, Mr. White goes to the sideboard and pouring out some wine, takes a small paper from his vest pocket and puts some drug into the glass.



A FIENDISH DEED

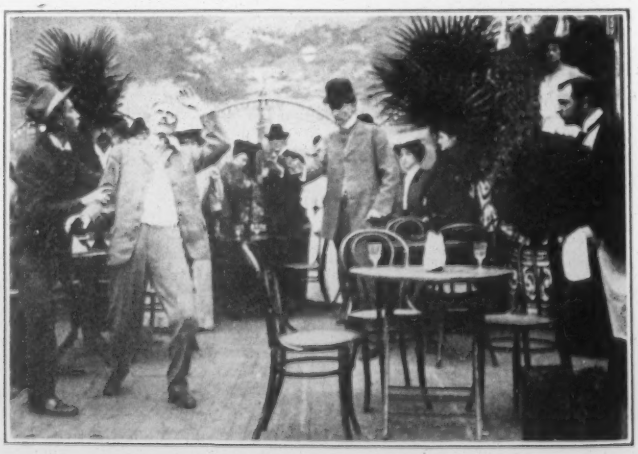
Mr White takes the glass of wine over to Evelyn who drinks it, and in a few seconds shows signs of fainting. She lays down upon a couch around which Mr. White places a screen.

THE WEDDING

Taws, who has been more and more infatuated with the beautiful model, has asked her for her heart and hand. The marriage takes place in one of the most fashionable churches, witnessed by thousands of curious people.

THE TAWS' HOME

The next scene brings us to the home of Mr. Taws and his young wife. Everything seems to be love, harmony and happiness. Mr McClure, a friend of Mr. and Mrs. Taws, appears and invites the young couple to Madison Square Roof Garden.

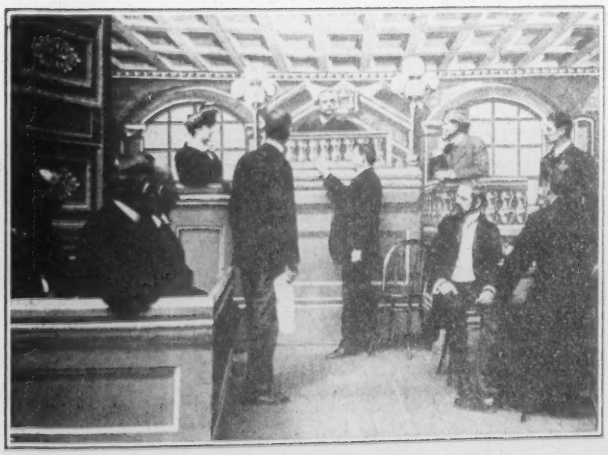


THE TRAGEDY AT THE ROOF GARDEN

Mr. and Mrs. Taws appear at the Roof Garden together with their mutual friend to enjoy the performance which is plainly seen in the Film. Mr. White enters, seating himself at a table opposite Mr. Taws. Mr White tried to send a note to Mrs. Taws. Wild with rage, Mr. Taws gets up, walks behind Mr. White, takes a revolver from his pocket and shoots at Mr. White three times. White falls forward, dead. Taws raises both arms and extracts the other cartridges, holding the revolver over his head. Everything is confusion, two policemen take hold of Taws and take him away.

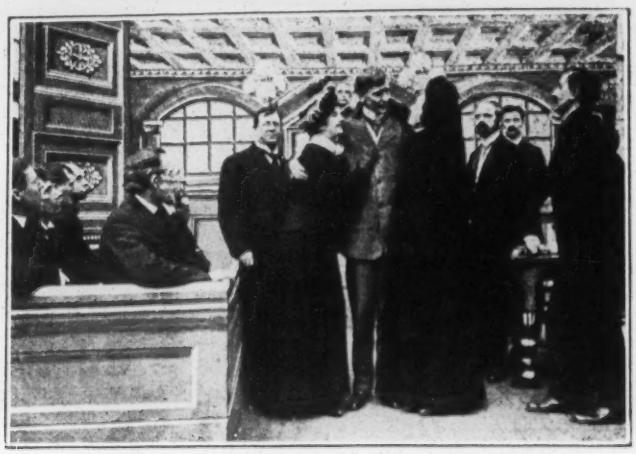
THE TOMBS PRISON

Taws is in jail. He is busy reading and writing letters His wife enters, a few seconds after his mother enters. Taws embraces both fondly. When the time of the interview is at an end the jailer enters and sends the heartbroken. mother and wife from the jail.



ON TRIAL FOR LIFE

Taws is on trial for life. Evelyn is on the witness stand. She tells the story of her life. Her lawyer is seen in argument with the District Attorney while the jury is listening intently.



THE UNWRITTEN LAW

The case has been ended. The jury deliberates. The foreman arises to give the verdict. The Unwritten Law has freed the prisoner who is fondly embraced by his mother and wife and congratulated by his lawyers and the jury.

Length, 950 Feet = = Price, $104.50

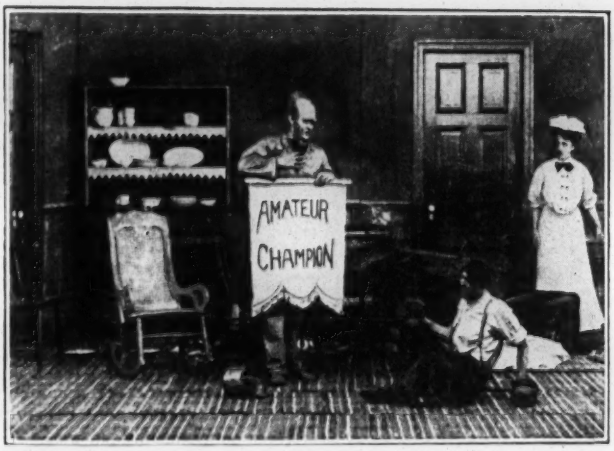
Messrs. W. H. Swanson & Co , of Chicago, telegraphed us: "Four copies of Unwritten Law Film received. Great Film Congratulate you."

Mr. J. F. Howard, of Boston, Mass, says: "Your Unwritten Law is an A 1 subject and is one of the steadiest Pictures I have seen in a long time."

Mr. C. E. VanDuzee, Mgr. Twin City Calcium and Stereopticon Co., of Minneapolis, Minn, writes:—"I certainly congratulate you in getting the Unwritten Law out in first-class shape and hope you will continue to add other strong subjects that are sadly needed at the present time."

COPYRIGHT 1907

THE AMATEUR



Champion

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES
FILMS, SLIDES AND STEREOPTICONS

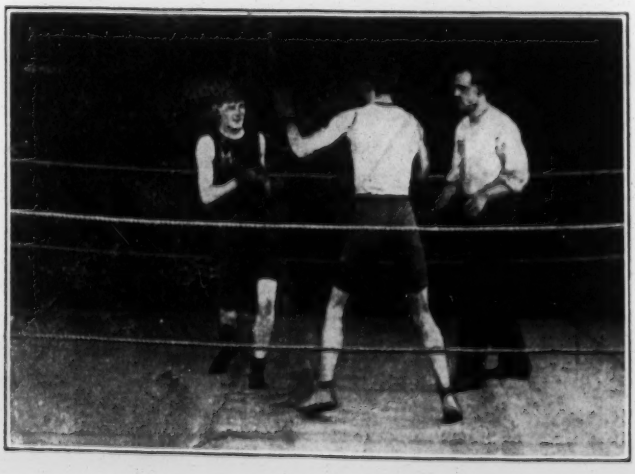
926 MARKET STREET

PHILADELPHIA, PA., U. S. A.

The Amateur Champion

Length, 615 Feet **Price, $67.65**

Mike McDooley is a hod carrier. His son, who is sporty inclined, joins the "Amateur Boxing Club" and instead of working becomes an all-around-sport. By knocking out his opponent he become "The Amateur Champion."



Not satisfied with his victory over little Tommy O'Toole, he challenges his father, but here he strikes a snag and is knocked out in the first round.

COPYRIGHT, 1907

All on Account

Of

A

Lost Collar Button

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,

FILMS, SLIDES AND STEREOPTICONS

926 Market Street, Philadelphia, Pa., U. S. A.

All on Account of a Lost Collar Button

LENGTH, 360 FEET. PRICE, $39.60.

Baxter Lost His Collar Button

The hunting for this so easily mislaid necessity makes him so nervous, that he get a brain storm. It is almost impossible to describe all the crazy antics through which he goes. At last he lands in the dippy house; the doctor examines him, and finds that his wheels are out of order. They put him in a padded cell where he is still hunting for that lost collar button.

COPYRIGHT 1907

THE

FOUNDLING

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

21 SOUTH EIGHTH STREET

PHILADELPHIA, PA.

All on Account of a Lost Collar Button

LENGTH, 360 FEET. PRICE, $39.60.

Baxter Lost His Collar Button

The hunting for this so easily mislaid necessity makes him so nervous, that he get a brain storm. It is almost impossible to describe all the crazy antics through which he goes. At last he lands in the dippy house; the doctor examines him, and finds that his wheels are out of order. They put him in a padded cell where he is still hunting for that lost collar button.

COPYRIGHT 1907

THE

FOUNDLING

S. LUBIN

LARGEST MANUFACTURER OF

Life Motion Picture Machines and Films

21 SOUTH EIGHTH STREET

PHILADELPHIA, PA.

THE FOUNDLING

LENGTH, 828 FEET. **PRICE, $91.08.**

The Happy Poor, the husband, a carpenter, goes to work kissing wife and baby good-bye. **Unkind Fate.** Half an hour later he is brought home dead. Now come **Hard Times.** The wife cannot earn enough to support herself and baby. **The Cruel Landlord** has her thrown upon the street where she is **Hunting Shelter.** Not being able to take care of the baby, she is **Putting the Baby in a Home,** and goes working in **A Sweat Shop** where she cannot earn enough to support herself and baby. She therefore brings the baby to a Foundling House from where the baby is adopted by **A Wealthy but Childless Pair.** The mother is nearly frantic when she finds **Her Child is Gone.** She falls upon her knees praying **"Mother Restore My Child."** It is **Fifteen Years Later** when she finds her lost child, which is once more happily united with her mother.

An Interrupted Outing

COPYRIGHT 1907

LENGTH, 347 feet PRICE, $38.17

Two gentlemen call on their lady friends to take them for an outing. The four have a good time until two tramps interfere. They steal the gentlemen's clothing, but are discovered and given a good ducking.

The gentlemen being without clothing, borrow some wearing apparel from their lady friends, and thus march home.

S. Lubin

LARGEST MANUFACTURER OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926 MARKET ST., PHILA., PA., U. S. A.

THE FOUNDLING

LENGTH, 828 FEET. PRICE, $91.08.

The Happy Poor, the husband, a carpenter, goes to work kissing wife and baby good-bye. **Unkind Fate.** Half an hour later he is brought home dead. Now come **Hard Times.** The wife cannot earn enough to support herself and baby. **The Cruel Landlord** has her thrown upon the street where she is **Hunting Shelter.** Not being able to take care of the baby, she is **Putting the Baby in a Home,** and goes working in **A Sweat Shop** where she cannot earn enough to support herself and baby. She therefore brings the baby to a Foundling House from where the baby is adopted by **A Wealthy but Childless Pair.** The mother is nearly frantic when she finds **Her Child is Gone.** She falls upon her knees praying **"Mother Restore My Child."** It is **Fifteen Years Later** when she finds her lost child, which is once more happily united with her mother.

An Interrupted Outing

COPYRIGHT 1907

LENGTH, 347 feet PRICE, $38.17

Two gentlemen call on their lady friends to take them for an outing. The four have a good time until two tramps interfere. They steal the gentlemen's clothing, but are discovered and given a good ducking.

The gentlemen being without clothing, borrow some wearing apparel from their lady friends, and thus march home.

S. Lubin

LARGEST MANUFACTURER OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926 MARKET ST., PHILA., PA., U. S. A.

We Manufacture and Control Exclusively The Following Hits:

THE BOLD BANK ROBBERY (Sensational)	600ft.	$66.00
THE GREAT TRAIN ROBBERY (Sensational)	600ft.	66.00
LIFE OF AN AMERICAN SOLDIER (Patriotic)	600ft.	66.00
UNCLE TOM'S CABIN (Dramatic)	700ft.	77.00
THE KIDNAPPED CHILD (Funny)	300ft.	33.00
THROUGH THE MATRIMONIAL AGENCY (Funny)	700ft.	77.00
A THRILLING DETECTIVE STORY (Funny)	325ft.	35.75
AROUND NEW YORK IN FIFTEEN MINUTES	950ft.	104.50
TRAVELS OF A LOST TRUNK (Funny)	650ft.	71.50
TRIALS AND TROUBLES OF AN AUTOMOBILIST (Funny)	400ft.	44.00
TWO SEEDY RUBES (Funny)	450ft.	49.50
A NIGHT OFF (Very Funny)	800ft.	88.00
MEET ME AT THE FOUNTAIN (Funny)	475ft.	52.25
HIGHWAY ROBBERY (Sensational)	750ft.	82.50
THE COUNTERFEITERS (Sensational)	700ft.	77.00
A DOG—LOST, STRAYED OR STOLEN (Funny)	460ft.	52.60
THE GREAT MAIL ROBBERY (Sensational)	550ft.	60.50
THE ENCHANTED MATTRESS (Funny)	650ft.	71.50
THE WISHBONE (Funny)	800ft.	88.00
THE LOST HAT (Funny)	450ft.	49.50
THE BIGAMIST (Funny)	500ft.	55.00
LYNCH LAW (Sensational)	590ft.	64.90
FUN ON THE FARM	525ft.	57.75
THE WRECKERS OF THE LIMITED EXPRESS	900ft.	99.00
RESCUED BY CARLO	500ft.	55.00
CLOWN'S ADVENTURES	400ft.	44.00
THE SECRET OF DEATH VALLEY	600ft.	66.00
THE BANK DEFAULTER	1000ft.	110.00
LIFE OF A NEW YORK POLICEMAN	610ft.	67.10
THE UNWRITTEN LAW	950ft.	104.50
A WINTER DAY IN THE COUNTRY (Funny)	750ft.	82.50
TOO MUCH MOTHER-IN-LAW (Funny)	700ft.	77.00
AND THE DOG CAME BACK (Funny)	600ft.	66.00
JAMESTOWN NAVAL REVIEW	550ft.	60.50
OYSTER INDUSTRY	500ft.	55.00
WHEN WOMEN VOTE (Comic)	700ft.	77.00
WANTED, A HUSBAND (Funny)	565ft.	62.15
A FAMILY OUTING (Funny)	600ft.	66.00
ELKS' CONVENTION	700ft.	77.00
NERVY JIM AND THE COP (Comic)	215ft.	23.65
THE FORTUNE TELLER (Comic)	185ft.	20.35
GYPSY'S REVENGE (Beautiful)	900ft.	99.00
THE NEW APPRENTICE (Funny)	530ft.	58.30
CAUGHT WITH THE GOODS (Comic)	860ft.	94.60
A MISUNDERSTANDING (Comic)	240ft.	26.40
THE ACTOR ANNOYS THE BOARDERS (Comic)	215ft.	23.65
WHO'S BOSS OF THE HOUSE? (Funny)	300ft.	33.00
ARE YOU AN ELK? (Funny)	650ft.	71.50
THE BLACKSMITH'S DAUGHTER (Dramatic)	845ft.	92.95
JUST MARRIED	615ft.	67.65
AN INDIAN'S FRIENDSHIP	785ft.	86.35
COHEN'S BAD LUCK	425ft.	46.75
JIMMIE, THE MESSENGER BOY	400ft.	44.00
THE BOGUS LORD	660ft.	72.60
THE AMATEUR CHAMPION	625ft.	68.75
GRANDPA'S VACATION	690ft.	75.90
JOHN D. AND THE REPORTER	550ft.	60.50
ROASTED CHESTNUTS	75ft.	8.25
MOSES SELLS A COLLAR BUTTON	155ft.	17.05
LUCKY JIM	550ft.	60.50
INTERRUPTED OUTING	347ft.	58.17
THE NEW ARRIVAL	316ft.	34.76
THE SCHEME THAT FAILED	680ft.	74.80
BANTERS BRAIN STORM	318ft.	34.98
SNAKE HUNTING	600ft.	66.00
MOTHER'S DREAM	700ft.	77.00

COPYRIGHT, 1907

A WINTER DAY IN THE COUNTRY

Do you know of anything more delightful than a Winter Day in the Country? The opening scene of the picture shows a farm. The horses are brought in from the field, the chickens are fed. A saw mill, tread by horses, is seen, quite an unusual sight. While the farmer is still busy at work, his friends come and make a neighborly call.

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES AND FILMS

21-23 SOUTH EIGHTH STREET

PHILADELPHIA, PENNA.

A Winter Day in the Country

Copyright 1907, by S. Lubin

Length, 750 Feet **Price, $82.50**

Everything is gotten ready for a sleigh ride. A sleigh is quickly improvised and four farm horses put in harness. The party has not gone very far when the sleigh breaks down and all are thrown in the snow.

Having returned to the farmer's home, all get ready for day of fun. The women sit down to a quilting party while the men go out gunning.

In the meanwhile the quilting party is going ahead fairly well. But while the women are peacefully chatting, a wee little mouse appears, and the transformation is magical, the peaceful scene giving way to one of pandemonium, the women making haste to seek the safety of a position on a high chair or table. After the little rodent goes back to its hole there is peace once more.

Now the men folks return and all engage in a game of blindman's buff. The grown up country people seem to get as much fun out of this child's game as others can out of any other.

Next on their program is the outdoor sport. The farmers take the ladies coasting; many times the huge bob sleighs upset throwing them into the snow, but they remount and the fun goes on.

This sport gives all a keen appetite, and back to the house they all go to satisfy it. While they are peacefully partaking of the victuals before them, the table-legs give way, and down they all go, a laughing, scrambling heap.

Length, 750 Feet. Price, $82.50

COPYRIGHT 1907

Bargain

Sales

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000. XI. '07

BARGAIN SALES

COPYRIGHTED 1907

LENGTH, 510 FEET - - **PRICE, $56.10**

A big Department Store advertises "Bargain Sales." Before the doors are open an enormous crowd of women has congregated. It is wonderful to see how they fight at the different counters. We see them at the waist counter and at the corset counter. China, hats and groceries, pictures and furniture they buy, all on account of the big bargains. How surprised Hubby will be when he sees all the bargains. Hubby, however, throws the bargains out of the window together with the bargain hunter, but imagine his surprise when the bargain hunter and all the bargains come back through the window.

COPYRIGHT 1907

THE Pay Train

Robbery

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000 XI. '07

BARGAIN SALES

COPYRIGHTED 1907

LENGTH, 510 FEET - - PRICE, $56.10

A big Department Store advertises "Bargain Sales." Before the doors are open an enormous crowd of women has congregated. It is wonderful to see how they fight at the different counters. We see them at the waist counter and at the corset counter. China, hats and groceries, pictures and furniture they buy, all on account of the big bargains. How surprised Hubby will be when he sees all the bargains. Hubby, however, throws the bargains out of the window together with the bargain hunter, but imagine his surprise when the bargain hunter and all the bargains come back through the window.

COPYRIGHT 1907

THE Pay Train

Robbery

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000 XI. '07

The Pay-Train Robbery.

LENGTH, 855 FEET. **PRICE, $94.05.**

Scene 1—**Father and Son leaving for Business**

The president and his son go to the office.

Scene 2—**Betraying his Father's Confidence.**

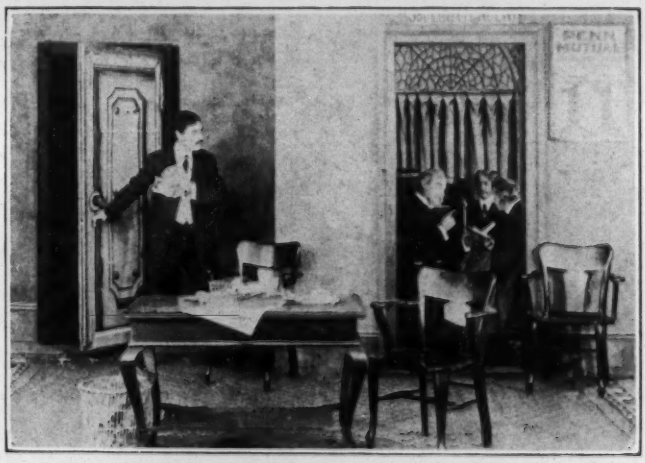
While the father is busy, the son steals to gamble.

Scene 3—**Lost Again.**

With the ill gotten money, he goes to a race track. He bets and loses again.

Scene 4—**Planning the Robbery.**

Fearing exposure and not knowing how to replace the stolen money, he decides to hold up the Pay-Train.



Scene 5—**Delivering the Money to the Pay-Master.**

When the money is delivered to the Pay-Master, the son follows him with companions to whom he entrusted his scheme.

Scene 6—**Disguised as Workmen.**

The four Gentlemen-Robbers disguise themselves as workmen. They walk the tracks until they come to the place which they have selected for the Pay-Train Robbery.

Scene 7—**Preparing the Train Robbery.**

The robbers cut the rails, lay a wooden plank across the rails, and thus bring the train to wreckage.

Scene 8—**Wiring the Disaster.**

The Train-Master is seen wiring the disaster to the station.

Scene 9—**Rover flags the Superintendent's train**

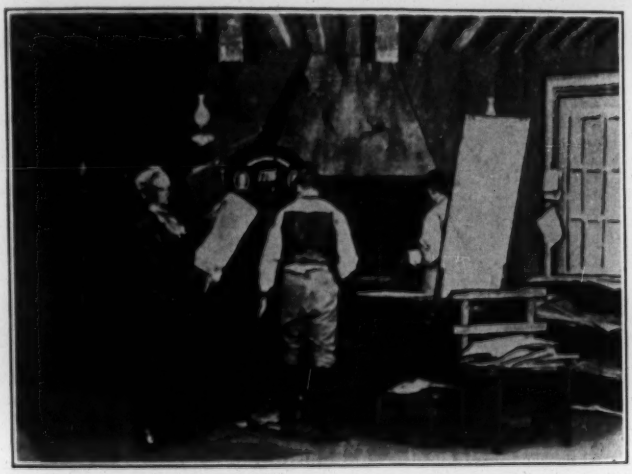
The telegraph line being cut, the flagman sends his dog to flag the train.

Scene 10—**Captured.**

Luckily nobody has been hurt. The robbers are captured, and brought before the president of the road. The old man is nearly overcome with grief when he finds that one of the robbers to be his son.

COPYRIGHT 1907

THE MAKING

OF  A

Modern Newspaper

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000. XI. '07

The Pay-Train Robbery.

LENGTH, 855 FEET. PRICE, $94.05.

Scene 1—**Father and Son leaving for Business**

The president and his son go to the office.

Scene 2—**Betraying his Father's Confidence.**

While the father is busy, the son steals to gamble

Scene 3—**Lost Again.**

With the ill gotten money, he goes to a race track. He bets and loses again.

Scene 4—**Planning the Robbery.**

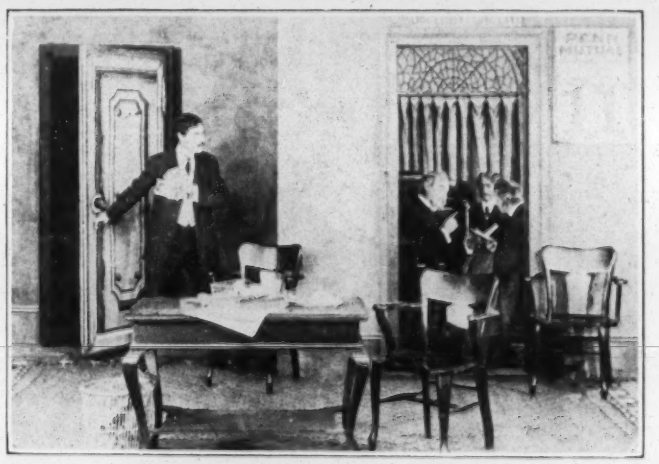
Fearing exposure and not knowing how to replace the stolen money, he decides to hold up the Pay-Train.

Scene 5—**Delivering the Money to the Pay-Master.**

When the money is delivered to the Pay-Master, the son follows him with companions to whom he entrusted his scheme.

Scene 6—**Disguised as Workmen.**

The four Gentlemen-Robbers disguise themselves as workmen. They walk the tracks until they come to the place which they have selected for the Pay-Train Robbery.



Scene 7—**Preparing the Train Robbery.**

The robbers cut the rails, lay a wooden plank across the rails, and thus bring the train to wreckage.

Scene 8—**Wiring the Disaster.**

The Train-Master is seen wiring the disaster to the station.

Scene 9—**Rover flags the Superintendent's train**

The telegraph line being cut, the flagman sends his dog to flag the train.

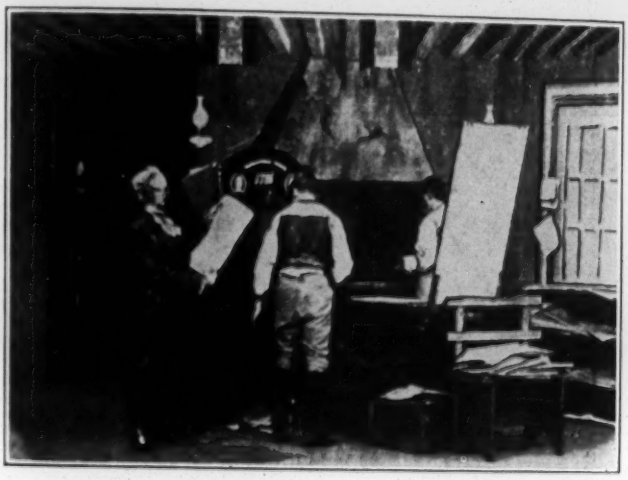
Scene 10—**Captured.**

Luckily nobody has been hurt. The robbers are captured, and brought before the president of the road. The old man is nearly overcome with grief when he finds that one of the robbers to be his son.

COPYRIGHT 1907

THE MAKING

OF



A

Modern Newspaper

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

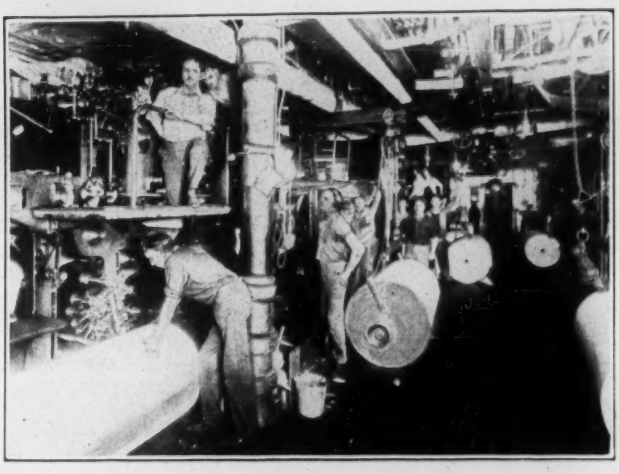
19-21 South Eighth Street,

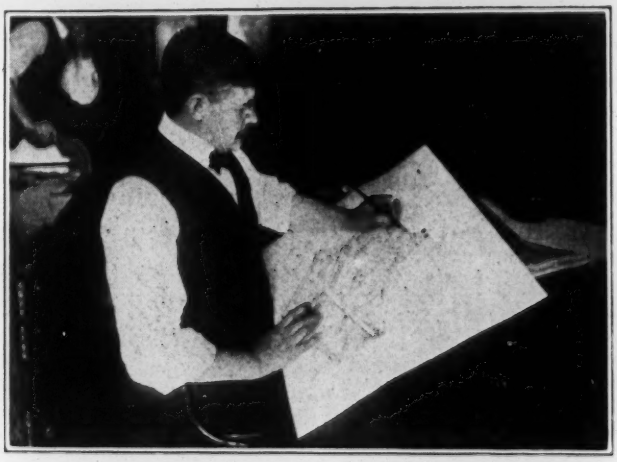
PHILADELPHIA, PA., U. S. A.

3000. XI. '07

The Making of a Modern Newspaper.

LENGTH, 650 FEET. **PRICE, $71.50.**





1. A newspaper building 100 years ago
2. "Ye Franklin's Post"
3. A modern newspaper building
4. The business offices
5. The managing editor
6. Receiving Want Ads. by telephone and telegraph
7. Reporters room
8. The composing room
9. Linotyye room
10. The typesetting machines
11. The stereotyping room
12. Drawing the daily cartoon
13. The press rooms
14. Delivery, mailing and shipping room
15. Making the trains
16. The newspaper in the home

A beautiful and highly interesting film

COPYRIGHT 1908

SUCH A GOOD JOKE,

BUT-

Why don't he laugh?

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS.

19-21 South Eighth Street,

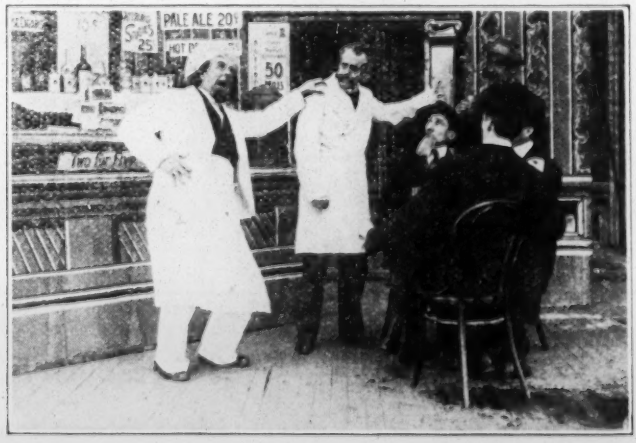
PHILADELPHIA, PA., U. S. A.

Such a Good Joke, But—

Why don't he laugh?

LENGTH, 375 FEET. PRICE, $41.25.

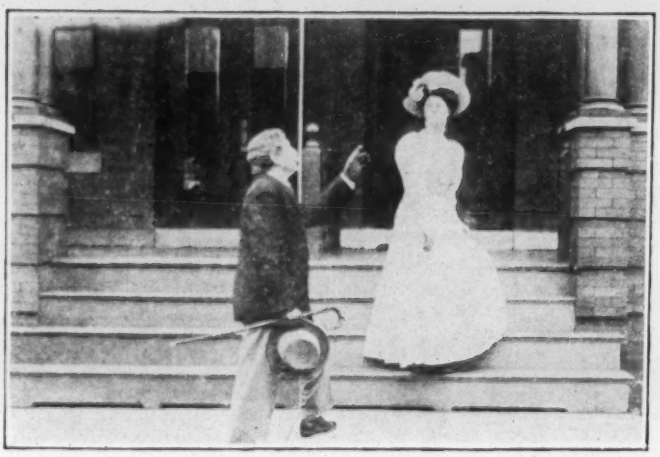
Mr. Bretzelman, the German baker, while delivering bread, sees two newsboys fighting whereby the little one licks a big tall fellow. This so amuses Mr. Bretzelman, that he describes the incident to everyone he meets. It is "such a good joke"—for Mr. Bretzelman.



He can not understand why his hearers do not relish the joke. He gets thrown out by the butcher, the grocer, the laundry man, the saloon keeper, and even his wife does not appreciate the good joke.

COPYRIGHT 1908

How the Masher



Was Punished

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street.

PHILADELPHIA, PA., U. S. A.

3000 XII '08

HOW THE MASHER WAS PUNISHED.

LENGTH, 375 FEET. **PRICE, $41.25.**

A lady is molested by a masher. She calls her husband. He is just going to turn the Masher over to the Police when a funny idea strikes him.

He makes the Masher sign a paper that he will do everything the husband may ask, until released.

When the irate husband meets the masher at the barber shop he commands him to have his mustache cut off and his head shaved.

When he meets him in company with ladies at a dinner he makes him dance upon the dinner table

On the street he makes him ride in a boys' automobile. etc., etc.

At last when the husband thinks the masher fully punished he releases him of his contract to the great relief of the masher who will not forget so easily the lesson he received.

COPYRIGHT 1908

THE SILVER

KING

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS.

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

9050 1' '08

We Manufacture and Control Exclusively the Following Hits:

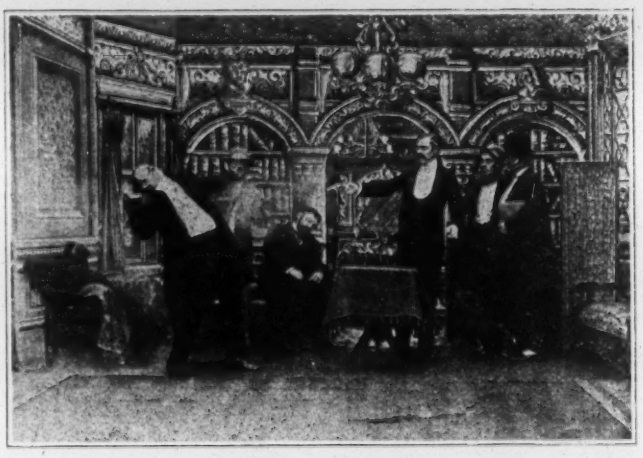
THE BOLD BANK ROBBERY (Sensational)	600ft.	$66.00
THE GREAT TRAIN ROBBERY (Sensational)	600ft.	66.00
LIFE OF AN AMERICAN SOLDIER (Patriotic)	600ft.	66.00
UNCLE TOM'S CABIN (Dramatic)	700ft.	77.00
THE KIDNAPPED CHILD (Funny)	300ft.	33.00
THROUGH THE MATRIMONIAL AGENCY (Funny)	700ft.	77.00
A THRILLING DETECTIVE STORY (Funny)	325ft.	35.75
AROUND NEW YORK IN FIFTEEN MINUTES	950ft.	104.50
TRAVELS OF A LOST TRUNK (Funny)	650ft.	71.50
TRIALS AND TROUBLES OF AN AUTOMOBILIST (Funny)	400ft.	44.00
TWO SEEDY RUBES (Funny)	450ft.	49.50
A NIGHT OFF (Very Funny)	800ft.	88.00
MEET ME AT THE FOUNTAIN (Funny)	475ft.	52.25
HIGHWAY ROBBERY (Sensational)	750ft.	82.50
THE COUNTERFEITERS (Sensational)	700ft.	77.00
A DOG—LOST, STRAYED OR STOLEN (Funny)	460ft.	52.60
THE GREAT MAIL ROBBERY (Sensational)	550ft.	60.50
THE ENCHANTED MATTRESS (Funny)	650ft.	71.50
THE WISHBONE (Funny)	800ft.	88.00
THE LOST HAT (Funny)	450ft.	49.50
THE BIGAMIST (Funny)	500ft.	55.00
LYNCH LAW (Sensational)	530ft.	64.90
FUN ON THE FARM	525ft.	57.75
THE WRECKERS OF THE LIMITED EXPRESS	900ft.	99.00
RESCUED BY CARLO (Dramatic)	500ft.	55.00
CLOWN'S ADVENTURES	400ft.	44.00
THE SECRET OF DEATH VALLEY (Dramatic)	600ft.	66.00
THE BANK DEFAULTER (Sensational)	1000ft.	110.00
LIFE OF A NEW YORK POLICEMAN	610ft.	67.10
THE UNWRITTEN LAW (Sensational)	950ft.	104.50
A WINTER DAY IN THE COUNTRY (Funny)	750ft.	82.50
TOO MUCH MOTHER-IN-LAW (Funny)	700ft.	77.00
AND THE DOG CAME BACK (Funny)	600ft.	66.00
JAMESTOWN NAVAL REVIEW	550ft.	60.50
OYSTER INDUSTRY (Instructive)	500ft.	55.00
WHEN WOMEN VOTE (Comic)	700ft.	77.00
WANTED, A HUSBAND (Funny)	565ft.	62.10
A FAMILY OUTING (Funny)	600ft.	66.00
ELKS' CONVENTION	700ft.	77.00
NERVY JIM AND THE COP (Comic)	215ft.	23.65
THE FORTUNE TELLER (Comic)	185ft.	20.35
GYPSY'S REVENGE (Beautiful)	900ft.	99.00
THE NEW APPRENTICE (Funny)	530ft.	58.30
CAUGHT WITH THE GOODS (Comic)	860ft.	94.60
A MISUNDERSTANDING (Comic)	240ft.	26.40
THE ACTOR ANNOYS THE BOARDERS (Comic)	215ft.	23.65
WHO'S BOSS OF THE HOUSE? (Funny)	300ft.	33.00
ARE YOU AN ELK? (Funny)	650ft.	71.50
THE BLACKSMITH'S DAUGHTER (Dramatic)	845ft.	92.95
JUST MARRIED (Funny)	615ft.	67.65
AN INDIAN'S FRIENDSHIP (Dramatic)	785ft.	86.35
COHEN'S BAD LUCK (Funny)	425ft.	46.75
JIMMIE, THE MESSENGER BOY (Comedy)	400ft.	44.00
THE AMATEUR CHAMPION (Comedy)	625ft.	68.75
GRANDPA'S VACATION (Funny)	690ft.	75.90
JOHN D. AND THE REPORTER (Comic)	550ft.	60.50
MOSES SELLS A COLLAR BUTTON (Funny)	155ft.	17.05
LUCKY JIM (Comic)	550ft.	60.50
INTERRUPTED OUTING (Funny)	347ft.	38.17
THE NEW ARRIVAL (Comedy)	316ft.	34.76
THE SCHEME THAT FAILED (Sensational)	680ft.	74.80
ALL ON ACCOUNT OF A LOST COLLAR BUTTON (Funny)	360ft.	39.60
SNAKE HUNTING	600ft.	66.00
MOTHER'S DREAM (Dramatic)	700ft.	77.00
THE FIRST QUARREL (Comedy)	330ft.	36.30
HARBOR PIRATES (Dramatic)	695ft.	76.45
SMUGGLED INTO AMERICA (Comedy)	717ft.	78.87
THE FOUNDLING (Dramatic)	828ft.	91.08
NEIGHBORS WHO BORROW (Comedy)	493ft.	54.23
THE PARSON OF HUNGRY GULCH (Dramatic)	720ft.	79.20
A BREEZE FROM THE WEST (Dramatic)	650ft.	71.50
HOW BROWN SAW THE BASEBALL GAME (Funny)	350ft.	38.50
ONLY KIDS (Comic)	435ft.	47.85
"OH ME, OH MY" (Funny)	310ft.	34.10
BARGAIN SALES (Comedy)	510ft.	56.10
THE MAKING OF A MODERN NEWSPAPER (Instructive)	650ft.	71.50
THE PAY TRAIN ROBBERY (Sensational)	855ft.	94.05
"THE SILVER KING" (Dramatic)	655ft.	72.05

THE SILVER KING.

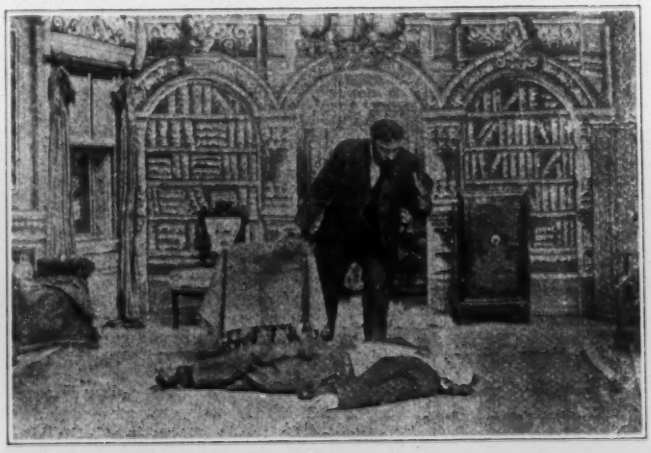
COPYRIGHT 1908, BY S. LUBIN.

LENGTH, 655 FEET. **PRICE, $72.05.**

WILFRED DENVER is ruined at the races. While telling of his loss his wife comes and tries to induce him to return home. She is insulted by GEOFFREY WARE, a former sweetheart of hers. Wilfred Denver swears revenge and starts in pursuit of Ware.

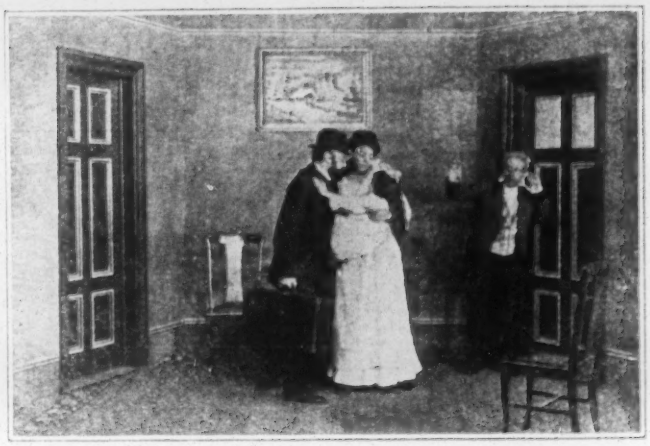


SPIDER, the gentlemanly cracksman has gone to the Wares home to commit a robbery, and while in the act of doing so, Wilfred Denver appears with revolver in hand. He is over-powered and chloroformed by Spider, who takes his revolver from him and places it on the table. At this moment Geoffrey Ware returns unexpectedly and is shot by Spider with Denver's pistol.



When Denver comes to and discovers Ware is shot finding his pistol with one barrel fired, he thinks he committed a murder He rushes home to tell his wife what he had done, and she and her faithful old servant Jakes help him to escape.

Denver goes to the silver fields of South America where he eventually becomes a millionaire.



During this time he has lost trace of his family.

A vision reveals to him that Spider is the real murderer. He immediately starts for home. He finds his child on the street in rags. She guides him to the humble home of his wife, who is on the verge of starvation. Husband and wife are once more happily re-united. He brings his dear one to their old home, surrounded with every comfort and luxury that wealth can provide.

After many disappointments, Denver finds the murderer. Spider tries to bargain with him for silence but Denver refuses.

Spider is denounced as the murderer by Corkett, one of his former pals, and Denver and his family live happily thereafter.

DIRECTIONS

For Setting Up and Operating the

"MARVEL"

Cineograph

with

Stereopticon Combined

Patented and Manufactured
Exclusively by

S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines,
Films, Slides and Stereopticons

19-21 South Eighth Street : PHILADELPHIA, PENNA., U. S. A.

How to Set Up The Machine

TO SET UP THE MACHINE The Machine Head is fastened to the wooden table by means of a thumb screw. This same thumb screw fastens the front leg to the table. The hind leg is held by two wing screws. In case Adjustable Steel Legs are used, the castings should be permanently screwed to the table.

TO CONNECT THE LAMP HOUSE The Lamp House is mounted on a series of Sliding Rods so as to allow a double motion, forward, back and sideward. To place the Lamp House in position, put the rods through the brackets and the Sliding Base to the bottom of the Lamp House, so that the Lamp slides freely to the left. Fasten the rods by means of small screws in the brackets.

SLIDE CARRIER Push the Slide Carrier in the opening of the cone at the Lamp House, the open part on top.

FIRE MAGAZINES When adjusting Fire Magazines be careful that they are in a position so that the Film runs over the center of the rollers, and not on one side.

THE BELT When adjusting the belt from the Mechanism to the lower Fire Magazine **be very careful that the belt is crossed: ∞**

THE HANDLE Attach the handle to the Machine by means of a thumb nut.

AUTOMATIC FIRE SHIELD The Automatic Fire Shield must stand so that, if the Lamp House is in line with the Mechanism, the Fire Shield stands straight between the two. Hook the Fire Shield to the Lamp House by means of an adjustable rod. When in proper position the Fire Shield must almost touch the table.

TO ADJUST THE STEREOPTICON Screw the Stereopticon Holder to the Mechanism by means of a Thumb Screw. Screw the Stereopticon Lens to the Stereopticon Rod and adjust the Lens so that it throws the picture at the same spot as the Moving Picture Lens.

ELECTRIC LAMP Slide the Electric Lamp on the stand provided therefor in the Lamp House, and fasten by means of the shortest handle. This same handle serves to raise or lower the Lamp.

CONDENSERS The Condensers must be placed in the Condenser Holder, with the round sides facing each other. Thus: |) (|.

ELECTRICAL CONNECTIONS Connect the short pieces of wire which are attached to the switch to the Electric Lamp, one to the bottom, the other one to the top carbon holder. **When connecting your wires have the switch open.** To connect the Machine switch with the main switch in the Building take a long wire, attach the same to one side of the rear of the switch, and from there direct with the house switch. Take another wire, connect the other side of the switch with the Rheostat handle. Connect another wire from the second handle of the Rheostat to the other arm of the house switch. **When connecting your wires have the house switch open, as well as the switch on your Machine.** The Machine must not be attached by means of a cord plug to a socket, from which an incandescent lamp has been removed.

TO GET LIGHT Throw on your house switch first, then your Machine switch. Have your carbons properly adjusted. If **direct** Current is used, the positive wire, from which the current issues, must be connected to the upper Carbon Holder. In order to determine their polarity, be sure that the carbons are separated; close the circuit at the switch; turn feeding knob of the Lamp to the right until carbons touch each other, when **instantly** separate them about a quarter of an inch by slight turn of the knob to the left. This operation is called "Striking the arc." Allow the Lamp to burn a few seconds, then break the circuit at the switch. The positive carbon is the one which is the more heated. Should it prove to be the lower one, transpose the wires at the switch or Lamp. No attention need to be paid to polarity if **alternating** Current is used.

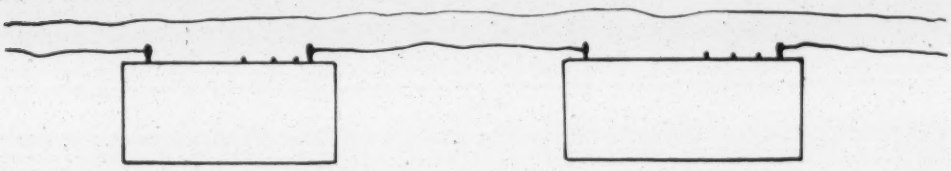
In using the 90-degree or right-angle Lamp on direct current the horizontal carbon must be connected to the positive wire.

DIRECT CURRENT For **direct current** use a cored or soft carbon in the upper and a hard carbon in the lower carbon holder. Place the lower carbon about 1/8 inch forward of the center of the top carbon. See that both carbons stand absolutely straight.

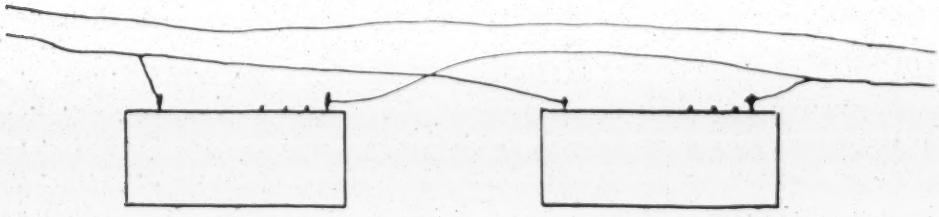
Exactly the same combination of carbons is used with a 90-degree Lamp.

For 110 volts, direct current, put the handles in the outside holes of the Rheostat. To strengthen the current move the right handle in one of the four holes until you get the amount of current desired. The left handle, which is in the hole removed from the other four, is stationary. If the Rheostat should, through carelessness in operating, become short-circuited, so that a coil burns out, another coil can easily and quickly be put in its place, as each coil is independent of the other.

For **220 volts, direct** current, use two Rheostats and connect as per drawing:



ALTERNATING CURRENT For alternating current use soft or cored carbons only, placing the same exactly straight in direct line with each other (not one before the other one, as in direct current). The Rheostats are to be used in the same manner as in direct current. If you use 110 volts, alternating, and you want an extra strong light, use two Rheostats and connect as per drawing:



For 220 **volts, alternating,** use two Rheostats and connect the same as in 220, direct.

How to Focus The Light

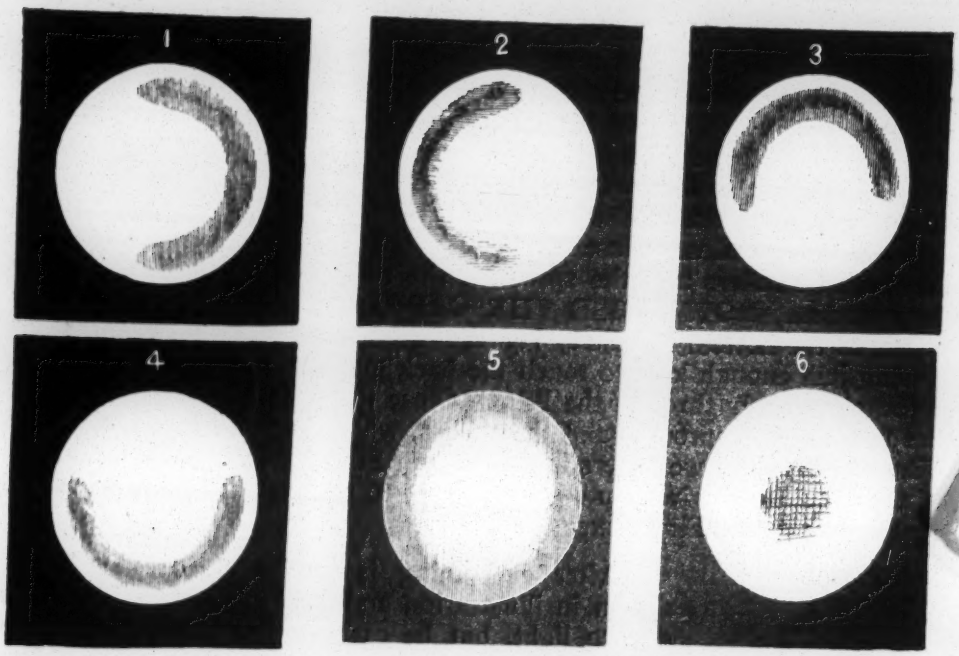
TO FOCUS THE LIGHT ON THE MACHINE To focus the light **on the Machine** move **the Lamp** backward and forward by means of the handle which you find in the rear of the Lamp House, on the lower left side. Make the ring of light sufficiently large to cover the opening of the door in the Machine Head, not larger.

TO FOCUS THE LIGHT ON THE SCREEN To focus the light **on the Screen** move your **Lamp House** backward and forward until there is no black spot on the screen. Fasten the Lamp House by means of the thumb screw on the right front bracket. Then bring the Fire Shield in proper position.

To Center The Light Correctly

so as to have a perfect disc upon the screen, move the burner as per the following instructions:

1. If there is a shadow on the right side of the screen, move the Electric Lamp to the left.



2. If there is a shadow on the left side of the screen, move the Electric Lamp to the right.

3. If there is a shadow on the top of the screen, lower the Lamp by turning the longest handle on the Lamp to the left.

4. If there is a shadow on the bottom of the screen, raise the Lamp by turning the longest handle of the Lamp to the right.

5. If there is a ring around the outer part of the picture, move the Lamp nearer to the Condensers by means of the handle on the lower left side of the Lamp House.

6. If there is a black spot (ghost) in the center of your disc, move the Lamp further away from the Condensers by means of the handle on the lower left side of the Lamp House.

This ghost may also be caused by the carbons not being trimmed, or the same not being in the right position, or else not enough resistance being used.

How to Exhibit Moving Pictures

TO THREAD THE FILMS Push the Lamp House to the left This opens the Fire Shield and leaves the Mechanism free. Place the reel in the upper Fire Box. **The Film must unwind toward the left.** The **Emulsion** or dull side of the Film must point toward the Lamp House, and the pictures must run upside down (figures standing on their heads). Pull the Film through the rollers attached to the bottom of the Fire Box. Close the door of the Fire Box properly and fasten with the Catch. Bring the Film to the **Top Sprocket,** press down the rollers underneath, lay the Film around the right side of the sprocket; close the roller. Open the door. **NOW**

PRESS DOWN THE LEVER (43) FULLY. This lowers the carriage. Bring the Film between the door and the tension plate; close the door. **Pull up the Film so as to leave a loop between the top sprocket and the door rollers,** a loop big enough to place over your thumb. Be very careful that the Film lays correctly and straight between the door rollers. Close the door. Open the rollers and place the Film upon the **middle sprocket.** Be careful that the teeth of the sprocket fit into the Perforation. Close the rollers so that the Film lies now between the rollers and the sprocket, the rollers pressing the Film to the sprocket. **NOW RAISE THE CARRIAGE FULLY.** Open the rollers of the **bottom sprocket;** lay the Film on the bottom sprocket, leaving just enough loop to touch the back guard. Put the teeth of the sprocket properly through the Film. Close the rollers so the Film now lies between the sprocket and the rollers, which lay on top. Guide the Film through the two rollers in the bottom Fire Box, turning the handle of the Machine to give you sufficient Film to connect the same with the reel in the lower Fire Box.

TO EXHIBIT MOVING PICTURES After everything is in its place, exactly as shown in illustration and as described herein, turn on the light, but be careful that the door on the Fire Shield is closed. **When starting press the handle somewhat toward the shaft.** This will bring the friction clutch in action. Also see before every performance that the Automatic Fire Shutter on the Mechanism is working properly. Should the Fire Shutter refuse to work, there is either **oil or dirt in the friction clutch** to which the chain is attached on the main shaft of the handle. **Never oil the friction clutch.** In case of dust or oil coming in this clutch, wipe it out clean and dry. Now open the door of the Fire Shield, turn the handle and the Moving Picture appears on the screen.

FRAMING THE MOVING PICTURE If parts of two pictures are seen on the screen raise or lower the lever (43) until one complete picture only is seen on the screen. **Do not stop turning** the handle while adjusting the lever.

TO FOCUS THE LENS To focus the picture on the screen, adjust the Moving Picture Lens by means of the thumb screw attached thereon.

TO REWIND THE FILMS To get ready for the next performance take the reel out of the lower Fire Box, place it on the rewinder which is sent with the Machine and rewind the Film on the empty reel. **Be very careful when rewinding that the Emulsion (dull) side is on top.**

How to Exhibit Stereopticon Slides or Illustrated Songs

TO CHANGE FROM MOVING To change from Moving Pictures to Stereopticon Pictures, push the Lamp House from the right

PICTURES TO STEREOPTICON to the left as far as the sliding base will allow. Put the Slides upside down into the Slide Carrier. Fill on side of the Slide Carrier while a picture is exhibited.

THE STEREOPTICON LENS There are three Lenses in the Stereopticon Holder. To get a picture of a desired size **try one lens only,** first in the front, then in the rear end of the Stereopticon Lens Barrel. If this one does not give you the desired size of picture, try another one (one at a time), until you get the desired picture. If no one lens alone does suit, try two lenses together, one in front and one in the rear end of the Stereopticon, alternately.

TO FOCUS the Stereopticon Lens, turn the Lens Barrel slightly backward or forward until the picture is sharp upon the screen.

NOTICE!

VERY IMPORTANT! 1st. When threading the Film, **leave a loop** at the top and a loop at the bottom sprocket.

2d. **Before** making the loop over the **top** sprocket, **press down** the lever of the carriage fully.

3. **Before** making a loop at the **bottom, lift** the lever of the carriage fully.

4th. **Leave no oil** or dirt on your tension plate and on the springs on the door. The springs ought to be kept clean and be highly polished before every performance. Small particles of Emulsion will collect on the springs and on the tension plate. These must be removed every time before threading the Films.

5th. If oil or dirt is in the friction clutch **the Fire Shield** will not work properly.

6th. The Rollers of the top and bottom Fire Magazines should turn freely. Keep them clean from dust and dirt.

7th. **Keep the Machine well oiled.** On the Star and Sprocket **pure vaseline** ought to be used.

To Exhibit with Calcium Light

TO CONNECT WITH CALCIUM LIGHT Take the Electric Lamp from the Lamp post and place the Calcium Lamp in its place. Place the Lime Pencil in straight position into the Lamp Cup by means of the three screws. Keep the Lime Pencil about ⅛ inch away from the burner (tip). Should the Lime Pencil touch the tip the latter will melt. The Lime Pencil is moved forward and backward by means of the thumb screw on the side of the cup holder screw. The long screw between the two tubes turns the Lime Pencil so that it burns equal all around and at the same time raises the Lime Pencil. To begin, turn down the cup so that the blaze strikes the pencil about ½ inch from the top.

To Connect Films or Repair Broken Films

The illustrations below show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

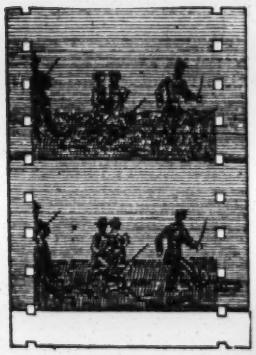


Fig. 1.

BLANK FILMS

For connecting two or more pictures and as starters

5 CENTS PER FOOT

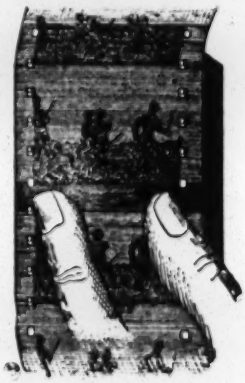


Fig. 3.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

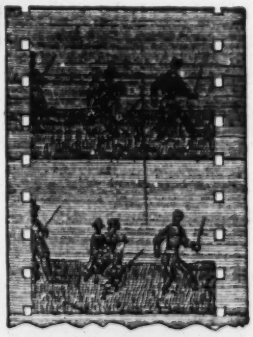


Fig. 2.

Film Repairer, Made of Solid Brass, Nickeled.
Price, $1.00.

Film Cement.
Price, 15c per Bottle.
By Mail, 25c.
Including postage

DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see Fig. 1. Cut the other end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the Emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white space on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where the Emulsion has been scraped off. This is where the Cement should be placed. Be sure to spread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion side.) Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the Cement. Then lay Fig. 2 on the opposite side of the Mender, and press the finger tightly through the centre directly over the joint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint will be equally as strong as before the Film was cut.

PRICE-LIST

OF

Parts and Accessories

Pertaining

TO

LUBIN'S "MARVEL"

Cineograph Combined with Stereopticon

When ordering Parts give Number of your Machine

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

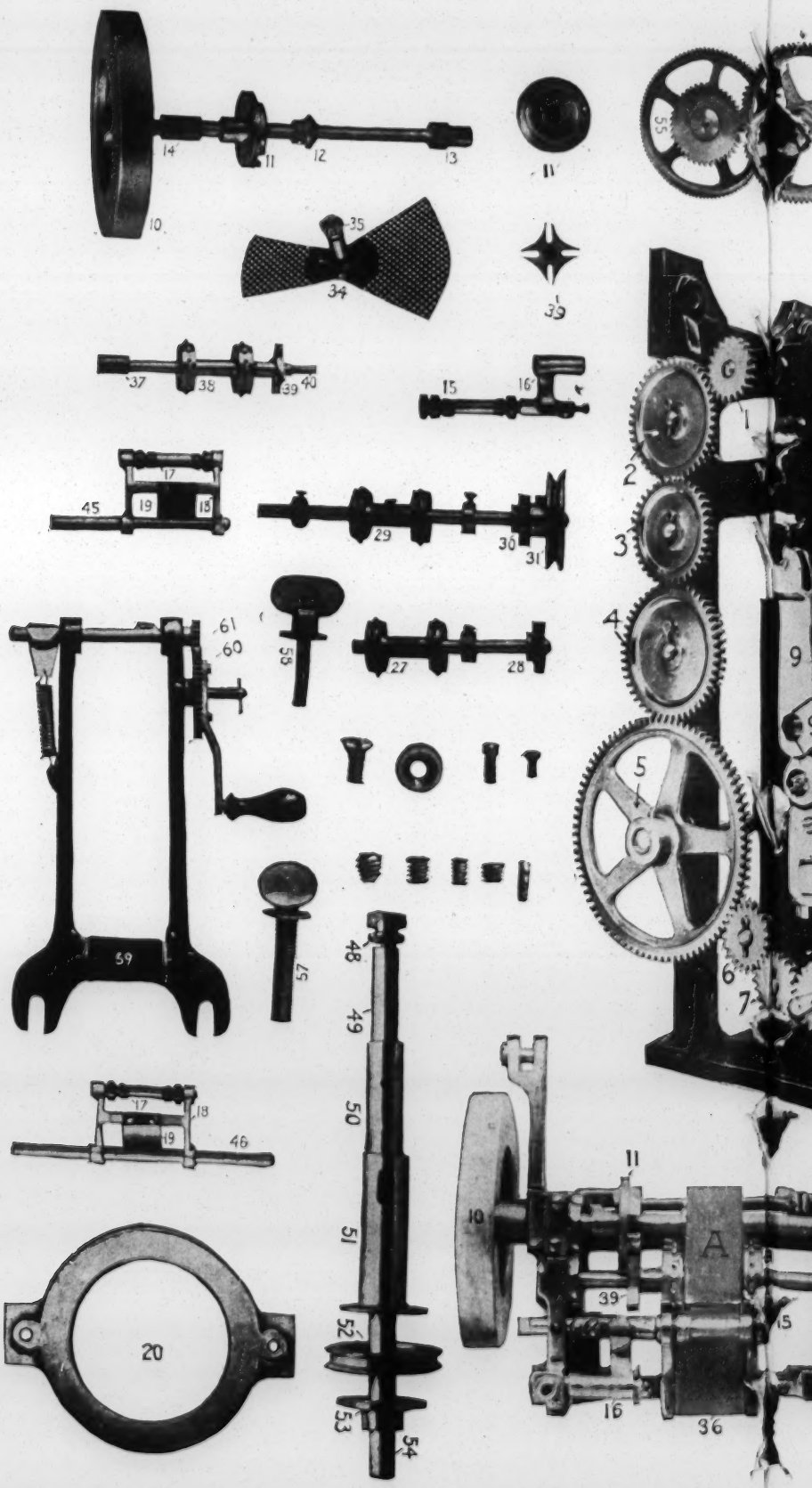
MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S. A.

1000. XII.-07.


10
14
11
12
13
11
55
35
34
39
37
38
39
40
15
16
17
45
19
18
29
30
31
61
60
58
27
28
59
75
48
49
50
51
52
53
54
17
18
19
46
20
11
10
A
39
15
16
36
G
1
2
3
4
5
6
7
9

56
25
24
26
26
23
33
44
36
41
22
47
32
21
9
55
8
42
43
6
13
63
15
55
62

MACHINE HEAD.

1.	Feed Sprocket Gear	$ .35
2.	Intermittent Gear	.65
3.	Intermittent Gear	.50
4.	Intermittent Gear	.75
5.	Left Driving Gear	1.00
6 & 7.	Intermittent Gears....each	.35
8.	Take-up Sprocket Gear	.50
9.	Framing Carriage	
10.	Fly Wheel	1.00
11.	Pin Wheel or Geneva Driver	1.50
12.	Shutter Gears	.50
13.	Pin Wheel Driving Gear	.50
14.	Plain Bushing	.20
15.	Rollers ....each	.20
16.	Roller Bracket	.75
17.	Roller Collar	.10
18.	Take-up Roller Bracket	1.00
19.	Bracket Spring	.05
20.	Moving Picture Lens Flange Collar	.50
21.	Automatic Shutter Lift and Chain	1.50
22.	Aperture Plate	1.25
23.	Film Gate or Door	1.50
24.	Door Pin	.25
25.	Door Rollers ....each	.20
26.	Film Tension Springs....pair	.15
27.	Top Feed Sprocket, Brass	1.50
27a.	Top Feed Sprocket, Steel	2.50
28.	Top Feed Sprocket Gear	.75
29.	Take-up Sprocket, Brass	1.50
29a.	Take-up Sprocket, Steel	2.50
30.	Take-up Sprocket Gear	.75
31.	Driving Pulley	1.25
32.	Center Bracket Spring	.50
33.	Automatic Fire Protector	2.25
34.	Shutter with Wings	1.00
35.	Shutter Gear, with shaft	.75
36.	Film Guard	.50
37.	Eccentric Bushing	.25
38.	Intermittent Sprocket Steel	2.50
38a.	Intermittent Sprocket, Brass	1.50
39.	Geneva or Star Wheel	1.50
40.	Star Wheel Shaft	.75
41.	Stereopticon Bracket Holder	.75
42.	Carriage Lift	1.50
43.	Carriage Lifter	.25
44.	Door Lock	.75
45.	Bottom Bracket Shaft	.25
46.	Top Bracket Shaft	.35
47.	Machine Crank	.75
48.	Machine Crank Screw	.25
49.	Main Driving Shaft	1.25
50.	Crank Friction Sleeve	.75
51.	Outer Crank Sleeve	1.25
52.	Friction Pulley	1.00
53.	Friction Cam	1.00
54.	Main Driving Shaft	1.25
55.	Combination Driving Gear	1.50
56.	Main Driving Gear	1.00
57.	Thumb Screw for the Head-board	.10
58.	Screw for the Film Magazines	.10
59.	Reel Winder Frame	
60.	Reel Winder Gear and Crank	1.00
61.	Reel Spindle	.75
62.	Stereopticon Bracket with Thumb Screw	.50
63.	Stereopticon Lens Bracket Rod	.20

A. Framing Carriage Complete, $17.50

LENSES.

Moving Picture Wide Angle Lens	$10.00
Moving Picture Long Distance Lens	10.00
Moving Picture Middle Distance Lens	10.00
Stereopticon Lens Complete	7.50
Stereopticon Lenses Nos. 16, 24 and 40, each	1.00

LAMPS.

Electric Light Lamp	$7.50
Right Angle Electric Lamp	7.50
Carbon Holder, upper or lower	.75
Calcium Light Lamp	5.00
Tips for Calcium Light Lamp, small or large bore	.25
Acetylene Lamp with Burner, Reflector and Stand	5.00
Oil Lamp with three-wick Burner	3.50

GAS MAKING APPARATUS.

Oxylithe Gas Making Outfit, complete		$37.50
Chemicals for same	box	1.35
Limes, best quality (12 in a box)	"	1.00
Acetylene Gas Making Outfit No. 1, small size		5.00
Star Acetylene Gas Making Outfit, large size	"	10.00
Acetylene Lamp with Burner, Reflector and Stand	"	5.00
Carbide	pound	.15
Rubber Hose	foot	.10

RHEOSTATS.

Lubin's "New Idea" Rheostat for 110 volts direct or 110 volts alternating current	each	$7.50
Lubin s Fire-Proof Rheostat	"	8.50
Special Wire Coils	"	.35
Porcelain Insulators	dozen	.25
Binding Posts, with screws	each	.35

ACCESSORIES.

Double Slide Carrier	each	$ .50
Best Condensers 4½ diameter	"	1.00
(Other sizes at different prices.)		
Condenser Holder, nickel-plated	"	.50
Lamp House, complete	"	
Upper Reel Holder, complete with Rewinder	"	2.50
Film Repairer	"	1.00
Blank Film	foot	.05
Film Cement	bottle	.15
Film Cement by mail	"	.25
Carbons, soft cored	dozen	.40
Carbons, hard, solid	"	.40
Carbons, one kind or mixed	hundred	3.00
Screen, 15x18 ft., with rings on corners		6.50
Stereopticon Slides, plain	each	.25
Stereopticon Slides, colored	"	.50

COPYRIGHT 1908

THROUGH
Darkness

To Light

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

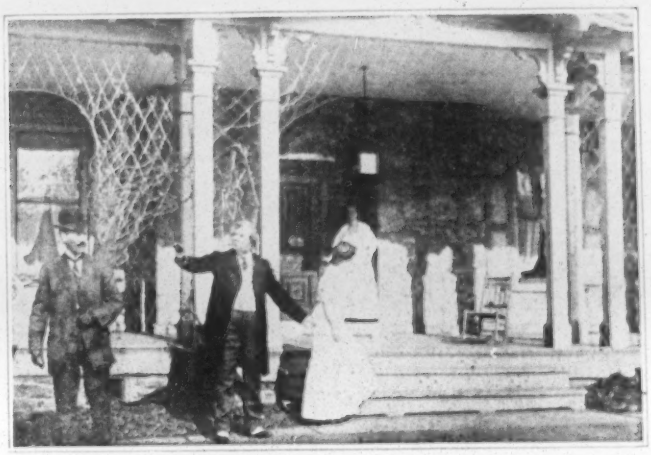
MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,
PHILADELPHIA, PA., U. S. A.

Through Darkness to Light

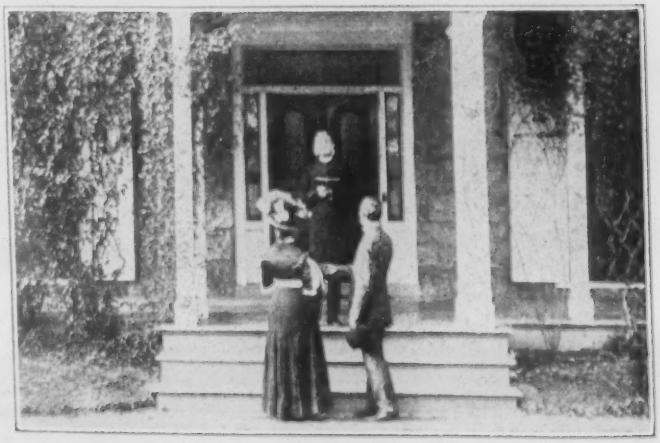
LENGTH, 890 FEET - PRICE, $97.90



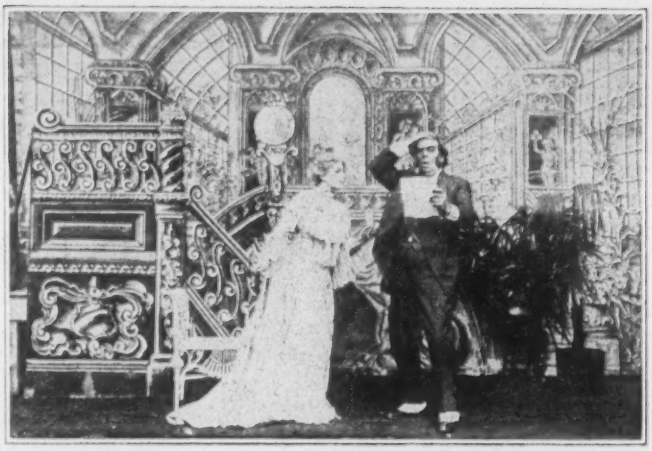
The daughter of a rich merchant walks arm in arm with her lover towards the big mansion, when out comes the father and orders the lover away.

The father introduces an elderly merchant to his daughter. She refuses his proposal of marriage. The father scolds his daughter but she remains firm.

The lover writes her a message inviting her to run away.



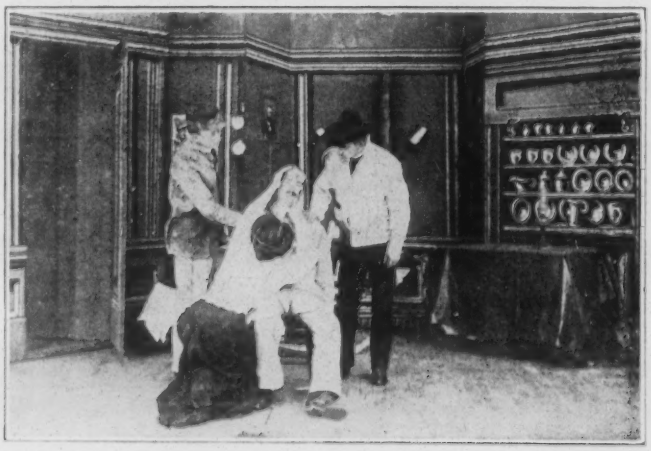
She meets her lover who drives her to the Parson's house where they get married. The daughter then sends a message to her parents advising them of their marriage.



The mother pleads for the daughter while the father refuses forgiveness.

Three years have passed and we see the young couple in a modest little home happy with a child. The young man puts on coat and hat, kisses wife and baby and leaves for his laboratory.

The young chemist at work in his laboratory. He is experimenting with a new invention. Suddenly a terrific explosion occurs, burning the chemist's face and eyes.

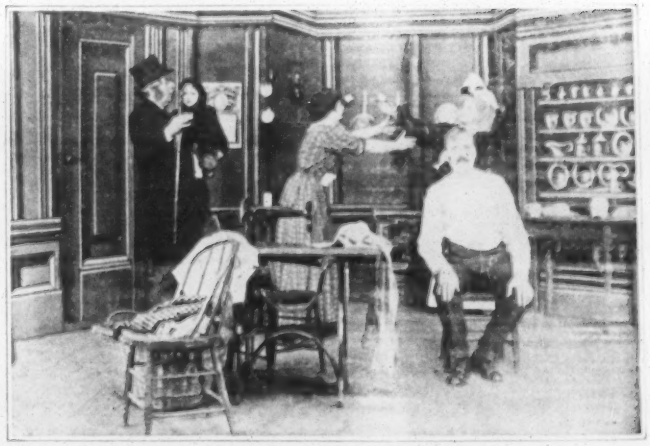


While the husband is unable to work, the faithful wife supports the family. She is sewing to earn a living for herself, baby and husband.

While the little girl goes out to purchase groceries, she loses a penny, and in picking it up, is run down by an automobile.

The occupants of the machine inquire for the little girl's address and bring her home.

Great surprise of the old couple when they find their daughter to be the mother of the little girl.



Reconciliation between daughter and parents.

While the automobile brings mother and daughter to their palatial home, the father brings the young husband to the hospital where he is operated and his eye-sight restored.

Great rejoicing at the old home over the return of the daughter. The son-in-law is accepted with open arms, and the family happily reunited.

COPYRIGHT 1908

THE

FATAL CARD

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines,
Films, Slides and Stereopticons,

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA., U. S. A.

1000 4-08. No. 51.

THE FATAL CARD.

LENGTH, 1050 FEET.

"Forrester, a "ne'er do well" from London drifts to the Far West where he organizes a gang of horse thieves, and Mercedes, a Spanish woman who keeps a saloon loves him. His gang will not listen to his plan to rob a ranch but with obstinacy he undertakes the job. Meeting a swell young Englishman, Gerald Austen, he befriends him. The Englishman gives his card swearing "to repay his kindness if ever necessary " When later on Forrester is on the verge of being hung by the hands of a vigilance committee, Gerald comes in and recognizes the culprit—pleads for him and asssits him to escape to London where his crooked friends join him and force him into more crooked ways.

Ten years have elapsed, with a torrent of remorse Gerald pays court to Forrester's daughter, but neither recognizes the other. The father of Gerald consents to the marriage The thieves knowing that Gerald's father keeps a large sum of money in his safe insist that Marrable lead them. To rob the future father in law of his son is a terrible proposition but they have such a hold on him he cannot resist. After a stormy interview with his son, Gerald's father is surprised by the thieves and killed by "Jim Dixin," a cowardly crook who has been in Marrable's gang in the West Gerald has left his cane in the office which the thieves have used in committing the murder. Meeting them outside the office building where they have murdered the old man, Gerald notes their suspicious actions and learning subsequently of his father's death the terrible truth dawns on him that the father of his future wife is implicated. Acting on the suspicion he follows them to a warehouse, where they are sharing their ill-gotten gains. "Dixin" prepares to blow up the place to hide all evidences, they search Gerald. The "Fatal Card" is discovered. The place is blown to atoms. Gerald is protected by Marrable The culprits after a terrible fight with officers are arrested Marrable dies of a broken heart, giving his daughter to Gerald after secretly saying, "the past is dead so let it rest."

COPYRIGHT 1908

HAVE YOU Seen My Wife ?

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

1000. I. '08.

Have You Seen My Wife?

LENGTH, 650 FEET.

Having just been married the young couple is enjoying their wedding breakfast surrounded by their friends. The time comes for their departure.

The bride is entering the carriage but to her consternation the driver drives away not waiting for the groom. The groom then gets in another carriage. The two carriages are racing through the streets, the groom trying to overtake the bride.

Finally the groom gets out and starts on a run In his unsuccessful effort to find his wife he is the victim of unkind fate, meeting fresh difficulties at every turn.

Husband and wife eventually land in the Police Station. The Sargeant, a very unsentimental person, thinking there must be insanity in the air, dismisses both as lunatics.

They finally come back home completely wrecked by the morning's occurrences and tearfully resolve to spend their honeymoon at home.

COPYRIGHT 1908

BACHELOR'S

Wedding Bells

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

Bachelor's Wedding Bells.

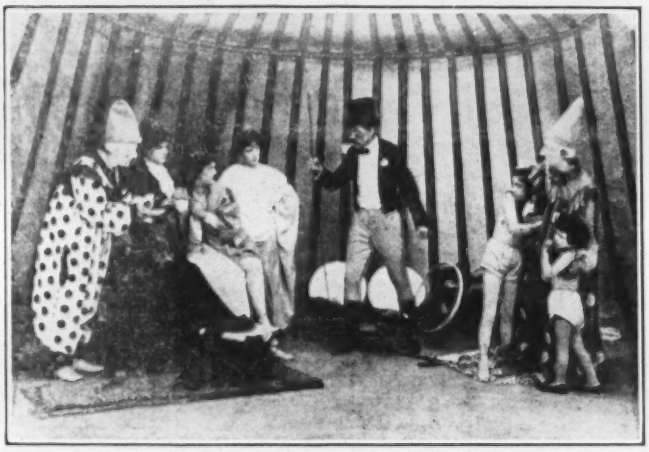
LENGTH, 485 FEET. PRICE, $53.35.

Mr. Barker, a confirmed bachelor, club man, all around good fellow, has an antipathy to the female sex. He likes them at arm's length—"but no wedding bells for him."

Several married friends invite him to their homes, and after seeing the stormy side of matrimony he congratulates himself on a life of single blessedness. One evening at his club, some of the members and their wives concoct a plan to have some fun at his expense, they insert an "ad." in a paper for "A charming lady, object matrimony," giving Barker's address as the meeting place. The consequence is Barker finds himself besieged by ardent females who make his life a pandemonium for a few hours. One lady of more determination than the rest succeeds in capturing him. Barker confesses himself conquered and yields to his captor who smothers him with kisses.

COPYRIGHT 1908

THE Ringmaster's



WIFE

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

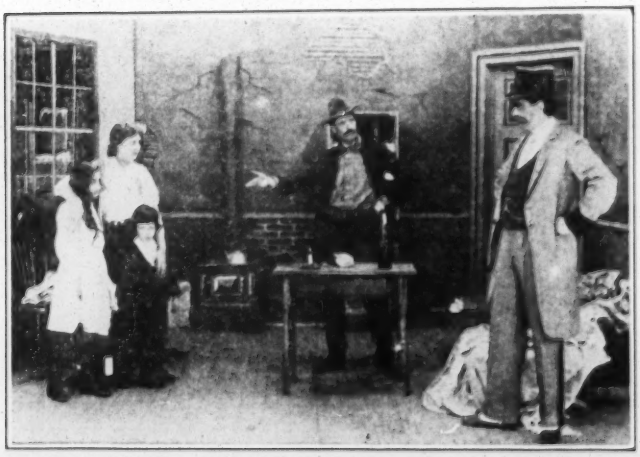
19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

1000 1. '08

THE RINGMASTER'S WIFE.

LENGTH, 835 FEET.



A young doctor pays marked attention to the daughter of a Country minister. He has a rival, a sinister character. The doctor is loved by another girl. When repudiating the undesired attention of his rival, a fight ensues. The doctor punishes his rival severely. The latter vows vengeance.

Under the Christmas tree. Engagement of the doctor with the minister's daughter. The rival lover together with the girl who loves the doctor plot to ruin the doctor. They tell the minister a story which the father believes and orders the doctor from the house. Six months later. The rival elopes with the minister's daughter.

Ten years later. Two children have been born to the couple who have been driven into the poorest tenements. A circus Manager engages the family, husband as ringmaster, wife and children as performers.

Weak from lack of nourishment and maltreatment by her husband, the wife looses her balance on the high trapeze and falls to the ground. A doctor is summoned. He appears to be the former lover of the unhappy wife. Husband enters, orders the doctor to leave, which the latter refuses to do. The husband tries to punish the doctor but is punished in return. Wild with rage he starts to whip his helpless wife when the oldest child takes the pistol and kills her father.

The doctor brings the luckless woman and her children home to her parents where she is forgiven. Her rival tells of the plot between her and the ringmaster to ruin the doctor. The minister recognizes the wrong he did the doctor and not long after the lovers are reunited.

COPYRIGHT 1908

THE COUNT

Of No Account

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

1009. I. '08.

The Count of No Account.

Length, 545 Feet.

Two tramps find a newspaper wherein a spinster advertises for a husband, "Preferable a Count."

The tramps decide to become suitors for the hand of the rich old maid. They hold up two passers-by, strip them of their clothes and dress in fashionable attire.

They make their visit at the old spinster's residence. Being the first and only ones who apply they are received with open arms. They are dined and wined when at last jealousy prevails among them and the fight ensues. The old maid seeing the suitors are nothing but tramps chases them out of the house and puts the police at their heels.

Now follows one of the funniest chases ever seen in Moving Pictures. Unfortunately the two tramps in their flight drop through the sky-light direct into the court room which brings their royal aspirations to a sudden end.

COPYRIGHT 1908

WHERE'S THAT

Quarter?

S. LUBIN

Largest Manufacturer of

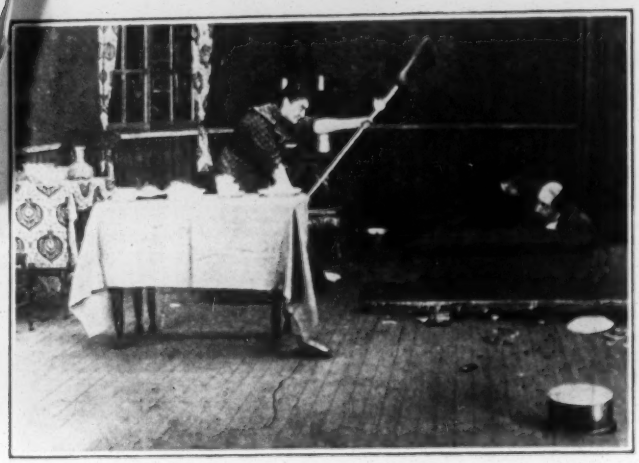
Life Motion Picture Machines, Films, Slides and Stereopticons

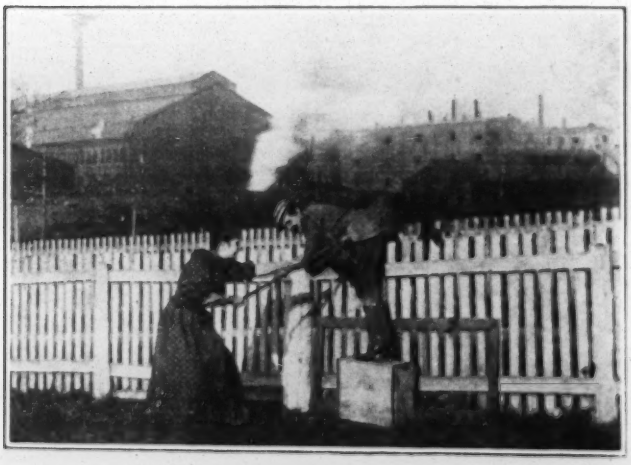
19-21 South Eighth Street : PHILADELPHIA, PENNA., U. S. A.

1000 11 '08

Where's That Quarter?

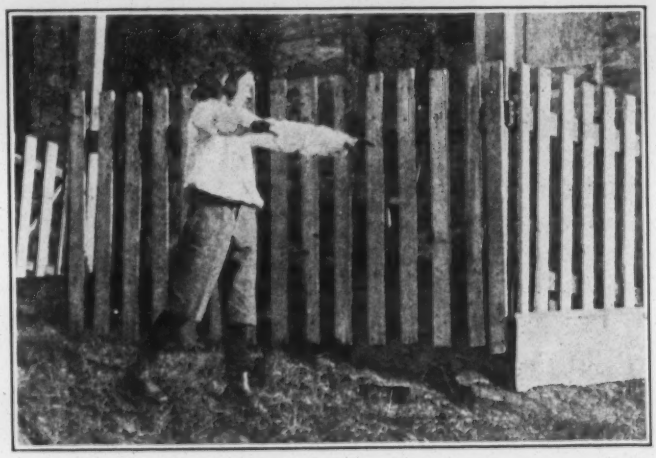
Length, 520 Feet





Saturday. Pay Day. A man comes home from work, his wife asks for his wages. He gives her the money but holds out a quarter which he says he spent for a treat. His wife, determined to get that quarter beats her husband with a broom. He conceals himself in a cupboard which is overthrown. Emerging from the wreck, he tries to run away but is followed by his wife. She follows him jumping over a fence. He falls over a baby coach and jumps in an empty trunk to escape his wife. When after many mishaps the trunk is brought to his home, his wife makes him don an apron and wash the dishes. She takes the bread-dough and throws it in his face. This is too much for the hen-pecked husband and sorrowfully he produces the quarter which his wife takes from him.

COPYRIGHT 1908



THE BLIND BOY

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

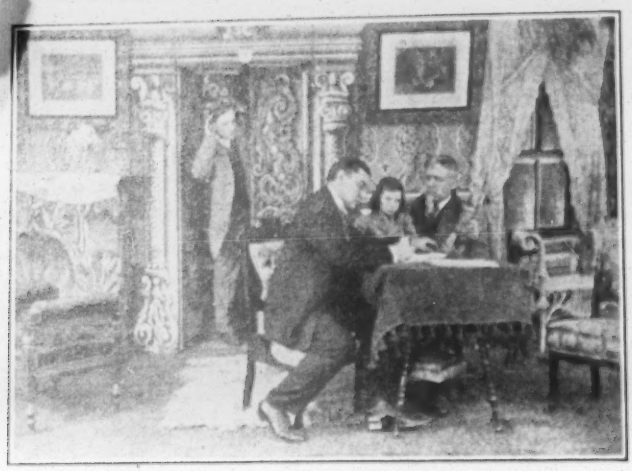
19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

1909 1. '08.

THE BLIND BOY.

LENGTH 855 FEET.



A father on his death bed makes his will—leaving his estate to his youngest child—a boy — blind from birth—and disinheriting his elder brother leaving him the nominal sum of one dollar.

The ' ne'er do well" has his blind brother kidnapped, and taken to an old rookery—where he is shamefully treated—but manages to escape.

In his sightless condition, he stumbles along over an unfamiliar path; eventually falling over a precipice. He is picked up unconscious by a poor fisherman who takes him to his humble cabin where he is attended. The officers are put on the track of the kidnappers who have been observed by an amateur photographer as they were carrying the child away and who accidentally received the tell tale evidence through his camera. The elder brother has altered the will after stealing it, making himself the successful legatee — and is enjoying his brother's estate—but the officers finally track him and his wicked associates to a low groggery where they are led off handcuffed. The poor little blind orphan is providentially protected and restored to his home and position.

COPYRIGHT 1908

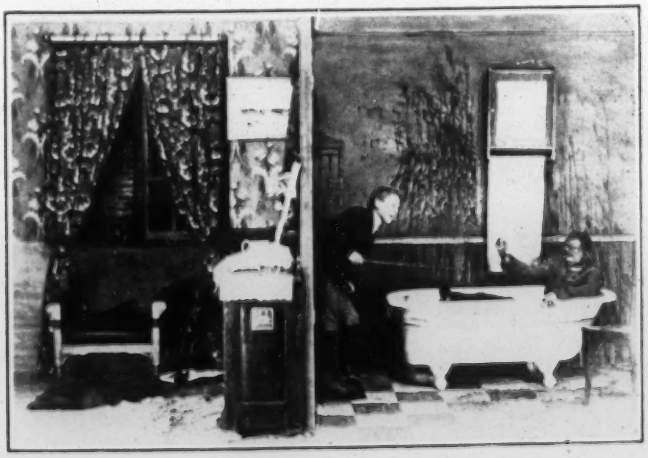
SEE THE POINT?

LENGTH, 220 FEET.

A mischievous youngster puts a sharp nail at the end of a long stick and starts out for mischief

The colored butler is the first one to suffer.

He feels the point while cleaning the bath-tub and falls in the water.



The boy then goes on the street where his idle pranks create much disturbance. At last he is caught, brought back to his father and given a good spanking

S. Lubin, MANUFACTURER.

21 South Eighth St.
PHILADELPHIA, PA., U. S. A.

1000. 3-08.

COPYRIGHT 1008.

A NEW WAY

To Pay Debts

LENGTH, 275 FEET.

Rent is due and no money in the house.

The land-lord gives the tenant time up to three o'clock.

The shoe-maker then devises a new scheme to get money.

He tells his wife to lie upon the couch and paints a sign "Died from Small pox," which he puts at the head of his accomplice.

The butcher comes for his money. The shoemaker tells him his poor wife died and he has not even money enough to bury her.

The good hearted butcher, instead of collecting his money, adds to the funeral expenses of the deceased wife.

The same scheme is worked upon the baker and other people calling for money.

When however the schemer himself lies down and puts up a sign "We both died from Small-pox," his trick is discovered and he is made to pay up.

Manufactured Exclusively by

S. LUBIN,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons,

19-21 S. 8TH ST., PHILADELPHIA, PA., U. S. A.

1000. 3-09

COPYRIGHT 1908

AND
A LITTLE CHILD

Shall Lead Them

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

1000 3 '08.

AND A LITTLE CHILD SHALL LEAD THEM

LENGTH, 520 FEET.

The daughter of a rich manufacturer marries her lover against the will of her father. In anger the old man closes the door against the young couple and they start to keep house for themselves.

Too much spare time and bad company lead the young husband to become a drunkard.

He abuses his wife and little baby, whereupon the wife writes him a note, saying she is going back to her father, and will see him no more.

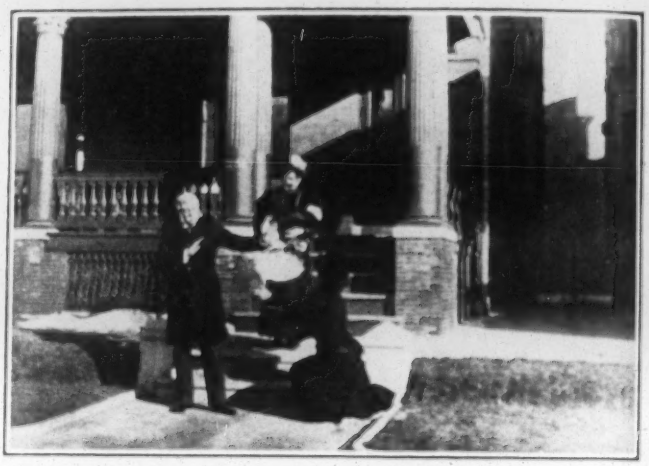
The next morning when the husband finds the note, he takes a vow not to drink again, and to lead a useful life.

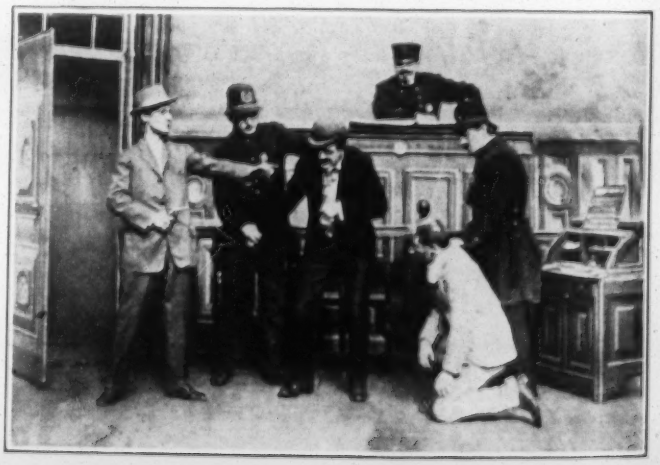
He takes a position as night-watchman in a factory. He saves a man from certain death and over-powering two robbers leads them single handed to the police station. He is rewarded for his bravery by being made a reserve policeman.

While on duty he finds a child who lost its way, and has just brought the child to the police station when in rushes the mother, in whom he recognizes his wife.

The little child leads the mother to her father and also makes her grandfather join hands with her father.

The husband will never go astray again, because "a little child shall lead him".





COPYRIGHT 1908.

Easy Money

LENGTH, 175 FEET.

A Nurse while sitting on a bench in the park falls asleep. The baby girl in her charge walks away and is picked up by a tramp who puts on the child his coat and hat. In the child's hand he places a tin cup and a sign "I am blind."

The child is much pitied by passers-by who freely drop money in the little tin cup. Every time a charitable inclined person gives an offering to the child the tramp empties the tin cup. When a policeman appears on the scene the tramp takes to his heels but is caught by the policeman and quickly relieved of the easily earned money.

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons,
926-928 MARKET STREET, PHILADELPHIA, PA.

1000. 3-08.

COPYRIGHT 1908

A Romance

OF THE Fur Country

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS,

19-21 South Eighth Street.

PHILADELPHIA, PA., U. S. A.

1000 3-08.

A Romance of the Fur Country.

LENGTH, 795 FEET.

"Pierre" a French Canadian trapper is trading furs with Cohen, a furrier at the trading post. A drunken half-breed who has gotten into a row with an Indian friend of Pierre's, vows to get even with the trapper for his interference. Pierre receives a considerable sum of gold for his furs which arouses all the thievish instincts of the half-breed. The Canadian unawaie of the plans of his foe, starts across the snow fields for his cabin, the half-breed following his tracks. Arriving home he greets his wife, a pretty half-breed girl and gives her the gold, which she conceals in a trunk. Pierre now fastens on his snow shoes and with his traps and sled starts on his long cold journey to his trapping ground. The half-breed has been watching everything through the window. The trapper is only gone an instant when the other enters and pleads hunger. The wife who is in terror gives him food and tries to place the money unobserved in another place. Hearing the click of gold he suddenly turns and with a fierce oath demands the money. A desperate struggle now ensues in which the wife is left for dead. The half-breed leaves. The Indian now arrives and succeeds in restoring the wife to consciousness. She tells him what happens and he starts off to inform her husband. Pierre sits on his sled, by a frozen stream, when the Indian staggets up with the news. They now start on a hunt for the rascal and finally locate him in the forest where they battle until their ammunition is exhausted. Pierre knocks him senseless with the butt of his gun and after tying him they drive him over the snow to the cabin. Pierre now tears open the coat of the thief and restores the money to his wife, at the same time ordering the Indian to cut his bonds. The moment he is released he picks up a knife and is about to stab the trapper in the back when the Indian with a quick movement draws his knife and plunges it into the half-breed, who dies cursing the others. Pierre now with a prayer for his escape enfolds his wife in his arms.

COPYRIGHT 1908

DO IT NOW!

LENGTH, 170 FEET

Mr. Grouch is dissatisfied with his help. Everything goes too slow, so he has a sign painted "DO IT NOW" and hangs it up in his office. He then rings for the foreman of the factory. This man has long had an ill feeling toward Mr. Grouch and when after receiving a good lecture on "how to work" he discovers the sign "DO IT NOW", he now does what he has delayed a long time: knocks Mr. Grouch off his chair. The next to come is the stenographer. She loves Mr. Grouch secretly. Seeing the sign "DO IT NOW", she puts her arms around his neck and hugs and kisses him. In his despair, Mr. Grouch takes up the waste paper basket and scatters the contents all over the floor. He then rings for the office boy and orders him to clean the floor.

The office boy, ready to kill the man who invented work, notices the sign "DO IT NOW". Blaming Mr. Grouch for the work, he knocks him off the chair with his broom. This is too much for Mr. Grouch. He takes the sign off the wall, tears it in pieces and is satisfied at least for a while with the work as it is now done.

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

19-21 S. Eighth Street, Philadelphia, Pa.

COPYRIGHT, 1908.

A GAY

Old Boy

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,
FILMS, SLIDES AND STEREOPTICONS

19-21 South Eighth Street,

PHILADELPHIA, PA., U. S. A.

3000 1 '08

A GAY OLD BOY

LENGTH, 520 FEET.

While the wife leaves the dining room, Jack, the gay old boy, kisses the maid. He is surprised by his wife who discharges the maid, and gives a good lecture to Jack. The next scene shows Jack at his office busy with his pretty typewriter. Mrs. Jack arrives, discharges the typewriter and gives another lecture to Jack.

She now advertises for a typewriter and a maid to suit herself. The next scene shows Jack at the manicuring parlor. While flirting with the fair damsel Mrs. Jack arrives and breaks up the tete-a-tete. When Jack comes home he finds a new servant; this almost gives him a fit. When he comes to his office he finds the new typewriter which gives him nervous prostration.

He goes out to spend a night at the roof garden theatre. When he comes home his wife delivers a curtain speech, not even stopping for breath. Jack tells her to shut up, and as she seemingly does not want to do this, Jack shuts her up in her folding bed.

COPYRIGHT 1908

OUR OWN

Little Flat

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin, TRADE MARK REG COPYRIGHTED.

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S. A.

1000. 3-08.

Our Own Little Flat.

LENGTH, 770 FEET.

A young married couple start their married life by living at the home of the bride's father. The old gentleman suffers from a bad attack of gout and ill-temper and "Auntie" a maiden of many summers, objects to the liberties the young couple take with the house. She prods the old man on till he drives them out bag and baggage. Auntie is triumphant.

Then they fix up their "own little flat." Everything goes well for a while until a day comes when they cannot pay the furniture man. He calls in his assistants and they proceed to take everything, leaving only a few draperies belonging to the wife. These she proceeds to use, with some old boxes and barrels from the kitchen until the place presents a very fair appearance, but anybody unfortunate enough to sit on it is sure to take a tumble. Father-in-law calls and after taking a few tumbles leaves in a highly excited state. A theatrical manager also calls and offers a part in his company to the young wife. This she accepts and makes an instantaneous hit. When the father takes her back home "Auntie" proceeds to once more show her authority, but is summarily fired out bag and baggage.

COPYRIGHT 1908

The Girl

Across the Way

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG. COPYRIGHTED.

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S. A.

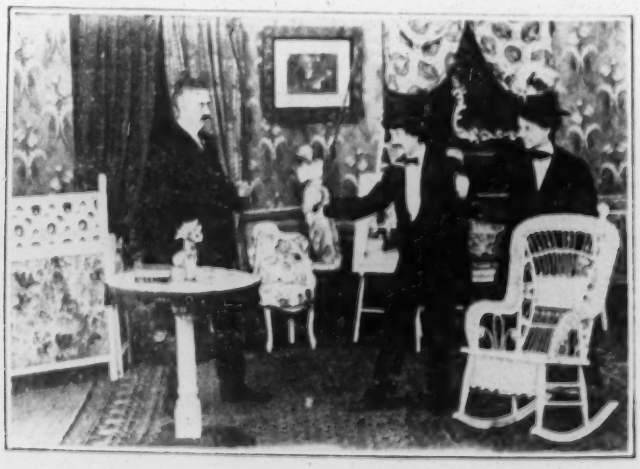
1000. 3-08.

The Girl Across the Way.

LENGTH, 575 FEET.

An artist flirts with a girl across the street during his wife's absence. The young lady is highly indignant. The artist's wife coming along the street catches her husband in the act of throwing kisses. Entering the house she encounters the maid, with a gushing note addressed to the young lady, asking her to "Come Over." Madam is stunned but resolves on a course which will give hubby enough amusement

She calls on the object of her husband's admiration and gives her the note. The girl has already told her brother who intends to pay "Mr. Flirt" well for his presumption. After finding that she has a valuable ally in the brother and sister, the wife determines to confront "hubby" with the girl, but brother sees a chance for some fun as well.



He suggests that "wifey" put on a suit of his clothes and wig and go with them. They enter the artist's house, the girl acting as if she was quite in the mood for a romance. The artist becomes so romantic that the other folks think it about time to call a halt. The lesson he receives from wifey will prevent any more strange conquests for some time.

COPYRIGHT 1908

THE Pursuit

of a Suit

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin
TRADE MARK REG
COPYRIGHTED

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S. A.

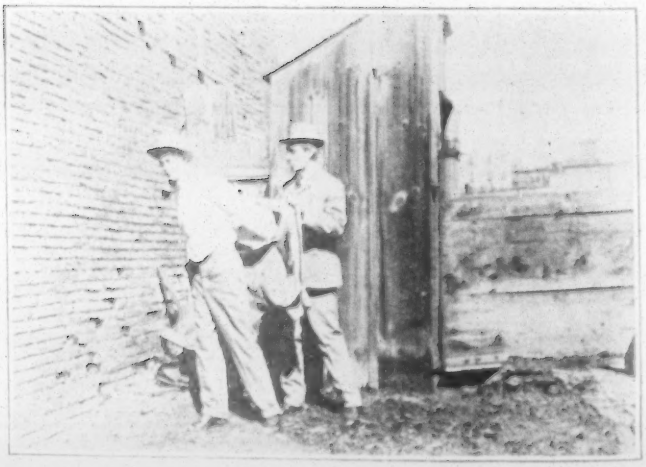
1000 3-08.

The Pursuit of a Suit.

LENGTH, 365 FEET.

Mr. Cohen puts a brand new $8.00 suit on a figure outside of his store, at the reduced price of $7.98.

Two tough characters needing new suits, decide to play a trick on Mr. Cohen. One of them stands in the place of the dummy while the other carries the dummy away. His accomplice follows shortly after with a hat which he stole from a farmer. The farmer seeing the dummy run away calls out Mr. and Mrs. Cohen.



And now starts one of the liveliest and funniest chases ever seen in a Moving Picture Photograph.

When at last the two criminals are caught, they are stripped of their clothes and empty paper boxes are substituted and they are then marched to jail.

COPYRIGHT 1908

After the Celebration!

LENGTH, 165 FEET.

Mike celebrated St. Patrick's Day. He had a bully old time and enjoyed himself immensely.

He comes home after the celebration and there sees things. He sees a beer barrel change into his mother-in-law, though he would prefer the opposite.

The mother-in-law is replaced by a shamrock, the shamrock by a pitcher, the pitcher by two of his friends, these turn into a snake, the snake into a block of ice which Mike needs most of all.

But he had a good time, just the same.

MANUFACTURER OF

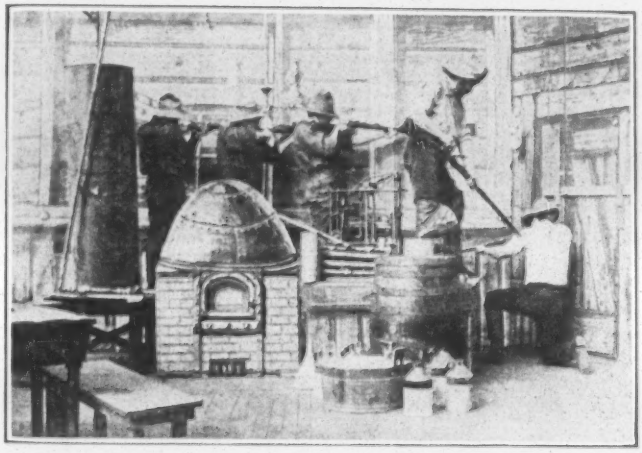
S. Lubin
TRADE MARK REG.
COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

19-21 S. Eighth Street, Philadelphia, Pa.

COPYRIGHT 1908

THE



Mountaineers

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG COPYRIGHTED.

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S A.

1000 3-08.

THE MOUNTAINEERS

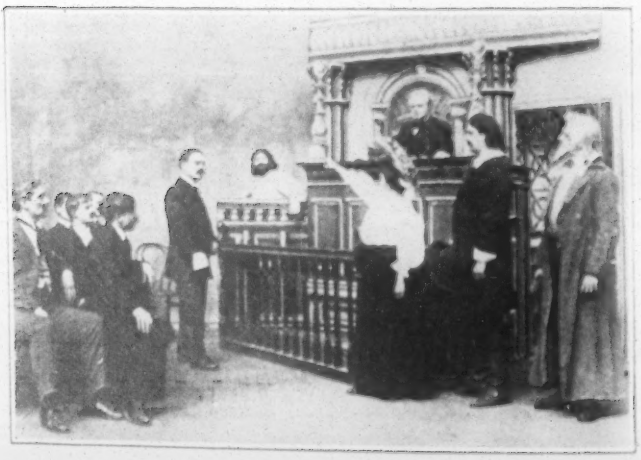
LENGTH, 775 FEET.

A moving picture photographer is seen taking a picture of some boys climbing a tree. He is unaware that he will witness a tragedy, which soon appears within range of his camera.

A huntsman, who had laid down to rest is robbed by a mountaineer. When he awoke and tried to defend himself the mountaineer shot him and threw him down a high precipice seemingly dead.

The huntsman is found later on by an old farmer who runs home to call for help. Finding the suitor of his daughter at his home takes him along.

In the meantime the huntsman has been found by some Revenue Officers, who are on the lookout for moon-shiners.

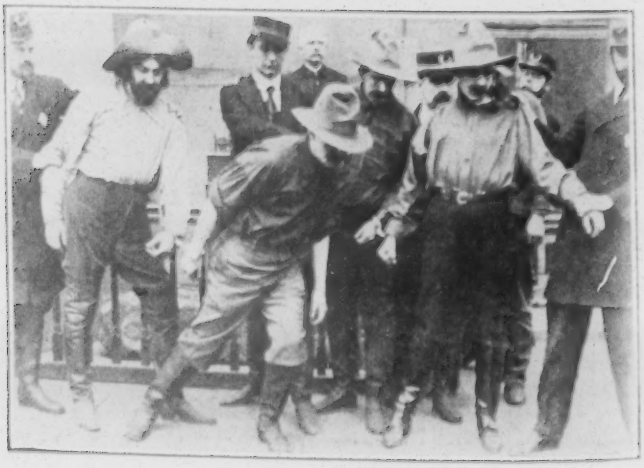


The mountaineer comes to the home of an old farmer to ask for his daughter's hand. When she rejects him, he swears to have revenge. He accuses her father of being the murderer of the huntsman. The old farmer is arrested and held for Court.

In the meantime, the moon-shiner's hiding place has been found. In the vain attempt to drive them out of the house, the Revenue Officers burn down the building.

The next scene brings us to the Court-room where the farmer is tried for the crime which he has not committed.

At the critical moment, the moving picture photographer enters with his camera and projects upon the wall of the Court-room, a picture showing the crime and the criminal. The poor old man is released immediately and the mountaineer placed in irons.



The wedding of the farmer's daughter to her sweet-heart ends the picture.

COPYRIGHT, 1908

NEIGHBORLY

NEIGHBORS

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG COPYRIGHTED.

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S. A.

1000 3-08.

Neighborly Neighbors

LENGTH, 395 FEET

A young bride is much admired by the neighbors especially by Mr. Brown, who plays the violin and Mr. Jones, who plays the trombone.

They send letters to the young bride and announce their visit for eight o'clock, after which time they expect the young husband to be gone to the club.

The angry bride shows the letters to her husband, who dictates a letter to the wives of the lovesick musicians, inviting them to call at 8 p. m.

It is better imagined than described, how the two-lovesick musicians try to play themselves into the heart of the beautiful bride, while their wives are listening in the next room.

When at last the wives' patience is exhausted, they rush into the room and guide their husbands to their own home sweet home.

For the next fourteen days the husbands take their meals standing.

COPYRIGHT, 1908

The Parents

DEVOTION

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG COPYRIGHTED.

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA, PA, U. S A.

1000 3-08.

THE PARENTS DEVOTION

LENGTH, 560 FEET.

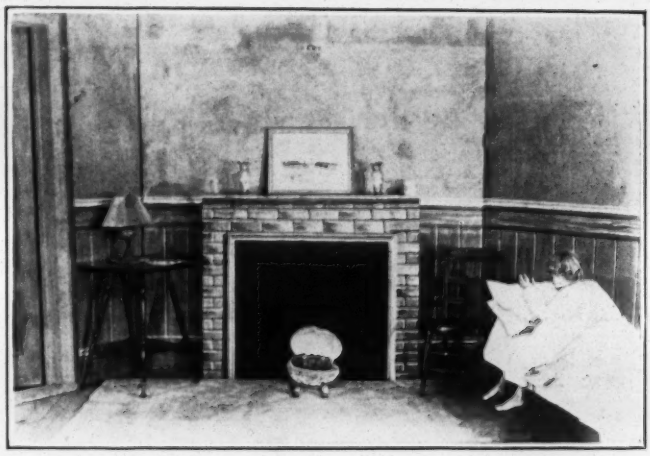
The drudgery of farm life becomes distasteful to a young New England farmer and day in and out his fancy pictures the delights of the great city. How to secure enough money to gratify his longing is the perplexing problem. His father returns from market and conceals the days receipts in a corner of the fireplace. The son has seen this through the window and resolves to possess it, but is caught in the act by the stern old father, and despite the pleadings of his mother, is forced to leave the house. Tearfully bidding adieu to his sweetheart, who he has met in the lane, he starts for New York, where in a short time he is caught in a vortex of dissipation.

His dear old mother waits day by day for tidings of her erring boy, but all in vain. The father, notwithstanding his stern exterior, rests neither night nor day with gloomy forebodings. At length sleep ends his vigil, and he sees in a vision the foolish boy surrounded by the fast set, who are seeking to devour him.

Acting on impulse he goes to New York and after many wanderings—hoping against hope—he finally meets the repentant prodigal. His friends and his money disappear simultaneously and he is only too willing to yield to his father's entreaties and return home and start life anew. Back to his mother's arms; the "fatted calf is killed" and among his childhood friends a happy reunion takes place.

COPYRIGHT 1908

THE LITTLE



EASTER FAIRY

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG. COPYRIGHTED.

Picture Machines, and Stereopticons.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA, U. S. A.

The Little Easter Fairy.

LENGTH, 470 FEET.

A poor little girl while doing errands for mother meets a richly dressed girl who apparently lost her way. She comforts the crying tot and brings her home to her beautiful mansion.

A few days later while the poor girl stands longingly before a confectionery store the rich girl comes out of the store and recognizing her kind friend gives her the Easter egg she just purchased. The mother sitting in an automobile waiting on the street inquires for the little girl's address.

The poor girl runs home and shows her mother the beautiful Easter egg she received from the rich little girl. After having partaken of her simple supper the mother brings her to bed. In her dream she sees how the Easter egg grows, it opens, out comes ducks and bunnies making all kinds of funny tricks. Just then the door opens, the little girl awakens and finds in her room her little friend accompanied by her mother and valet. They bring her Easter presents to repay her for her kindness.

COPYRIGHT 1908

SOMETHING

ON HIS MIND

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin, TRADE MARK REG. COPYRIGHTED

Picture Machines, and Stereopticons.

Lubin Building, 926-928 Market St.

PHILADELPHIA PA, U. S A.

1000 3-08

Something on His Mind.

LENGTH, 540 FEET.

It is nothing unusual for a man to worry about a bill—but when they come in dozens and no cash to meet them—he may be excused for any mental aberration. This poor fellow has a young and pretty wife who announces her intention of going out to a matinee—and he must get the supper, mind the baby and attend to other house-

hold affairs in her absence. He is terribly awkward and gets into a peck of trouble in the kitchen, finally setting fire to the house—almost cremates the baby. She cannot keep her engagement. A fireman enters with a hose to add to the general confusion—and the place looks as if a cyclone had hit it.

COPYRIGHT 1908

THE WRONG

Overcoat

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG COPYRIGHTED

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA PA, U. S. A.

1000 3-08.

Something on His Mind.

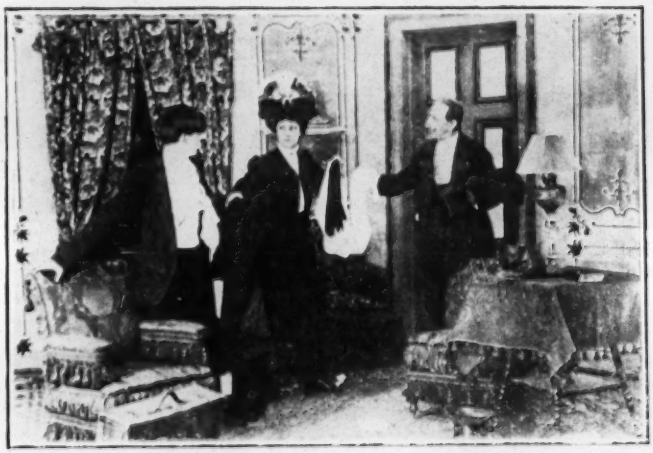
LENGTH, 540 FEET.

It is nothing unusual for a man to worry about a bill—but when they come in dozens and no cash to meet them—he may be excused for any mental aberration. This poor fellow has a young and pretty wife who announces her intention of going out to a matinee—and he must get the supper, mind the baby and attend to other house

hold affairs in her absence. He is terribly awkward and gets into a peck of trouble in the kitchen, finally setting fire to the house—almost strangles the baby. She cannot keep her engagement. A fireman enters with a hose to add to the general confusion—and the place looks as if a cyclone had hit it.

COPYRIGHT 1908

THE WRONG



Overcoat

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG COPYRIGHTED

Picture Machines, and Stereopticons.

19-21 South Eighth Street,

PHILADELPHIA PA, U. S. A.

1000 3-08.

The Wrong Overcoat.

LENGTH, 385 FEET.

A young husband is going to a banquet of the "Batchelors Club." He arrives at the Club and proceeds to make merry with "the boys."

Mr. Getrich, accompanied by his wife and daughter come out of a department store heavily laden with bundles. Wife and daughter ask him to put their veil and gloves in his pocket, which he does. He then leaves them, also going to the Club.

Five hours later the young husband has accumulated a considerable "jag" and taking Mr. Getrich's overcoat by mistake, departs from the Club.

He gets home at last, and not wishing a lecture at 3 A. M., prepares to camp on the sofa. Wifey waited up for him, and while picking up his overcoat finds the gloves and veil of another woman.

Explanations are of no avail and she administers a sound tongue-thrashing which is interrupted by the arrival of Mr. Getrich who wants his overcoat and returns the other fellows. Joy now follows the heart-rending spectacle; the young husband and wife kiss and make up and every body is again happy.

COPYRIGHT 1908

Willie's

Party

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG. COPYRIGHTED.

Picture Machines, and Stereopticons.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA, U. S. A.

1000. 4-08 No. 48.

Willie's Party.

LENGTH, 450 FEET.

Willie invited his boy-and-girl-friends to a party. They all come. Willie presents each one with a Teddy Bear. He then treats them to a "Punch and Judy" show after which he shows them what tricks the Teddy Bears can do.

The boys and girls enjoy the show immensely. Willie is a real artist. He can make the Teddy Bears do anything but talk and we are not sure if he cannot do this also. After the show is over Willie invites his little friends to a lunch. You too are invited. Please do come.

COPYRIGHT 1908 No. 43

Acrobatic Pills

LENGTH, 465 FEET.

Professor Dinkelspiel made a great discovery: "Acrobatic Pills." Whenever you throw the pills to the floor in the presence of a second party, this second party must do Acrobatic tricks.

The Professor uses these pills on every body he meets on the street, man or woman, and the effect is most surprising. When all the sufferers run after the Professor to give him a good thrashing, he takes his hand-satchel filled with the Acrobatic Pills and drops it on the street. The explosion causes all the people to perform Acrobatic feats during which time the Professor escapes.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

19-21 S. Eighth Street, Philadelphia, Pa.

1000. 4-08

COPYRIGHT 1908.

The Amateur Hypnotist

LENGTH, 580 FEET.

A Rube coming to town and seeing the sign of a hypnotist decides to learn how this mysterious art is done.

He enters the Professor's Office, pays in advance, and is taught the secret of the graft.

The medium, which by the way is the Professor's wife, makes the Rube believe he can hypnotize her. Delighted with his new power, the amateur hypnotist starts on his way home, and tries on every passer-by his new art.

He meets with strong rebuttal. At last he turns back to the Professor asking his money back, or breaking up housekeeping.

The Professor and the medium throw the Rube out of the window and laughingly divide the spoil.

Manufactured Exclusively by

S. LUBIN,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons,

19-21 S. 8TH ST., PHILADELPHIA, PA., U. S. A.

1000. 3-09

COPYRIGHT 1908

OH, MY FEET!

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin TRADE MARK REG. COPYRIGHTED.

Picture Machines, and Stereopticons.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA, U. S. A.

1000 4-08 No. 50

OH, MY FEET!

LENGTH, 660 FEET.

It only licks a few minutes of the time appointed for a young man to be at the home of his fiance. He is all dressed, but having hurriedly bought a pair of shoes, finds them too small by several sizes and his corns are "killing him," and he distractedly cuts them with a razor. To add to his troubles, two friends come in and instead of assisting him, clumsily tramp all over his feet. They leave and he starts out, but meets another friend who suggests a remedy usually kept in a saloon, and once inside he finds it more comfortable to pull a chair up to the bar and rest his feet on the foot rail and such impropriety the waiter resents by kicking away the chair from under him.

Arriving at the house where he is expected and tottering from pain, his fiance meets him and smelling whiskey, instantly concludes he is intoxicated and leaves him angrily. To obtain relief he cuts the offending shoes with a knife and holds them in his hand when two young ladies enter and they likewise feel insulted. During the dance his fiance will not listen to explanations and dances with another man. To retaliate he attempts to dance with another girl but falls all over himself and the girl. Papa enters and smelling his breath he furiously orders him out.

On the front steps he throws his shoes in the gutter, hails a cab and drives home. His sweetheart discovers the shoes in front of the house and follows him home where he is now complacently sitting with his feet in a basin. She understands. He understands. They understand.

COPYRIGHT 1908

BEG PARDON!

LENGTH, 280 FEET

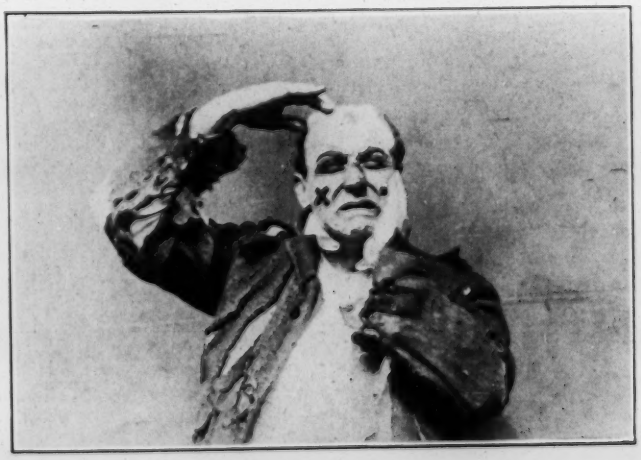
Mr. Brown is a very awkward but at the same time a very polite gentleman.

While in a ballroom he dances mostly on the feet of the ladies, but "Begs Pardon" and leaves the ball in great consternation.

While going home he meets with many accidents.

He runs over a policeman, throws down a Chinese laundryman, and gets into all kinds of trouble. He politely "Begs Pardon" every time, but is chased by the infuriated sufferers.

He falls down an open cellar-door, strikes a barrel of powder and comes up again in a most pitiable condition. In his politeness he even says "Beg Pardon" to the powder barrel, and no doubt has been forgiven.



S. Lubin, TRADE MARK REG. COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

19-21 S Eighth Street, Philadelphia, Pa.

COPYRIGHT 1908

The Bride's Dream

LENGTH, 825 FEET.

A young couple elopes to get married. When they reach the church it is closed. While the young man is going to get a minister the young lady falls asleep. Her dream is quite sensational and is fully depicted in Moving Pictures.

The young suitor arrives just as the drama of the bride's dream reached its climax. Happy that all was only a dream she embraces her lover and is then united to him in the bonds of matrimony.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

NO. 34

1000 4-08

COPYRIGHT 1908

STOP THAT ALARM!

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Picture Machines, and Stereopticons.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA, U. S. A.

1000 4-08. No. 49

STOP THAT ALARM.

LENGTH, 363 FEET.

A young man, generally late at the office, starts out to buy an alarm clock. On the street he meets a friend, they enter a saloon to have "a smile." The young man comes out with "a laugh."

Stopping in front of a jewelry store, he sees a clock, one of those "never stop" affairs, which he buys.

Determined to be up early, in his befuddled condition he sets the alarm wrong, which wakes him and all the boarders in the middle of the night. Frantically he tries to smother the thing with bedclothes, pillows and a mattress. Boarders come in, wearing their 'nighties," vowing punishment if the racket doesn't cease. He gets rid of them temporarily, but there is no cessation to the infermal din and they return en masse and pitch him out. Following in the hall, they chuck him down the front steps, with his clock after him. Every body joins in pummeling him. The clock is reduced to a confused mass of springs, wheels, &c., and to cap the climax a very business like policeman takes him in.

COPYRIGHT 1908

The Mysterious Phonograph

LENGTH, 505 FEET.

Two tramps seeing among a pile of rubbish an empty box, a piece of carpet and an old phonograph horn, decide to go into business.

They cover the box with the old carpet, nail the horn to the top and thus make a moveable phonograph.

One of the tramps sits inside the box and answers any question which curious and foolish people ask.

Everything goes well until the ruse is discovered, when the tramps in turn get all that is coming to them.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

1000. 6-08

NO. 47

COPYRIGHT 1908

THE GREAT

Jewel Robbery

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines,
Films, Slides and Stereopticons.

S. Lubin
TRADE MARK REG
COPYRIGHTED.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA, U. S. A.

1000 3-08

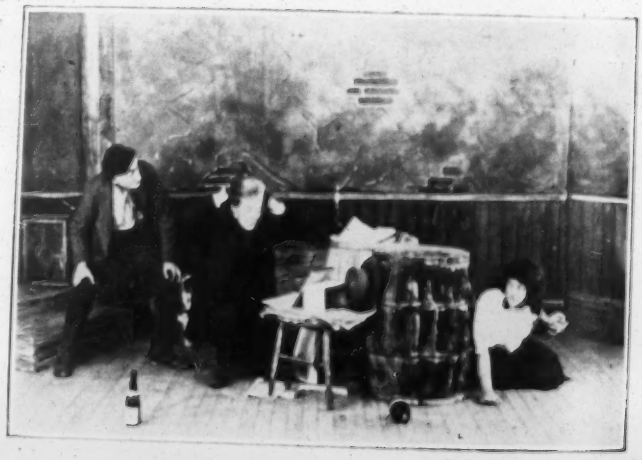
The Great Jewel Robbery.

LENGTH, 750 FEET.

A little orphan girl called "Rags" is adopted by a gang of crooks. She is sent out to sell papers. A sinister looking man roughly casts her from him and is about to strike her when an aristocratic young lady protects her and invites her to call.

At the thieves' rendezvous the little girl overhears a plot to rob the manson of her lady benefactor. Disguising herself as a boy she follows the thieves. One of the thieves obtains a situation at the mansion as a butler. A reception is given at which time the young lady is betrothed to a young detective. After the reception she retires, but shortly awakens, beholding a well dressed thief about to chloroform her, bent on stealing her valuable jewels. During the struggle she inflicts a wound on his hand. He escapes with the jewels. When his pals enter, "Rags" in disguise holds them up, and rings the alarm. The thieves are caught and later sentenced.

At the prison quarry a chain gang are at work. They cause a revolt and after a conflict with the guards, escape. The two escaped convicts break into a house where a merry party is in progress. A detective enters and arrests them. "Rags" is present, very nicely dressed. Having a clue that one of the guests knows something of the robbery, she persuades the detective to use the convicts to help them in obtaining evidence. She keeps her eyes on the suspicious guest and finally before the others, she pulls the glove off his hand disclosing the telltale scar. The jewels are found on the suspicious guest. He is placed under arrest while the crooks are allowed to regale themselves at the table.



COPYRIGHT 1908

The Great Jewel Robbery

LENGTH, 825 FEET.

A little orphan girl called "Rags" is adopted by a gang of crooks. At the thieves' rendezvous the little girl overhears a plot to rob the mansion of a lady who is always good to her.

One of the thieves obtains a situation at the mansion as a butler.

After the reception the young lady retires, but shortly awakens, beholding a well dressed thief about to chloroform her, bent on stealing her valuable jewels. During the struggle she inflicts a wound on his hand. He escapes with the jewels. When his pals enter, "Rags" holds them up, and rings the alarm. The thieves are caught and later sentenced.

At the prison quarry. A chain gang are at work. They cause a revolt and two escape. The escaped convicts break into a house where a merry party is in progress. A detective arrests them. "Rags" persuades the detective to use the convicts to help them in obtaining evidence against a guest whom she suspects to be the jewel thief. She keeps her eyes on the suspicious guest and finally pulls the glove off his hand disclosing the tell-tale scar. The jewels are found on him and he is placed under arrest.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

COPYRIGHT 1908

The "Merry Widow" Hats.

LENGTH, 566 FEET.

Two young ladies having an appointment with their best fellows don their latest millinery creation "The Merry Widow Hats." When the young men arrive and see the new head-gear they lose their balance and tumble down the stairs.

They go to a dance where the Merry Widow Hats cause more trouble. They are ejected from a Moving Picture place where the Merry Widow Hats obstruct the views, and cause a panic in the street cars. The Merry Widow Hats do not appeal to father who decides to supply hats of his own selection to the great consternation of the two young ladies.

S. Lubin, TRADE MARK REG. COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

1000. 5-08

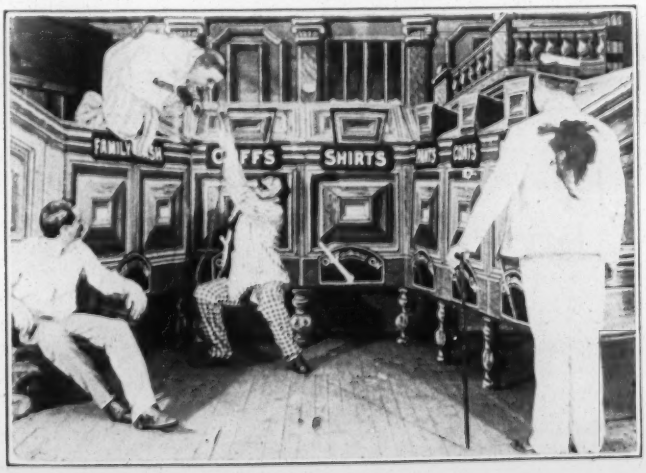
NO. 54

COPYRIGHT 1908

The Automatic Laundry

LENGTH, 361 FEET.

This Film shows the latest and greatest invention of the age. All you have to do is visit the new establishment and you come out with your laundry and clothes washed, ironed, and fixed up like new. The proprietor takes off your clothes as by magic and throws it on you in the same way.



A tramp who visits the establishment needs not only washing of his clothes but also a good washing himself, so the proprietor thinks. He therefore throws him in the compartment marked "family washing" after which the tramp comes out a perfect dude.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Lubin Building, 926-928 Market St., Phila., Pa.

1000. 5-08

NO. 54

COPYRIGHT 1908

LENGTH, 905 FEET.

A wealthy young man bids his servants Kitty and James good bye and starts for Europe to be absent one year. The two servants get married while he is away, and are blessed with a baby. Knowing the master's antipathy to married couples as servants they conceal the baby's presence very cleverly until one day, his fiance and her mama visit the house, to see that it is kept in order.

The year having elapsed the servants receive news that the master will be home in a few hours. How to hide baby? He enters the house—is coming up the stairs—only one place to put the child—in the sideboard. After an exchange of greetings a lunch is ordered and his future wife and mama arrive.

During the lunch the half smothered cries of the infant are heard, causing horrible suspicions against the young man and terror to James and Kitty. This caps the climax and mama and daughter leave, convinced of his perfidy. Master is distracted. Kitty resolves to sneak out with the baby but is discovered. James and Kitty say baby belongs to master. In the tumult that follows James and Kitty sneak out the front door with baby in a cradle, but are landed by a policeman, who makes them take it back and demands an explanation. The truth now comes to light. Mama and daughter ask forgiveness and Kitty and James and the innocent cause of the trouble are ordered to quit the place.

MANUFACTURER OF

S. Lubin
TRADE MARK REG
COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

COPYRIGHT 1908

The Tale of a Pig

LENGTH, 395 FEET.

The rube finds a pig which he carries home in his carpet bag.

While talking to a friend, a balloon passes over the City. The anchor of the balloon hooks in the carpet bag and in an instant up go balloon and pig.

The rube chases after the balloon incidentally falling over everything and bumping into everybody in his way. The crowd is getting larger and larger Suddenly the balloon explodes and comes down over the excited crowd. The rube takes his pig and smilingly walks away.

S. Lubin, TRADE MARK REG. COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

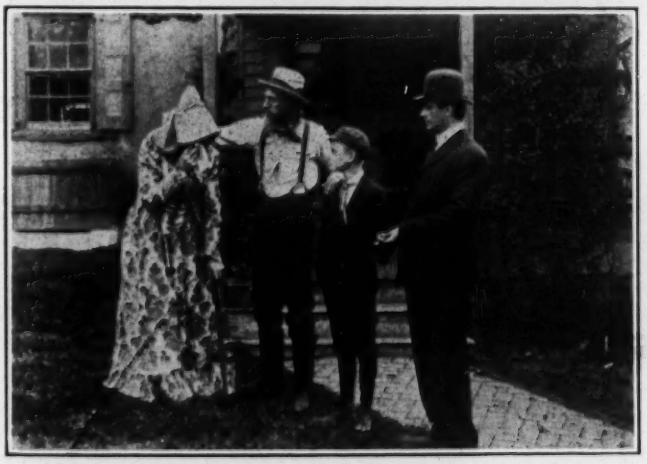
Lubin Building, 926-928 Market St., Phila., Pa.

COPYRIGHT 1908

The Circus Boy

LENGTH, 515 FEET

The farmer's son attracted by the beautiful sights of a circus, decides to leave home and become a great rider. The Circus Manager who takes a liking to the boy makes out of him a great artist.



When the circus comes to town, the father decides to see what his boy is doing. He visits the circus and is the proudest man on earth when he sees his boy as the cleverest rider in the ring.

S. LUBIN

Largest Manufacturer of

Life Motion Films, Slides

S. Lubin TRADE MARK REG. COPYRIGHTED.

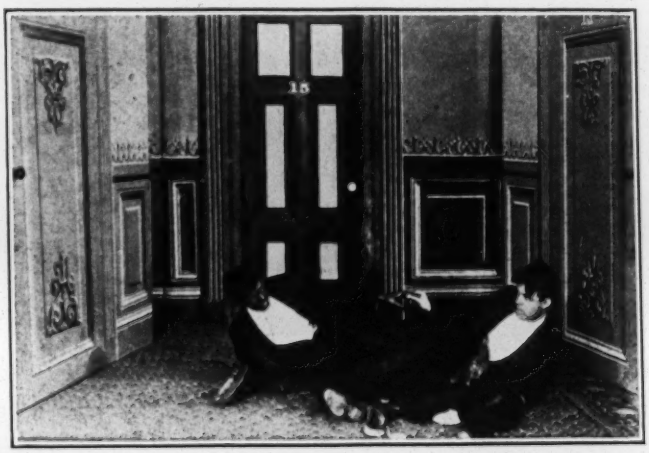
Picture Machines and Stereopticons

LUBIN BUILDING, 926-928 MARKET STREET PHILADELPHIA, PENNA., U. S. A.

COPYRIGHT 1908

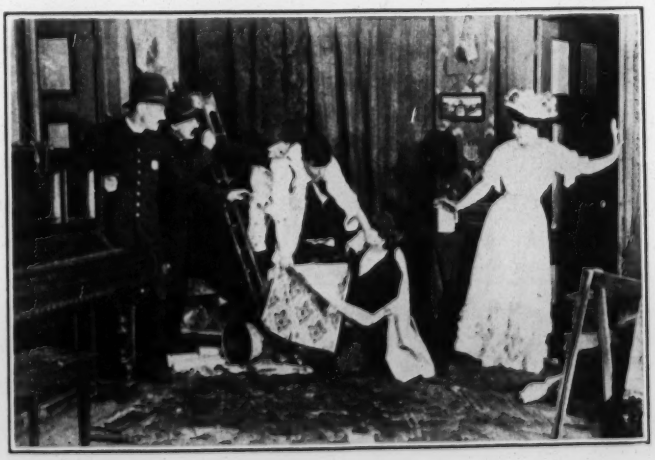
Why He Signed the Pledge.

LENGTH, 825 FEET.



Mr. Gayboy and two friends go sightseeing. After visiting a dozen "Thirst Parlors" he is in a very hilarious state.

Returning to his hotel he gets in the wrong room. Unfortunately this is one of a suite reserved for a young married couple. A paper hanger "on the job" has left his implements for a moment. The couple arrive and the wife seeing the stranger asks if he is the paper hanger. He replies "he is." He now starts to work.



After smearing the place all up, pulling down the pictures and destroying things generally, the husband starts to correct him but retires limping and incidentally a human paste pot. The wife calls the police. The first one to arrive is promptly finished by Gayboy.

Friends come to his rescue. Gayboy is arrested and upon signing the pledge is allowed to go home.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

COPYRIGHT 1908

The Near-Sighted Professor.

LENGTH, 310 FEET.

While taking his breakfast, the professor pushes his spectacles over his forehead. When putting on his hat to go out, he misses his glasses, and being very near-sighted, upsets everything in the room. Being late for college he rushes out of the house.

Not being able to see, he falls over everybody and everything. At last, while he wipes the perspiration from his brow, battered up from his many accidents, he finds the spectacles upon his forehead. Now he can see and is happy once more.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

S. Lubin TRADE MARK REG. COPYRIGHTED.

Lubin Building, 926-928 Market St., Phila., Pa.

1000. 5-08

NO. 46

COPYRIGHT 1908

A Gallant Knight.

LENGTH, 585 FEET.

A wealthy widow, determines to unburden herself of a million for charitable purposes. The fact leaks out through the papers and she is besieged by a myriad of people who wish to assist her in this laudable vocation.

Among her callers is a certain Russian Baron, a man of gigantic stature, who presses his suit with such vigor that the widow cannot resist his attentions. Also a diminutive Italian Count is a most energetic suitor. The Count is surprised in his love making by the Baron who feels that he has a prior claim, and throws him out of the house. The Count vowing vengeance repairs to his house, where he dons the armor of his illustrious Ancestors and sallies forth. He conquers and is received as a hero by the confiding widow.

MANUFACTURER OF

S. Lubin TRADE MARK REG COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

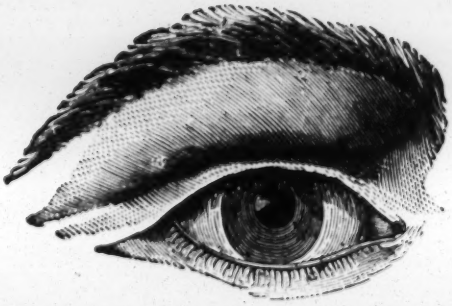
1000. 8-08

NO. 62

COPYRIGHT 1908

THE

MAGNETIC



EYE

MANUFACTURED EXCLUSIVELY BY

S. LUBIN

MANUFACTURER OF

Life Motion Films, Slides

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Picture Machines, and Stereopticons.

Lubin Building, 926-928 Market St.

PHILADELPHIA, PA, U. S. A.

The Magnetic Eye

LENGTH 305 FEET.

An extraordinary looking man is awakened in the morning by a trained mosquitoe. He is possessed of unusual magnetic powers. One glance of his eye is sufficient to remove or attract any object or individual. In dressing, his clothes fly through the air to his person. On the streets an automobile, carriage or push cart accidentally getting in his way is removed by a glance of his eye. Meeting a charming young lady with her grandfather—she becomes a victim of his magnetic eye—while the old man is forced to beat a hasty retreat.

Some amusing incidents happen to the couple in their strolls around town. But grandpa and the little brother are on his track—and the mischievious boy armed with a putty blower meets his sister in company with the magnetic individual and hits him in the eye. This makes him lose his power and the boy and old man wipe the sidewalk with him. A policeman takes him in charge and the girl rejoins grandpa and brother.

COPYRIGHT 1908

The Greed for Gold

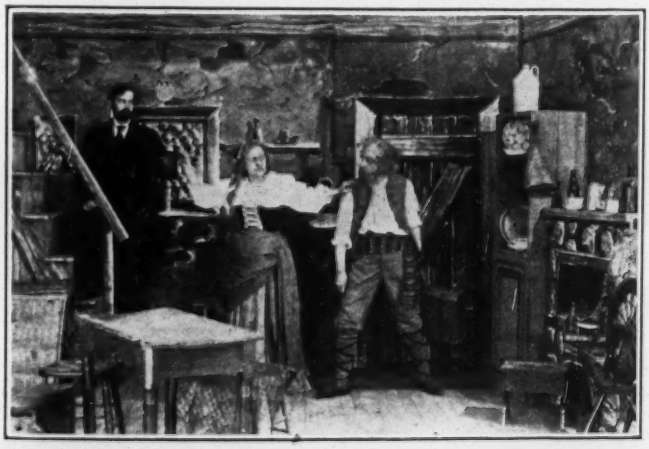
LENGTH, 900 FEET.

A young Greek leaves his native land for America. Fortune smiles upon him and after ten years of thrift and hard work he returns to the land of his birth.

Arriving in Greece he is met by his sweetheart who accompanies him to the door of his old home. He counsels her not to come in until the next morning as he wishes to surprise his parents.

The parents fail to recognize him. He decides to keep them in suspense until the morning and give a keen edge to the delight which will be theirs upon disclosing his identity.

The old couple sit in amazement as he describes the wonders of the new world and shows them the money he saved.



Having finished his story he retired to the old attic, his boyhood palace. He is sleeping peacefully when the greed of gold drives the old man to commit a crime. He drives a dagger into the breast of the sleeping unknown. The mother pounces upon the money and both desend to the room below counting their ill-gotten fortune.

With the early morning sun the son's sweetheart dashes in. She asks where the young man is. They answer he did not stay long but left early in the morning. Unable to keep the good news she tells them that the young man is their son.

Frantic with grief the parents run up stairs thinking they might be able to save the life of their son. But too late. The mother drops dead and the father, a raving maniac rushes wildly to a suicide's death.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

The Miner's Daughter

Length, 915 feet

COPYRIGHT 1908

A schemer from the East is going West to try his luck in mining camps. Finding the miner's daughter alone at home he tries to force his attention upon her but is vigorously rejected.

Finding out that the old man made a rich find he breaks into his camp at night and steals his nuggets. The daughter takes up his pursuit. After a long and diligent search she tracks him and delivers him in the hands of the law.

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

2000. 6-08

NO. 60

The Hand of Fate.

LENGTH, 670 FEET.

COPYRIGHT 1908

In western Montana a rugged cowboy named Jack is enamored of the daughter of his employer and one day during the breaking in of some mustangs, receives a broken arm. A Mexican rascal who also secretly admires the girl comes in and tries to force his attentions on her, but is repulsed by her father. He secretes himself for a moment and treacherously stabs Jack in the back.

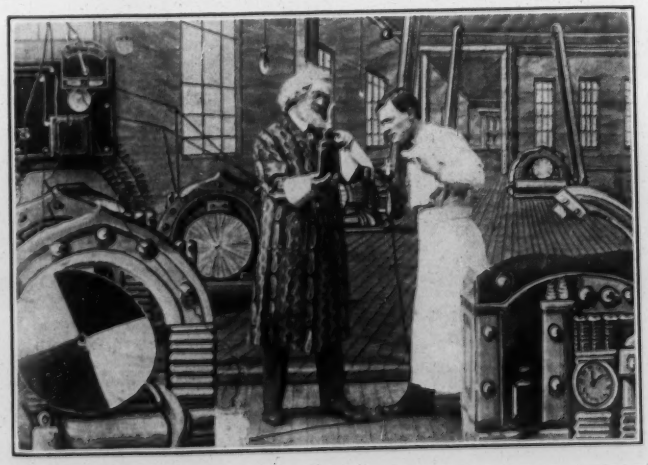
The girl now saddles her horse and gallops off to acquaint the cowboys of the crime, and meeting them at their camp they instantly start to overhaul the "greaser."

During a terrible thunderstorm the Mexican has meantime reached the house, with a fiendish impulse he climbs inside to finish the cowboy with a knife stroke but is frustrated by the will of Jehovah whose lightning bolts strike him dead in his villainy.

MAGNETIC VAPOR.

LENGTH, 345 FEET.

COPYRIGHT 1908



A hen-pecked husband finds that there is an invention on the market called "Magnetic Vapor" which gives magnetism to the user and puts all others in his power.

He tries the "Magnetic Vapor" on his friends and strangers and also on his wife. When at last, deprived again of his power by his wife, he is sorry that he ever knew about "Magnetic Vapor."

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

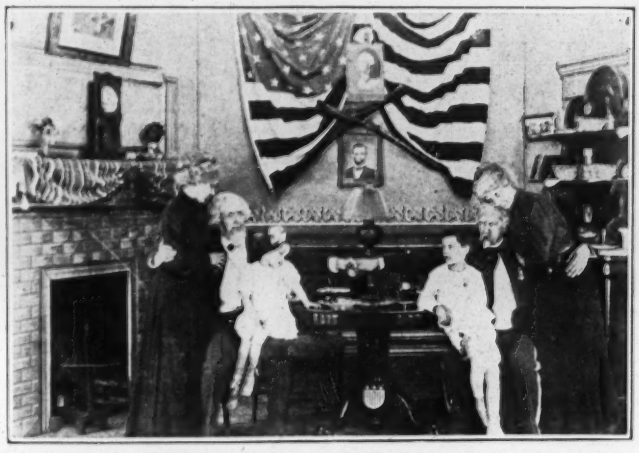
S. Lubin, TRADE MARK REG. COPYRIGHTED.

Lubin Building, 926-928 Market St., Phila., Pa.

Two Brothers of the G. A. R.

LENGTH, 600 FEET

COPYRIGHT 1908



One summer day in 1862 —two brothers—"Ned" a studious lad—the other, "Dick'—just the reverse—engage in a fist fight. Their parents reprimand them and both surlily refuse to shake hands. They go to war in the same company. One becomes the captain. The other a private. All through the long hard siege of battles and rough marches, both preserve the same obstinate silence. "Ned" is severely wounded and is attended by his brother, now captain, but no word passes. During a furlough early in war times they visit the old home and are betrothed to girls and subsequently marry them. Years roll on to the present time. It is Decoration Day and the families of the brothers meet in a cemetery. The children bring about a reconciliation. Around a table full of good things, the old fellows in visions, fight the "war all over again." Ending by clasping each other in loving embrace.

Robbie's Pet Rat

LENGTH, 400 FEET

COPYRIGHT 1908

Grandpa buys Robbie a white rat. Through Grandpa's inattention the rat escapes and is chased by Grandpa all through the house, through the streets, in stores and out again, up telegraph poles and down water spouts, through a street car and through a department store, through the park and home again. It is impossible to describe the funny chases but they are screamingly humorous throughout.

S. Lubin
TRADE MARK REG
COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

An Honest Newsboy's Reward.

LENGTH, 745 FEET.

COPYRIGHT 1908

A deserving, energetic little lad thrown on his own resources at a tender age helping his mother and sister to keep "the wolf away," uses his spare moments in selling papers.

An old merchant drops a bulging wallet while crossing the street, which the boy sees and attempts to restore. An automobile throws him to the ground. The merchant takes him to the hospital. The boy hands the wallet to its surprised owner who gives him the contents and his address. Restored to health he visits

the rich man's place of business and there he is received with kindness and given work. Instead of frittering his time—his nights are spent in study—and being of a mechanical turn, invents a machine calculated to save his employer many thousands. His superior qualities are recognized by his employer who receives him as a partner. The changes in the fortunes of the little family from wretchedness to affluence, smiles and joy in place of darkness, all reward the aggressive little hero.

NO. 67

TWO LITTLE DOGS.

LENGTH, 210 FEET.

COPYRIGHT 1908

"Pat" Clancy and "Heiny" Dietrich work together as laborers. On their way to work one buys a paper and reads of "a family being saved from burglary by their pet dog." Much affected at this story they "knock off" work, and buy dogs which they take home. The dogs begin to fight, the two families participate in the melee with such vigor that the cops intertere and they are carted off before the magistrate where another discussion starts and dogs, police, Irish, Dutch, old and young, pile up in a compact mass.

NO 70

MANUFACTURER OF

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St. Phila. Pa.

2505. 6-08

Mephisto's Affinity

LENGTH, 635 Feet

COPYRIGHT 1908

Mephisto receives from his wife leave of absence to earth for twenty four hours. While there he meets his affinity in a beautiful statue. He brings the marble to life and then starts out to have a good time.

Twenty four hours have passed and Mephisto still lies in the charms of his affinity. He forgets all about time and place until he is rudely awakened by Mrs. Mephisto, who comes to earth to see what keeps her beloved one away from her. She breaks up the Affinity Game and takes her husband home with her.

NO. 68

Adventures of Mr. Troubles

LENGTH, 275 Feet

COPYRIGHT 1908

Dear Mr. Troubles always trying to help everybody and forever getting himself into a mess. His wife cleans house and he succeeds in smashing most of the furniture in his honest desire to help her. His efforts are rewarded by being driven out in very quick order.

He next ruins the camera of a moving picture man—breaks up the stock of a crockery man—tries to help a painter—upsets a corpulent African—defends a wife against a pugilistic husband, with the usual result—is run over by an automobile; until at last, badly battered, he seeks the shelter of his own room.

NO. 69

S. Lubin
TRADE MARK REG
COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

2500. 6-08

Romance in a Gypsy Camp

LENGTH, 725 FEET.

COPYRIGHT 1908

The son of a wealthy Southern planter becomes attached to a fast set of young men. Spending his money like water. Turning night into day.

When after one of his escapades, he importunes his parents for more "change" his father's patience ceases and he is ordered out. As he turns from the old home he strikes off resolutely to seek new life in other surroundings.

Pausing by the side of a stream to cool his aching head—a gypsy girl of rare charms comes to fill her jug. It is a case of love at first sight. The couple leave together for the camp.

Seeing the attentions of the Southerner one of the gypsy girl's admirers orders him away, which order is disregarded. A fierce fight ensues—the young man is beaten to insensibility by the gypsy and his friends.

Hovering between life and death for days, he is attended to by the gypsy girl. When he is momentarily left alone, the rival, who has been waiting for this, creeps cat-like by his side, seizes him by the hair and is about to sever his head as the girl steps in and stabs him to death. The parents and fiance of the young man have meantime been appraised of the son's whereabouts and injury, and arrive at the camp. The Southern girl flies to the young man's arms. As if struck by a thunderbolt the gypsy girl pauses spellbound—her heart breaks—and in one fell moment she has plunged a dagger into her heart.

NO. 73

The Old Maid's Parrot.

LENGTH, 250 FEET

COPYRIGHT 1908

While Polly is alone on the porch a dog gets her by the neck and runs away with her.

The old maid and her company are in hot pursuit after the thief and at last catch him. Polly is saved to the great delight of the old maids.

A picture full of fun and animation.

S. Lubin
TRADE MARK REG
COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

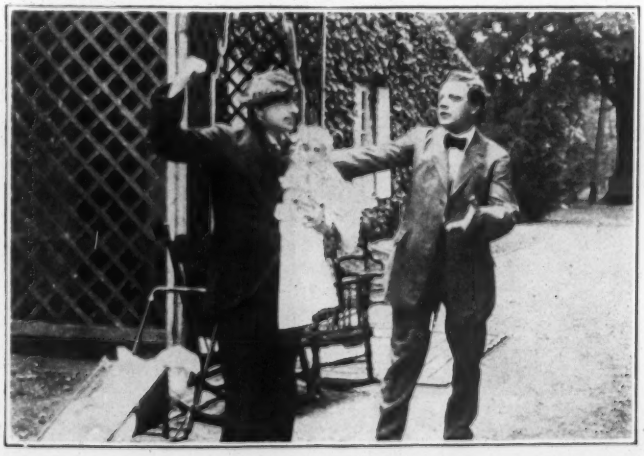
Lubin Building, 926-928 Market St., Phila., Pa.

HELD FOR RANSOM.

LENGTH, 815 FEET.

COPYRIGHT 1908

Several wild young men have been enjoying a jolly night. They have been chased away from several corners for insulting people and at length meet an old sport who falls asleep on a step. One of the crowd induces his companion to steal the man's watch He being in a semi-conscious state does so—and on regaining reason wonders where he got it. Time elapses when he marries a nice girl and they have a pretty baby. The crook who has been forgotten by him has grown desperate from want and learning his whereabouts induces him to



agree to the kidnapping of his own child in order to get a ransom from his rich father-in-law. Meanwhile holding the stolen watch incident over him. He is powerless, and his wife becomes a maniac. After the father-in-law has placed the amount under a rock the thieves having concealed themselves make way with it. The wife with the cunning of the insane follows unseen to their retreat. She calls assistance, the police follow them to the river, then a desperate fight ensues on the water, when they are arrested. The wife's reason is restored upon regaining her child, and the old sport receives his watch good naturedly.

NO. 83

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

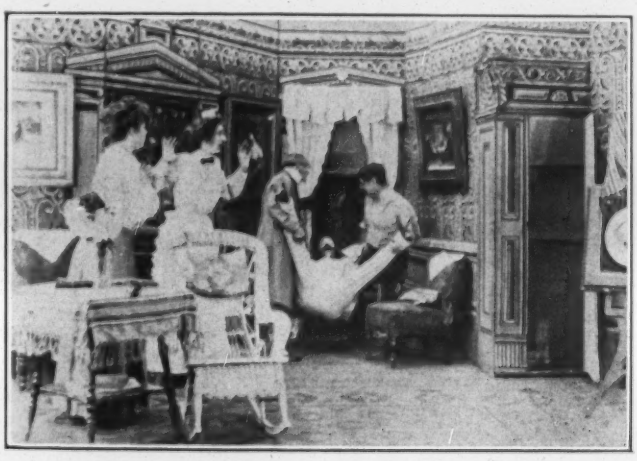
2500—6-08

Student's Prank or a Joke on his Parents

LENGTH, 580 FEET

COPYRIGHT 1908

Rube has been to High School for a year. He comes home to see his parents. Nobody saw him coming and so he decides to play a joke on his old folks. Putting on whiskers he enters the house. The mother sees him first and thinking he is a



robber calls the iceman to her aid. The iceman gets hold of the father instead of the son and throws him out of the house. After many more mixups between father, iceman and son, the latter discloses his identity. An extremely funny subject. No. 71

Philadelphia, The Cradle of Liberty

LENGTH 305 FEET

COPYRIGHT 1908

Of all interesting cities of the United States, Philadelphia is the most interesting and dear to the heart of every true American. Our Film depicts historical scenes beginning with :

1. The Independence Hall where the Declaration of Independence was signed.
2. Where George Washington was inaugurated President of the United States.
3. The Betsy Ross House where the first American Flag was made.
4. The Grave of Benjamin Franklin.
5. Where the first Continental Congress assembled.
6. Where the first Supreme Court of the United States was held.
7. Benedict Arnold, the Traitors' Home.
8. The United States Mint, the largest in America.
9. Scenes from Fairmount Park.

We intend to place on the market from time to time interesting and historical American scenes and are sure the public will appreciate these Films. No. 84

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

2500—6-08

Outwitted by His Wife

LENGTH, 735 FEET

Leading a double life, a man leads his young wife to believe he is a successful business man. In reality he owns a "swell" gambling place. Leaving home he blunders in leaving a letter from another woman in his pocket, which his wife discovers. Goaded to desperation she repairs to the place mentioned in the letter, which she learns from a passer by is a gambling house owned by her husband. She disguises herself and enters. She engages in a game with her husband and

breaks him completely, when she discloses her identity and says she has had her revenge and is done with him. His friends all turn from him and eventually he becomes a victim of drink and a helpless outcast. One day he meets the adventuress with another man. He appeals to her for help but is met with cruel disdain. His attention is shortly attracted by a commotion. He sees his wife in a carriage; her horse has run away At the risk of his life he stops it, and badly injured is placed in the carriage and driven to his old home. Upon reviving he takes a solemn vow to begin a new and better life and his wife is willing to give him a chance.

NO. 85

THE NEW MAID

LENGTH, 250 FEET

COPYRIGHT 1908

There is a new maid in the house whom everybody seems to like. She is a regular kissing bug. The master of the house, the baker, the book agent, Heini, the dutchman, the iceman, the policeman, and other men, and even the Reverend get a lesson in kissing.

NO. 86

MANUFACTURER OF

S. Lubin, TRADE MARK REG. COPYRIGHTED.

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St. Phila. Pa.

2500—6-08

A Western Romance

Of the days of '49

Length, 990 Feet.

COPYRIGHT 1908

The stage coach is held up by Indians, the occupants are relieved of their jewels and other belongings. The Indians have hardly ridden away when cowboys come to the scene and immediately start a hot pursuit after the Indians. The Indians drop their booty but capture one of the cowboys. An Indian maid falls in love with the young captive and liberates him. He is caught again, however, and bound upon a wild broncho which is then set free. The Indian maid rides after the broncho and lassos him giving for the second time the young American his freedom. The cowboy calls his companions for help. They overpower the Indians and force the Chief to give his consent to the marriage of the Indian maiden to the young American. The wedding is celebrated in true Indian style.

This Film is enacted by real Indians and real Cowboys and is to our knowledge the only Film in which real Indians play their part.

S. Lubin, TRADE MARK REG. COPYRIGHTED.

2500—6-08

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St. Phila. Pa.

Two Little Shoes.

LENGTH, 1045 FEET.

COPYRIGHT 1908

A young stone cutter with his wife and baby live happy, until a day comes when all hands are discharged. This is a stunning blow for the couple. But the man starts out uncomplainingly, hunting from place to place only to be refused. Not wishing his family to starve—he leaves a note saying that he is going to seek his fortune in the western Gold Fields—and advising his wife to go to her father. He takes her portrait and one of the baby's shoes, leaving the other for her, hoping that it may be a talisman to re-unite them under happier circumstances. During the husband's absence of eight years the wife dies, leaving the little girl now 10 years of age with her grandfather. Twelve years after the father strikes it rich and becomes a millionaire. He returns to the old home only to find strangers there. One day in walking along the street he encounters a child who bears such a striking resemblance to his wife that he inquires where she lives and accompanies her home and to his great joy he sees on the mantel-piece under a glass the companion to the little shoe, which he carried with him all these years, and thus finds his daughter and her happy family.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

The Robbery of the Citizen's Bank

LENGTH, 680 FEET.

COPYRIGHT 1908

A gang of expert bank thieves conceived the idea of robbing a bank located in a suburban town. One of the number a venerable, plausible old rascal, in company with a girl, presumably his daughter, opened an account and rented a deposit box in the Bank Vault. The last action gave them a good opportunity to study the location of the treasure. A German member of the gang rents an empty store next door and apparently does business as a cobbler. The rest come separately to his shop and wait for instructions. "Old Doc" shows a plan where by tunneling through the cellar the vault may be reached. A convenient time comes when the plan is put into execution. An immense sum is acquired, A burglar alarm has been overlooked, and the robbery is discovered.

A posse is organized and follows. Terrific riding and shooting brings them to the side of a precipice. With the desperation of the hunted animal they descend the frightful chasm. Fresh horses are procured. The posse again gets on the trail driving the thieves before them, who jump into the river. The sheriff and posse finally corral them in their retreat. After a shooting battle the thieves are placed in irons and the money is recovered.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

2500 -7-08

No. 92

"CAPTAIN MOLLY."

LENGTH, 435 FEET.

COPYRIGHT 1908

The country writhing under the yoke of British subjection. The infant colonies restless and fretful at the continual tyranny of the mother country—throw down the plow to take up the sword.

Moll Pitcher became a soldier for love of country and husband. She ministered to the wounded and when her husband fell dead before his cannon she took his place at the gun, pouring hot shot into the enemy and helping to win the Battle of Monmouth.

General Washington always alive to any act of bravery or self-sacrifice commended Molly and conferred upon her the rank of sergeant.

NO. 75

DR. CUREM'S PATIENTS.

LENGTH, 475 FEET.

During his master's absence several patients call in various stages of illness and misery. The servant posing as Dr. Curem treats them to a taste of some very strenuous cures—which seems to aggravate their troubles—and they depart leaving him enjoying their discomforts.

The doctor returns, so do the patients. The servant enters. Seeing him, the patients chase him out and around the several blocks—they finally catch him and take him back to the Doctor who boots him out.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

2500—7.08

NO. 57

Battle of Monmouth,

June 28th, 1778.

The guns of Proctor's Artillery rapidly driven up a hill. The battle is in progress. In the heat of the battle the soldiers throw off their coats and tear off their shirts working barefooted and with nothing on but their trousers. Some fall down dead, others wounded. During the battle, Molly rushes down the mountain bringing water to the hard working soldiers. Molly's husband who is a cannonier received a shot in the head and fell in front of the cannon. The officers in command having no man to take his place, six men having been killed or wounded, orders the cannon removed. Molly coming from the spring saw her husband fall, heard the order and dropping her bucket, seizes the hammer from his lifeless hands declaring she would take his place and avenge his death. Entering the sponge into the mouth of the smoking cannon she performs to admiration the duties of the most expert artillery men while the shouts of soldiers ring along the line. The night ends the battle. Taps. Burning camp fires are seen.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila ,Pa.

DICK'S SISTER

LENGTH, 1000 FEET.

COPYRIGHT 1908

Two fellow clerks, "Dick" and "Fred", employed by a Banker.

Dick knowing of "Fred's" fast ways disapproves of his visits to his sister. The girl also discourages him. The Banker gives "Dick" a large sum of money to take care of until next morning. Unconscious of any dishonesty present he places the precious envelope in his desk and leaves. This has all been observed by "Fred" who secures the cash. The next morning the employer asks for the money. To "Dick's" consternation it is gone.

In a torrent of rage the Banker discharges "Dick" and installs "Fred" as his successor. Arriving home, "Dick's" sister acting on a presentiment, promises to work in his behalf. The first step is to write a note pretending remorse for her apparent coolness. The plan works well, "Fred" swallows the hook, line, bait and all. He escorts her out for a walk, but contrary to her expectations he surpasses the villain she thought him capable of and attempts to assault her. In the struggle she preceives the missing package in his pocket. She defends herself with a hatpin and escapes. During a spell of debauchery a vision comes to "Fred" and he vows to lead a better life. He takes his place as a farm hand and one year works his reformation. Singular enough "Dick's" sister, mother and himself visit there and the farmer's recommendation causes a happy reunion.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

A FATAL LIKENESS.

LENGTH, 680 FEET.

COPYRIGHT 1908

While playing on the lawn one of the little twin sisters of a rich banker is stolen by a crook and sold to a band of gypsys who are camping outside the city.

Sixteen years have passed. The banker's family are still mourning for the lost daughter. One of the sisters is married, but nevertheless, courted by another man. Unable to get her to accede to his wishes the villain brings the husband to the gypsy camp where he apparently sees his wife in the arms of a gypsy. Enraged, he drives his wife from house and home. Later on the villain is exposed. The stolen sister finds her way back to her parents and the erring husband gladly takes back his wife.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila ,Pa.

NO. 88

LENGTH, 810 FEET.

COPYRIGHT 1908

An American trapper and an Indian maid are lovers. His rival is a Mexican who brings presents to the Indian Chief and thus gains his consent to marry his daughter. A horse race decides the fate of the girl. The Mexican wins, takes his bride, but her heart remains with the American boy. Years have passed. The American youth has joined the Indians. They make him chief. The Mexican

has become a gambler and drunkard and maltreats his Indian wife. The "White Chief" hears of this. He takes his tribe on the warpath to rescue the Indian Princess and punish the brute. During the fight the Mexican gets killed after he tried to kill his only child. The "White Chief" becomes united with his love.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

2350-6-08

The Woman who Gambles.

LENGTH, 815 FEET.

COPYRIGHT 1908

Bridge Whist is a most fascinating amusement—but unfortunately it has been the means of bringing ruin upon many a home of refinement and luxury.

A young lady plays a little quiet game with some girl friends. Her fiance calls but receives scant attention from her—and feeling vexed and hurt leaves in anger. It is not long after that she recalls her error and a meeting is arranged. This time with better results—for he really loves her and makes a proposal of marriage.

Three months later they return from their wedding tour. Meeting her old friends she again relapses into the gambling habit. Her little baby is neglected and so is the husband. With the habit growing stronger she becomes the more reckless. If the means are not at hand she will steal them from her husband. From one step to another she sinks until at last she is thrown bodily from a gambling house where she has precipitated a disturbance. She is locked up and in her visions sees all that she has lost, all that life holds most dear vanish before her. Perhaps it has been part of the Divine scheme for her reformation. Her sorrow is sincere and deep. Her husband comes to her, takes her to his breast and there is every indication that her life branches out to something cleaner and better.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

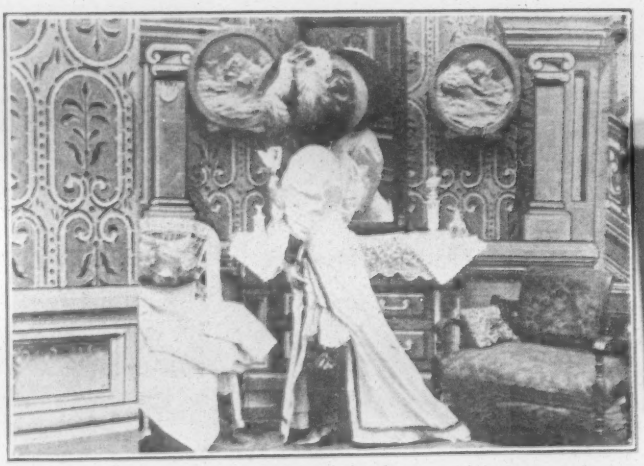
NO. 82.

THE SENSATIONAL SHEATH GOWN

LENGTH 600 FEET

COPYRIGHTED 1908

Miss Fluffy Ruffles is up to date in her gowns. She only wears the latest. She creates quite a sensation with her elegant Sheath Gown, so much that wives take their husbands from her side while at the ball. Embarrased and angered she leaves the ball. To get even with the mashers, however, she lets her colored maid don the gown and she, heavily veiled accompanies one of the ardent admirers on a stroll through the park.



She creates a commotion in the street car, is the cause of an ambulance going empty to the hospital and creates all around excitement.

At last when alone with the admirer, he insists on lifting the veil. He has not been seen since.

NO. 91

POLICEMAN FOR AN HOUR

LENGTH, 300 FEET

COPYRIGHTED 1908

One of our finest quite tired lays down for a rest. Being too hot he takes off his coat. A tramp seeing his chance for a little fun dons the policeman's coat, takes his helmet and club and sails forth.

He is policeman for an hour and has an all around good time until he is discovered. He is now laid up for repairs.

NO. 98.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

The Bogus Lord

LENGTH, 830 FEET

COPYRIGHT 1908

Lord Gumboil is a very exacting man with his servants. One thing of all others he insists on, and that is sobriety. "Perkins" his valet has stolen the keys of the wine cellar and become drunk. The Lord is furious at his absence and dispatches the other servants to find him. They do so. The valet proceeds to wait on his master and in doing so, empties the contents of a tray over his Lordship's head, who immediately cuffs and kicks him out. Smarting under the blows he resolves to get even. He hires a wig and mustache and proceeds to change his appearance to look like his Lordship. The resemblance is startling. The real Lordship invites his fiance to a lawn party. The Lord and future mother-in-law stroll off and the Bogus Lord comes in. Consternation reigns at the apparent insanity of his Lordship. His Lordship's fiance is treated to a terrifying experience. "Perkins" soundly thrashes two officer friends, who in turn thrash "Gumboil." Mistaking "Perkins" for the Lord, the lady goes boating with him. He tumbles overboard and is chased over hill and dale, and finally captured and arrested after profuse apologies all around.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

The Light in the Window.

LENGTH, 960 FEET.

COPYRIGHT 1908

Holland—the fisher folks and their daily toil amid the dangers of the sea; the happy home comings and the sad partings. Alas too often the last kiss, when the tongue refuses to speak the thought, "it may be the last."

Here is a hardy young fellow and his father and mother cheerful, hard working; nothing but fishing, the sea—his girl may be.

They marry, the wedding celebrated in the old style is jolly and will be talked of for 40 years by all the guests. A year elapses, another little addition; something more to strive for. It is all the harder to part now, but what can a poor fisherman do? The last parting comes. Little do they think it, but the boat floating bottom upward is a mute testimony to the death of its owner.

His wife always leaves a light burning at the window to guide him home. How often he has watched the little glimmers from the sea; but the light will burn on and on, and the dead eyes will not see it.

The body is cast up by the sea, and is found by a party of fishermen. The wife runs in and seeing the body instantly becomes insane. Ten years elapses. The poor woman still lights nightly the lamp at the window for her loved one. Her little girl has grown up and proves very useful to the poor mother. One night a vision of her husband appears in the act of blessing her. A seraphic smile illumines her countenance but the heartstrings snap and she is no more.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

THE CRUSHED TRAGEDIAN.

LENGTH, 505 FEET.

COPYRIGHT 1908

Mr Dandaly after showing some of his art to a theatrical manager is engaged. He begins his engagement as Mark Anthony which also ends his engagement. Tired and hungry he comes to a farm house. The women folks are delighted with his art while the men folks have no use for "them actors."

Next Mr. Dandaly drops into a picnic party. He is made to ride the rails and his ardor is cooled in a nearby pond. While walking the ties, he takes a rest when a train comes and gives him a lift. He lands in a coal pile from where he emerges with uncrushed spirit. Next he appears as a ghost among colored folks dinner party where he his all his own way.

NO. 96

WANTED: AN ARTIST'S MODEL

LENGTH 415 FEET.

COPYRIGHTED

Mr. Fresh visits his friends, the artists. He falls in love with every model he sees. Being thrown out of the place he decides to open a studio of his own. He advertises for an artist's model. His ruse is soon discovered and he is chased by the infuriated models and when at last caught given a cold bath so as to cool off his fervent ardor for artists' models.

NO. 105

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

The King's Diamond.

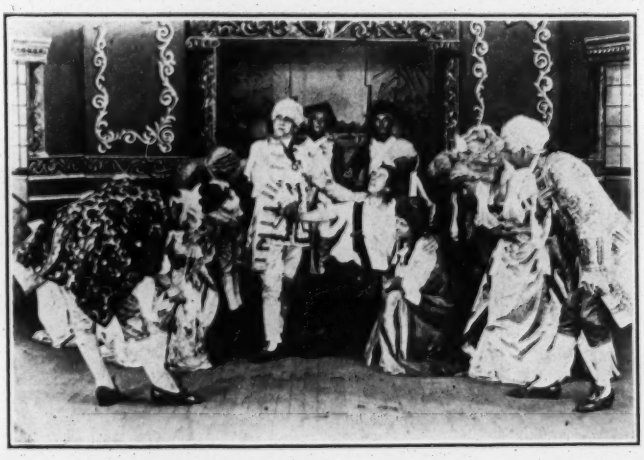
LENGTH, 1085 FEET.

COPYRIGHT 1908

Louis XV of France, having dined well, enters the Council Chamber of his Ministers who are holding a secret session. Infuriated at their reports, he leaves in a towering rage, while they seem stunned and helpless.

Shortly after, a Vicomte enters and proposes a plan to appease the King—that is to send to England for a famous diamond—purchase it and bring it secretly to France. The Vicomte, who is a villain at heart, intends having the messenger waylaid by a band of outlaws and seize the priceless jewel.

"Fontenelle" a young marquis is selected for the important mission. He secures the diamond but suffers shipwreck. Landing on a barren coast he seeks shelter at an old inn. The proprietor is none other than the outlaw leader who drugs his wine and endeavors to secure the jewel. "Fontenelle" by a quick passage-at-arms escapes. Arriving at his home he is received with great joy. Mme. Pompadour, the King's favorite, shows her affection for him which he receives coldly. His fiance Helene, is insulted by the King while on a frolic and is knocked down by Fontenelle. He is put in prison and Pompadour obtains his temporary release, during which she again pleads for his love. Being refused she orders his re-incarceration, but by a clever ruse he walks out to freedom. Once at liberty he flies to his home only to learn of the abduction of Helene and the stealing of the diamond. Tracking the outlaw to his rookery he rescues the girl, and on a raft desperately battles with the outlaw, secures the gem and despatches the thief. He repairs to the palace where the ball is in progress and arrives just in time to present the jewel—and denounces the Vicomte who is made prisoner. Fontenelle is commended for his valour and suitably rewarded by the King.



NO. 93

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

SCENES FROM

The Battlefield of Gettysburg

LENGTH 930 FEET

COPYRIGHT 1908

THE Battle of Gettysburg was fought on July 1, 2 and 3, 1863, between the Army of the Potomac, commanded by General George G. Meade and the Army of Northern Virginia under the leadership of General Robert E. Lee. It is estimated that General Meade had an effective force at his disposal of about 83 000 men and 327 guns. General Lee actually fought about 69,000 men and 250 guns. During the three days' fight the Union losses were 23,049 killed, wounded and missing, and the Confederate losses aggregated 23,029; a total of 46,078, or nearly one-third of the whole number of men on the field.

The battle-ground covers about 25 square miles. There are over 400 monuments on the field, erected with the utmost care in the exact localities, and standing in woods or open fields, by the roadside, on the stony ridges, in gardens, and being of all designs, executed in bronze, marble, or granite. Over $7,000,000 has been expended on the grounds and monuments. The battlefield is probably better marked, topographically and by art, than any battlefield in the world.

After their victory at Chancellorsville in May, 1863, the Confederates determined to carry the war to the North into the enemy's country. Lee gathered nearly 90,000 men at Culpeper, Va., including J. E. B. Stuart's cavalry force of 10,000 men. The Union army, commanded by General Hooker, was then encamped along the Rappahannock river, south of Gettysburg. Lee started across the Potomac, but Hooker did not discover it for some days, and then followed him The Confederates crossed between June 22nd and June 25th and concentrated at Hagerstown, in the Cumberland Valley, up which they made a rapid march, overrunning the entire country to the Susquehanna River. Hooker was late in movement and crossed the Potomac on June 28th. There were 10,000 Union troops in the garrison at Harper's Ferry on the Potomac, and Hooker asked that they be added to his army; but the government declined, and Hooker immediately resigned his command. He was succeeded by Gen. Meade, who thus on the eve of the battle became the Union commander. Lee, hearing of the Union pursuit and being far from his base, determined to face about and cripple his pursuers, fixing upon Gettysburg as the point of cencentration.

The battle opened on July 1st, the Union Cavalry becoming engaged with the Confederate advance. The cavalry was at first victorious but was afterwards overwhelmed by superior numbers, and with their infantry support under Gen. Reynolds, who was killed, were driven back through Gettysburg to the cemetery and Culp's Hill. These were manned by fresh troops that had come up. When Meade heard of Reynolds' death and the defeat, he sent Hancock forward to take command, who determined that the Cemetery Ridge was the place to give battle.

The second day opened with the armies confronting each other in line of

battle. In the long intervening valley and upon the ravines and slopes of the Cemetery Ridge and Culp's Hill the main battle was fought. Lee opened the attack by Longstreet advancing against the two Round Tops, but after a bloody struggle the Unionists held them. Sickles, who held the line to the South of Little Round Top thought he could improve his position by advancing towards Seminary Ridge. The enemy fell upon Sickles, front and flank, almost overwhelming his line in the "Peach Orchard" and driving it back to the adjacent "Wheat Field." Reinforcements were poured in and there was a hot conflict, Sickles being seriously wounded and his force almost cut to pieces. Lee, inspirited by his partial successes, determined to renew the attack next morning.

Solid Shot in Old Cherry Tree

General Lee's Headquarters

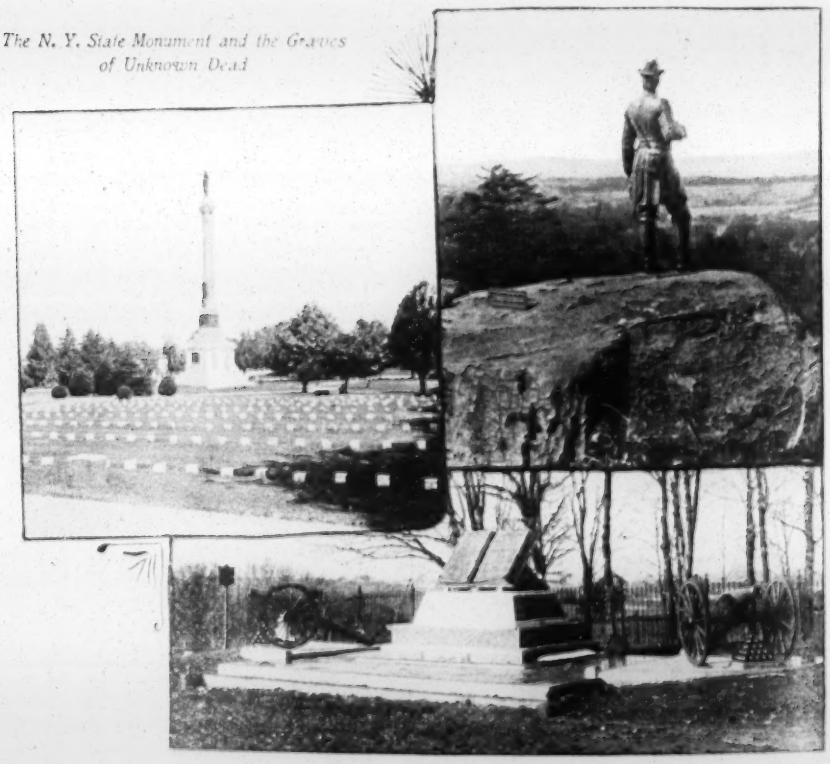
Genera' Meade's Headquarters

On the third and last day Gen. Meade opened the combat by driving Ewell's forces from Culp's Hill early in the morning. Lee did not hear of this, but had an idea that both the Union centre and right wing had been weakened the previous day, and during the night, he planned an attack in front to be aided by a cavalry movement round that wing to assail the rear, thus following up Ewell's supposed advantage. About 1 p.m. the Confederates opened fire, and the most terrific artillery duel of the war followed across the intervening valley, six guns being discharged every second. After two hours' deafening cannonade Lee ordered his grand attack, the celebrated charge by Gen. Pickett, a force of 14,000 men with brigade front advancing across the valley. They had a mile to go, but

before they got halfway across all the Union guns were trained upon them. The grape and canister of the cannonade ploughed furrows through Pickett't ranks. When the column got within 300 yards, Hancock opened musketry fire with terrible effect. Thousands fell, and the brigades broke in disorder, but the advance, headed by Gen. Armistead on foot continued, and about 150 men leaped over the stone piles at the angle to capture the Union guns. Lieut. Cushing, mortally wounded in both thighs, ran his last serviceable gun towards the wall, and shouted to his commander "Webb. I will give them one more shot." He fired the gun and died. Armistead put his hand on the cannon, waved his sword and called out, "give them the cold steel, boys"; then pierced by bullets, he fell dead alongside Cushing. Webb was wounded and also Hancock, and the slaughter was dreadful. The Confederates were overwhelmed, and not one-fourth of the gallant charging column composed of the flower of the Virginia

General Warren upon Little Round Top

The N. Y. State Monument and the Graves of Unknown Dead



The High-Water Mark

troops escaped, the remnant retreating in disorder. During the night Lee began a retreat, and aided by the heavy rains usually following great battles, the Confederates next day withdrew through the mountain-passes towards Hagerstown, and afterwards escaped across the Potomac. The day of Lee's retreat Vicksburg surrendered to General Grant.

S. LUBIN

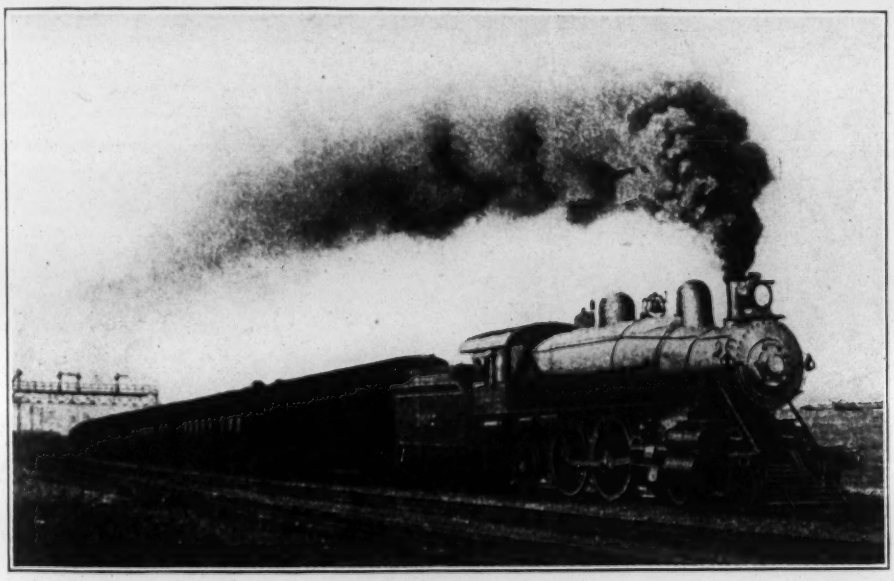
MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market Street, Phila., Pa.

THE MIDNIGHT EXPRESS

LENGTH, 1040 FEET



COPYRIGHT 1908

A Banker receives a telegram from one of his Agents announcing the discovery of a valuable mining claim. He is asked to come to the place at once with money to satisfy claimants.

His bookkeeper and cashier are two gay boys and grasp the contents of the telegram and immediately determine to possess the money if possible. In disguise they follow their employer to the station and into the sleeper. The unsuspecting Banker retires to an upper berth while they have the lower and waiting for a favorable opportunity which finally comes they etherize their employer, secure the money and leap from the flying train.

Detectives and police are wired for and await the stopping of the train at a station and everybody is searched, but nothing is found. The cashier buys jewels and other presents for his sweetheart but she being a poor innocent girl will not accept them, fearing he may not have acquired them honestly. Subsequently he confesses all to his employer and returns his share of the money and is forgiven.

The bookkeeper has no such compunctions and drifts to the lowest dives only to meet with kicks and cuffs and finally an ignoble death.

NO. 95

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

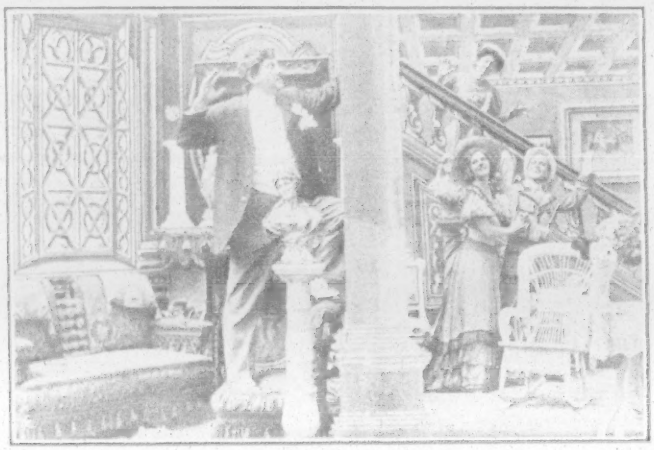
Lubin Building, 926-928 Market St., Phila., Pa.

RIVALS FOR A WEEK.

LENGTH, 745 FEET.

COPYRIGHT 1908

Two gentlemen aspire the hand of a beautiful heiress. They try to outdo one another in their attentions towards the lady of their choice.



Every day each rival finds some new trick to belittle the other one in the eyes of the chosen one, and it is funny indeed to see how they succeed. The fun starts on Sunday and ends on Saturday. Sad to relate: none of the two rivals wins the fair lady, but while they are fighting a duel with buckets of water a lucky third walks off with the heiress.

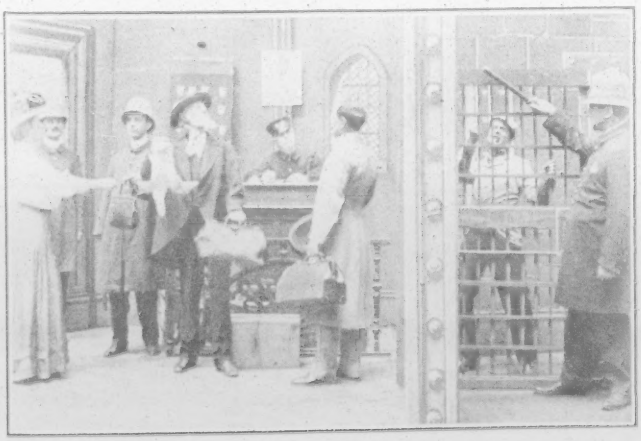
No.99

THE WRONG VALISE

LENGTH, 320 FEET.

COPYRIGHT 1908

A farmer puts a duck in his satchel to take it to a customer. Unfortunately Mr. Busyman carries the same kind of a valise and having just five minutes to catch the train he runs to the depot as fast as he can. A sneak thief steals the farmer's satchel and points to Mr. Busyman as the thief. Now begins a lively chase, full of humorous incidents. Mr. Busyman misses his train and is caught by the pursuing crowd. The thief is also caught in the act of snatching a handsatchel from a lady. Both are brought before the Magistrate where the mistake is cleared up. An extremely funny Film.



No: 97

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

Fascinating Fluffy Dimples

LENGTH, 800 FEET

COPYRIGHTED 1908

Fluffy Dimples is out of a position and incidentally out of money. She applies for a position as housekeeper but owing to her fascinating ways the lady of the house deems it wise to discharge her.

Her next position is that of a baby nurse. It does not last very long, however, and Fluffy takes a position as a manicurist. She likes holding hands.

The proprietor gets jealous discharges Fluffy who now takes a position as stenographer.

Her next employment is as a waitress but everywhere her "sweet disposition" makes her lose her position.

Driven to desperation she takes the place of an attendant at an old ladies' home from where she escapes with her erstwhile lover.

She is now in her last engagement, that of a young wife which position she intends to hold for life.

No. 109

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,

FILMS, SLIDES AND STEREOPTICONS,

LUBIN BUILDING, 926-928 MARKET STREET,

PHILADELPHIA, PA., U. S. A.

The Pawnbroker.

LENGTH, 835 FEET.

COPYRIGHT 1908

"Mr. Nathans" keeps a pawn shop—incidentally he keeps a son—whose idea of daily toil does not coincide with the father's thrifty notions. "Nathans" is an exception to the accepted idea of a pawnbroker. He is shrewd, blunt and sparing of words, but seldom has the poor outcast and unfortunate left his place without some little encouraging lift. The son "Abe" after several days absence from home finally puts in an appearance and proceeds to touch his father for some money. His mother and sister add their entreaties but to no purpose. The old game is played out with "papa." "Abe" then swaggers off conveying the impression that he will get it just the same. He has formed an attachment for an attractive young shop lifter. Aided by her pal the son forms a compact to rob his father. The scheme is carried out. "Mr. Nathans" is knocked senseless with a blackjack in the hands of his son. the till is robbed and the thieves depart. A quarrel occurs among the thieves. "Abe" is severely battered. At the same time the police break in, led by the father who accuses his son.

Five years later a poor broken figure of a man enters the shop. With tear dimmed eyes he implores his father's forgiveness. "Nathans" takes the prodigal to his heart and he is once more admitted to the family circle.

NO. 94

S. LUBIN
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons
Lubin Building, 926-28 Market St., Phila., Pa.

The Hebrew Fugitive

LENGTH 735 FEET

COPYRIGHTED 1908

In darkest Russia a poor struggling Hebrew family and the aged father tottering under his heavy burden of goods to be sewed into garments for a mere pittance. A policeman coming along playfully gives the old man a shove, at the same time stealing some coins from his pocket. People pass in droves, all too beaten and bully ragged to see anything extraordinary in the action.

The home is a sight to American eyes—men women and little children sewing—some sit on the floor, others try to snatch a few moments to munch a crust. The tyranical landlord comes in, demands his rent, due the same day. They ask for a little time—No delays, in come the constables, and their effects are put on the sidewalk and they sit there helpless, stunned until the ever ready cossacks drive them away.

The daughter is captured by cossacks and brought before a drunken officer who offers her indignities. She cunningly gets his revolver, shoots him and escapes. In an old ruin a vision of "Columbia" beckons them to a fairer land. They sail away, finally landing under "the Stars and Stripes." **No. 101.**

The Washerwomen's Revenge

LENGTH 225 FEET

COPYRIGHTED 1908

Bridget and the cook are busy with their Monday's washing. They will not stand any fooling from the ice man and surely not from an outsider. Whoever tries to intrude into the domains of Bridget and the cook get a good drenching. The ice man may have his fun with Bridget. Bridget has her revenge. **No. 121.**

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

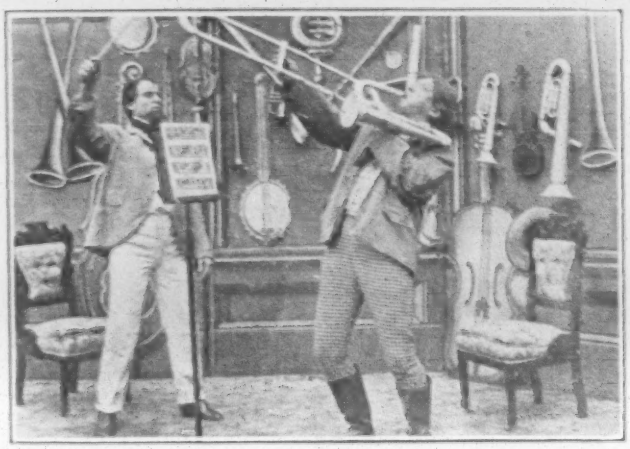
Lubin Building, 926-928 Market St., Phila, Pa.

THE PERSISTENT TROMBONIST.

LENGTH, 450 FEET.

COPYRIGHTED 1908.

Mr. Noodleheimer takes music lessons. He plays the trombone and is so enamored with his new art that he never stops playing. Neither his enraged neighbors nor the police nor anything else can make Mr. Noodleheimer stop.



Seeing no relief the desperate citizens throw him into the sea. When last seen he just sunk for the third time still blowing the trombone and from the reports received he continues his musical feat down below.

No. 107.

THE DANCING FIEND.

LENGTH, 390 FEET.

COPYRIGHTED 1908.

A young man anxious to learn dancing calls on the Professor. Being too stupid the Professor sells him a book from which to learn dancing. The dancing fiend now tries the terpsichorean art all the time and everywhere, until he ends at Dr. Daffy's Sanitarium where he is still dancing.

No. 108.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

A SOUTHERN ROMANCE OF SLAVERY DAYS

LENGTH, 845 FEET. COPYRIGHTED 1908.

A Southern Planter is in money difficulties. A mortgage is due which he cannot meet. He is forced by the Money-Lender to sell out his slaves. Among those the Money-Lender sees a Mulatto-girl which he very much likes to own. The Mulatto-girl and her lover are separated, she being bought by the Money-Lender, the Mulatto-

boy by another man. Love, however finds a way. The boy escapes his master, saves his sweetheart from the hands of the cruel Money-Lender and brings her to freedom by swimming together across the Ohio River.

NO. 126.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

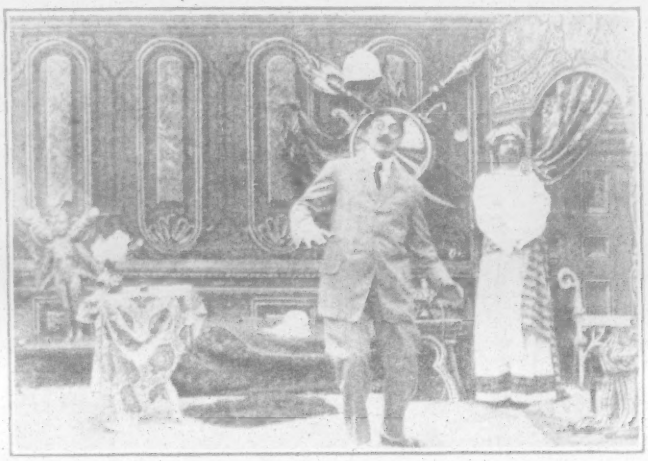
Lubin Building, 926-928 Market St., Phila., Pa.

THE HAT OF FORTUNE.

LENGTH, 450 FEET.

COPYRIGHTED 1908

A party travelling in the Orient buys all kinds of curios. Among those a hat with which goes the following legend—"Whoever can put on this hat will have good luck forever." The purchaser tries on the hat but it flies off of his head. He decides to send it to his friend but he neither can wear the hat. After many funny wanderings the hat comes in the possession of a colored man upon which fortuna showers its fortune. An extremely funny Film.



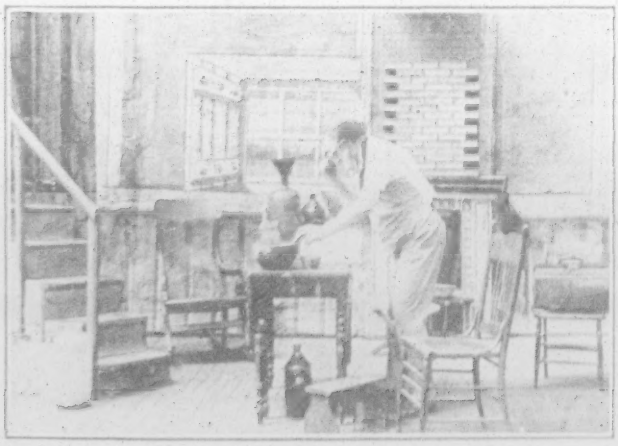
No. 125

HEATING POWDER.

LENGTH, 410 FEET.

COPYRIGHTED 1908

Professor Smarty has invented a new powder which heats up everything it touches. His little son decides to have some fun with this powder and as the picture proves he really has until at last he burns his own face. The picture is so full of comedy that it is impossible to describe it in this short space.



No. 122

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

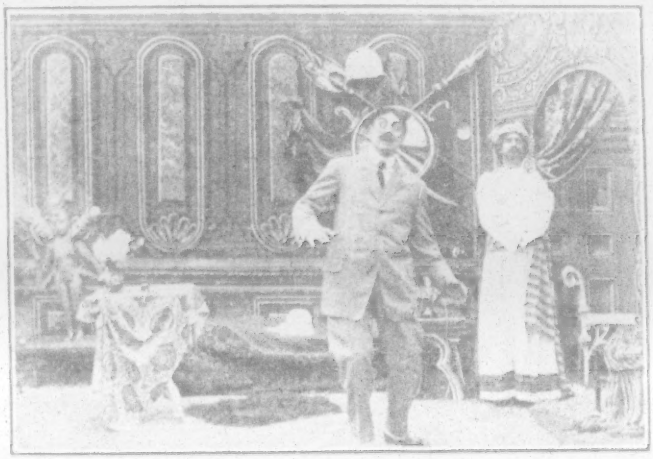
Lubin Building, 926-928 Market St., Phila., Pa.

THE HAT OF FORTUNE.

LENGTH, 450 FEET.

COPYRIGHTED 1908

A party travelling in the Orient buys all kinds of curios. Among those a hat with which goes the following legend—"Whoever can put on this hat will have good luck forever." The purchaser tries on the hat but it flies off of his head. He decides to send it to his friend but he neither can wear the hat. After many funny wanderings the hat comes in the possession of a colored man upon which fortuna showers its fortune. An extremely funny Film.



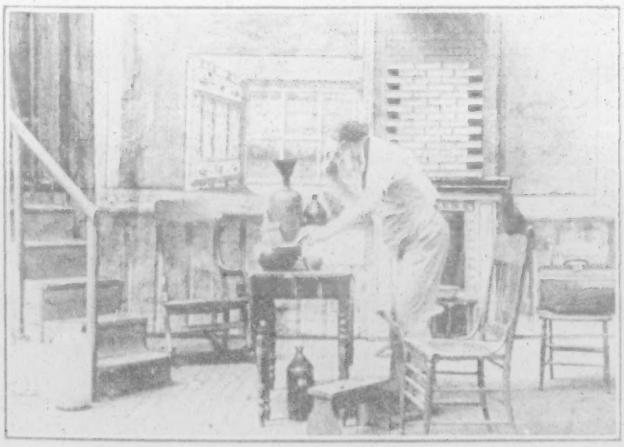
No. 125

HEATING POWDER.

LENGTH, 410 FEET.

COPYRIGHTED 1908

Professor Smarty has invented a new powder which heats up everything it touches. His little son decides to have some fun with this powder and as the picture proves he really has until at last he burns his own face. The picture is so full of comedy that it is impossible to describe it in this short space.



No 122

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

TWO LITTLE BREADWINNERS

LENGTH, 530 FEET.

COPYRIGHTED 1908.

A Fisherman's home is always a happy home, that is as long as the fisherman returns alive. There is sadness in the home of the young wife. She finds the boat wherein her husband went on the fishing trip, upset thrown out by the wild waves. Not long afterwards they find the dead body of the husband. The shock is too much for the young widow, she lays at death's door but is tenderly cared for by the little girl, while her little boy takes the father's boat and goes out to support his mother and sister. A picture full of sentiment and excellent in photography.

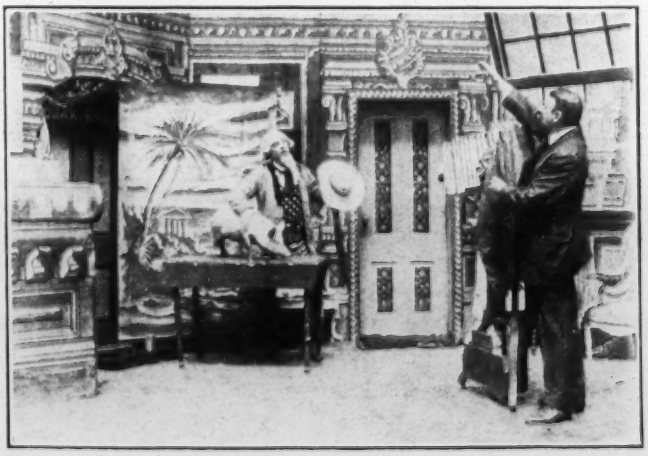
No. 118.

HOW RASTUS GOT HIS PORK CHOPS.

LENGTH, 410 FEET.

COPYRIGHTED 1908.

Farmer Pumpkin's pig won the blue ribbon at an exhibition. He went to the photographer's to have his prize pig photographed. Rastus, who intended to have his picture taken takes the pig instead and runs away followed by the photographer and the farmer. Seeing two boys playing masqueraders he takes the pig's head and fastens it over a dog's head. The dog runs away followed by the farmer and a big crowd who think he is the stolen pig. In the meantime Rastus got home to prepare his pork chops. No. 116.



S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

THE SUICIDAL POET

LENGTH, 580 FEET.

COPYRIGHTED 1908

Bombastus Shakespear's rent is due. He has a poem but no money. The landlady wants cash and does not care for the poem. Landladies feel that way sometimes. Shakespear is thrown out of the room. In despair he tries twelve new ways to commit suicide but his ingenuity is of no avail. He is saved every time. At last he is given money. He hurries to a restaurant and, sad to relate, ate himself to death.

NO. 127

IN THE NICK OF TIME.

LENGTH, 340 FEET.

COPYRIGHTED 1908

The stork stands before the door. A doctor is needed. Mr. Young Husband goes out in his automobile to call a doctor. The automobile breaks down. He throws a farmer off his wagon, the wagon breaks down. He secures another vehicle. Nothing can prevent him from getting the doctor and he got him too. They arrive just in the nick of time. It is a boy.

NO. 111

S. LUBIN,

MANUFACTURER OF

LIFE MOTION PICTURE MACHINES, FILMS SLIDES AND STEREOPTICONS.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

The Criminal's Daughter

LENGTH 750 FEET

COPYRIGHTED 1908

A criminal who is trying to teach his daughter the tricks of the profession brought her to a ball. He is everywhere regarded as a gentleman of means. At this ball the daughter steals money from a young man. This money represents his savings which he intends to send to his sick mother. When the criminal's daughter reads the letter the young man writes to his poor mother, she decides to return the money and never to steal again. She communicates her intention to her father. He furiously knocks her down. She leaves her father, restores the money and goes to work to earn an honest living. Perchance she meets the young man who falls in love with her. They marry and live a happy life. Five years have passed when the daughter meets her father who served a term of three years in the penitentiary. He too is working as an honest laborer. She invites her father to her home where he is well taken care of.

No. 120

THE TICKLISH MAN.

LENGTH, 255 FEET. COPYRIGHTED 1908.

He gets into all sorts of trouble owing to his unfortunate failing. His maid unconsciously tickles him with a duster while handing him his mail. Consequence: The chair upsets, over goes the dishes, table and all. Coming out of his house, a newspaper man gestures with his finger and touches his ribs. Trying to catch a trolley, a gentleman touches him with his cane, and so forth at infinitum.

NO. 115

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

The Masqueraders

LENGTH 670 FEET COPYRIGHTED 1908

A thief entered the hall where there was a masquerade ball. He stole some wardrobe checks, got some overcoats and made his escape. When Mephisto and the big white bear looked for their coats they were gone and they had to go home in their masquerade costumes. They cause

untold trouble. People imagine they are "seeing things" and the Reverend has a hard time to supply enough "pledges" for those asking his advice. The solution comes at the police station where the sneak thief was brought with the stolen overcoats.

NO. 132

WANTED:—A Military Man

LENGTH 250 FEET COPYRIGHTED 1908

To have some fun, a young man advertises that he wishes to meet a Military man. Incidentally he mentions that he has lots of money and wants to marry the man of his choice. He then dresses as a lady and takes a seat in the park waiting for those who might come. Pretty soon military

representatives of all countries appear to offer their hand and heart and incidentally become the possessor of the money. Through a too ardent admirer the ruse of the young man is discovered and now follows a lively chase which is too funny to describe.

NO. 117

S. LUBIN,

MANUFACTURER OF

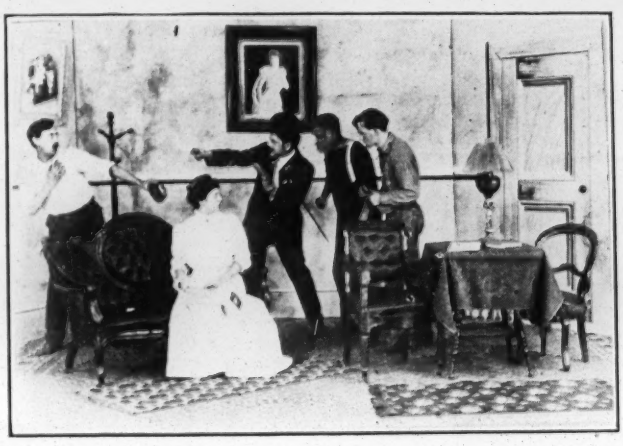
LIFE MOTION PICTURE MACHINES, FILMS SLIDES AND STEREOPTICONS,

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

REDEEMED FROM SIN.

LENGTH, 635 FEET. COPYRIGHTED 1908.

John is a model young man and a steady workman. His only fault is his uncontrollable temper. In a moment of anger he picks up a stone with which he kills, though unintentionally, his fellow workman. This deed drives him to flee from the place of his birth, from home and from parents. He tries hard to forget, picking up work here and there but the terrible deed haunts him driving him from place to place. Hungry and tired he marches through the streets of a large city. Suddenly he sees a runaway horse swaying down the street. A blind man just trying to cross the street was almost under the hoofs of the horse when John risking his own life saved the man. He was knocked down and carried unconscious to the hospital, where the vision of an angel appears over him blessing him, as he has redeemed his sin by sacrificing his life for the life he took.



NO. 142

SALOME AND THE DEVIL TO PAY.

LENGTH, 335 FEET COPYRIGHT 1908.

A young married man at the dinner table describes gleefully a performance of "Salome" that he has witnessed and announces his intention of seeing "The Devil." This shocks not only his wife, the spinster aunt joins with his father and mother in roasting the plays to a finish. Dinner is over. Unknown to each other the women slip out of the house to see "Salome" and the men to see "The Devil." The craze is not confined to the drawing room for all the servants do likewise.

The next morning everybody is "Devil-crazy" and "Salome-mad," especially the negro cook who creates all kinds of excitement until police and fire department take matters in hand.

NO. 135

S. LUBIN

MANUFACTURER OF

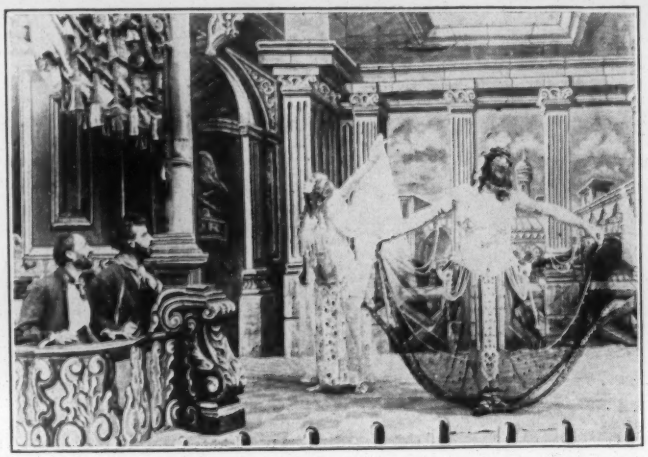
Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

THE SALOON DANCE

LENGTH 635 FT. **COPYRIGHTED 1908**

Two tramps find a cigar butt and two box tickets for the performance of Salome.



While watching the famous dance an idea strikes them.

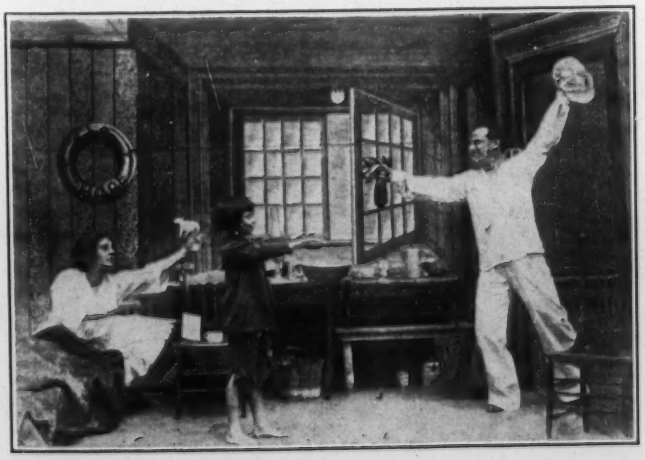
"If we had such costumes, couldn't we make money!" They procure some costumes and then sail forth to do the "Saloon dance" as they call it, whereby they take everything from a box of cigars to the cash register and a barrel of Wuertzberger. The only thing they did not steal was the saloon.

No. 144

"WHEN OUR SHIP COMES IN"

LENGTH 290 FT. **COPYRIGHTED 1908**

"When our ship comes in" we will do many things which we cannot do now. The wife of a sailor with her little boy goes every day to the wharf to see if her "ship comes in," but not until she nearly lies at death's door does her ship come in, bringing her husband, wealth and happiness.



No. 124

S. LUBIN

MANUFACTURER OF

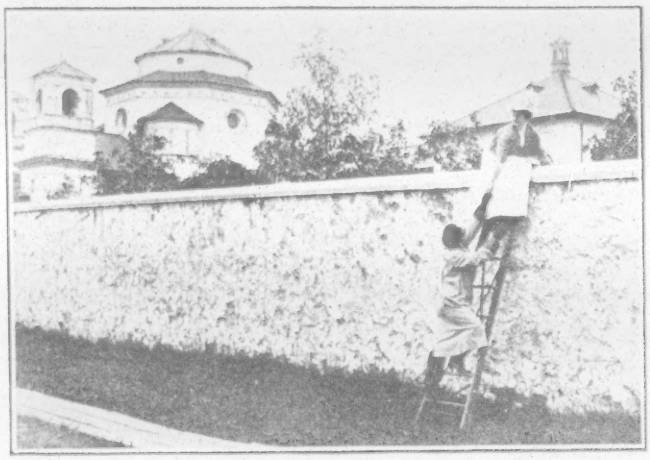
Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

THE WAY THEY FOOLED DAD

LENGTH 850 FEET COPYRIGHT 1908

Mr. Newlyrich wants his daughter to marry a nobleman. He introduces a smart Englishman who however finds little favor in the eyes of his beautiful daughter as she is secretly in love with Jack. While the father is talking matters over with the nobleman Jack appears on the scene. The father surprises the lovers.



Enraged, he shows Jack the door and to make his daughter more willing to accede to his wishes he brings her to a Ladies Seminary. Love, however, finds a way. Jack discovers the hiding place, he elopes with the girl he loves and before the father in a pursuing automobile is able to reach the elopers "the true lovers' knot" has been tied by the hands of a Priest. The father forgives and a happy reunion follows. No. 112

S. LUBIN

LARGEST MANUFACTURER OF

LIFE MOTION PICTURE MACHINES,

FILMS, SLIDES AND STEREOPTICONS,

LUBIN BUILDING, 926-928 MARKET STREET,

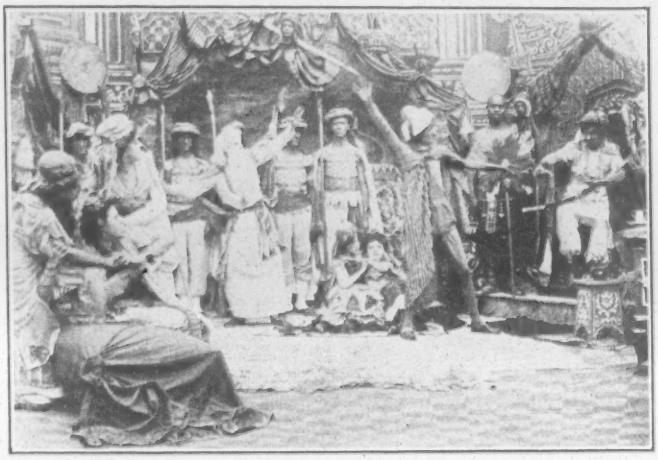
PHILADELPHIA, PA., U. S. A.

THE BLOODSTONE

LENGTH, 925 FEET.

COPYRIGHTED 1908.

An Asiatic Prince surrounded by his suite, soldiers and the ladies of the harem, is seated on his throne amid a scene of surpassing splendor. During the festivities a snake charmer seeing the Bloodstone upon the Prince's finger makes the prophecy that the ring which is proverbially unlucky, will soon bring woe and ruin to the nation. This angers the Prince and the fakir is thrown out by the numidian guards. An old courtier is directed to consult the archives and he too verifies the prediction. The Prince is very uneasy. A dancer is summoned to amuse him. Now ensues a terrible scene. The city is in flames, the ruthless invaders enter, a massacre takes place, the Prince is put to death and a sailor takes the unlucky ring from his finger. A gambler fleeces the sailor; he starts a row and is shot by the gambler. Before expiring he hands the ring to the doctor.



The doctor and his party embark for America. The ship is wrecked, and for weeks three famished men toss about the Pacific on a raft. As the doctor dies from thirst and hunger he hands the ring to young Gerald. A ship is sighted and the government launch hauls them aboard. Arriving at home a jealous suitor tries to poison his wine, but unkind fate still follows the ring and his fiancee dies through drinking the wine. Gerald is now desperate. In his room he smashes the ring to pieces. Almost on the instant the spell is broken. A letter announces a legacy and the sun seems to shine at last.

No. 143

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

For His Sister's Sake

LENGTH 970 FEET COPYRIGHTED 1908

While playing with her brother's pistol a young girl accidentally kills her intended. Even though she cannot be blamed for the accident she accuses herself as the murderess of her future husband. The brother, however, feels that he is responsible for the death of his friend as the pistol did belong to him and he should have taken better care of it. He therefore runs away thus taking upon himself the suspicion of a crime which he really did not commit. Years have passed, nobody knows where the son went. The sister in the meantime married but she cannot be happy always thinking of her brother who sacrificed everything for her. Giving birth to a child, she died, her last words being a blessing for her brother. The brother in a far away Country found a gold mine and is now a rich man. Incidentally he reads of the death of his sister. He now returns. He is arrested and accused of killing his friend but can prove his alibi to the Jury. The Judge praises his heroic deed and heartily shakes his hand.

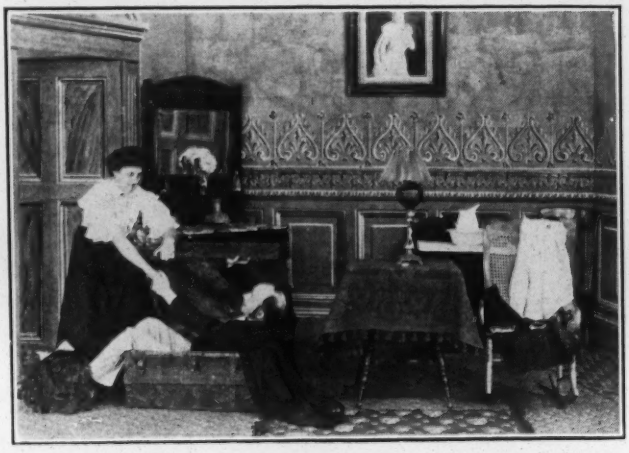
No. 139

S. LUBIN
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
LUBIN BUILDING, 926-928 Market St., Phila., Pa.

HUBBY'S VACATION.

LENGTH, 660 FEET. COPYRIGHTED 1908.

Hubby takes a vacation. He promised to write to his wife every day. So he does. When in company of friends, he writes her a letter saying he is lonely. When wineing and dining with members of the ballad, he writes to his wife he is longing for her. Darling little wife is sorry for poor Hubby and decides to visit him and relieve his dreary life. But Oh, what a difference in the morning when she finds Hubby in the Police Station locked up for having had too much fun. Hubby is now on his way home. On his next vacation wifey will go with him.



NO. 119

ALL ON ACCOUNT OF A BUTTERFLY

LENGTH 200 FEET COPYRIGHTED 1908

The Professor is chasing Butterflies. He is so enrapt in his work that he does not see where he is going. This brings him in many embarassing positions Things look dangerous for a while but all ends well. A very funny short comic subject.

NO. 149

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

Auntie Takes the Children to the Country.

LENGTH, 550 FEET. COPYRIGHTED 1908.

Pa and Ma decide to send their darlings to the Country to their Uncle's farm. They get a warm reception as the Uncle is very proud of his City folks. He soon, however, changes his mind. The children upset the entire farm, they frighten the life out of the farmer and his wife, they chase the colored help to the woods and continue their tricks until the farmer cannot stand it any more and sends the City folks back to town. No. 157.

How a Pretty Girl Sold Her Hair Restorer.

LENGTH, 250 FEET. COPYRIGHTED 1908.

The season is very dull and customers are scarce, the shelves are full of Hair Restorer but nobody seems to need them. The proprietor's daughter, an attractive looking girl decides to bring some customers. She walks down the street and flirts with every "moonshiner" or "baldhead." The dear old boys follow her and they are finally brought to the store where the effectiveness of the hair restorer is demonstrated. There is hardly a bottle left. If you need one you will have to hurry. NO. 123

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-28 Market St., Phila., Pa.

The Mountaineer's Revenge

Length 780 Feet *Copyrighted 1908*

A young woodsman and his wife live a peaceful life until some day an automobile drives up in front of the place wherein a young man with his wife and child. The young man falls in love with the mountaineer's wife. He brings his wife and child to his home and returns to the mountain cabin while the woodsman is busy at his work. Accidentally the ax slips and is buried in the woodsman's foot. This compells him to return to his cabin. He arrives just in time to see the automobilist kissing his wife. The mountaineer swears revenge. He goes to the City and steals the motorist's child, the one dearest to his heart thus torturing the father for what he has done to him. He brings the little girl to his own home and takes good care of her. The father is grief stricken. He offers a big reward for the return of his daughter. After some-time the mountaineer calls at the motorist's home. He tells him he will show him the hiding place of his daughter. He brings him to his own home, confronts him with his little daughter and his—the woodsman's wife. He tells him that he wanted to punish him for the anguish he brought to the woodsman's heart and admonishes the motorist to be true to his vows. The motorist in repentance clasps the woodsman's hand thanking him for the lesson he gave him.

No. 128

S. LUBIN

MANUFACTURER OF

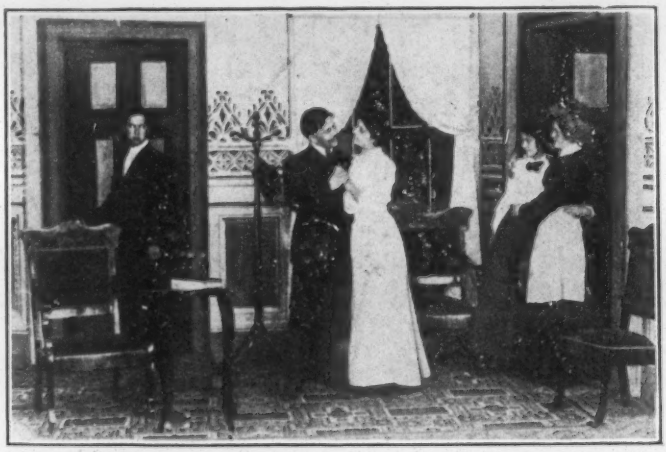
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

THE CROSS ROADS.

LENGTH, 995 FEET. COPYRIGHTED 1908.

Earl and Tom work many years side by side. They are rivals in work and also rivals for the hand of the same girl. She accepts Earl and they live happy hereafter. Tom dissatisfied with his lot takes to drinking. One day when meeting a lonely wanderer at the cross-roads he knocks him down and robs him of his money. Realizing what he did he runs across the road, drops his hammer and flees. Later on, Earl coming home from work seeing the hammer, picks it up thinking that some working man had lost it. The assault having been discovered the police try to find the guilty man. They examine everybody on the road and finding the hammer in Earl's possession they arrest him. He is accused as being the assailant. The next morning Tom having sobered up, asks for his hammer. Detectives who just investigated the record of Earl hear his inquiry for his hammer. They show him the hammer found in Earl's pocket and ask if that is his hammer. He assents and is at once placed under arrest. The money stolen from his victim is found in his pocket. Earl is released. The stranger offers him money for having been wrongly arrested but Earl declines saying "Honesty needs no reward."



NO. 145

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

THE KEY UNDER THE MAT

LENGTH 505 FEET COPYRIGHTED 1908

Mr. and Mrs. Newlywed have just dined. The husband leaves telling his wife to put the key under the mat in case she goes out. Two tramps seeing Mrs. Newlywed putting the key under the mat wait until she has gone and then enter the house where they make themselves at home. After a while the young wife returns. Seeing uninvited guests in her house she runs for help. Now follows a lively chase after the two tramps which at last are caught. At the police station they are forced to disrobe but imagine the surprise of the young couple when they find that the two tramps' wearing apparel comprises their wedding trosseau.

NO. 140

LUNCH TIME

LENGTH 275 FEET COPYRIGHTED 1908

Mike and Pat at work at a new building. When the clock strikes twelve Mike drops the brick in his hand just on the head of Pat. A fight ensues during which a tramp takes Mike's lunch and escapes. Mike himself falls into a barrel and makes a rapid trip to nowhere. When rescued from his perilous position, Mike and Pat chase after the tramp who by a wonderful jump across the river evades his pursuers.

NO. 141

S. LUBIN

MANUFACTURER OF

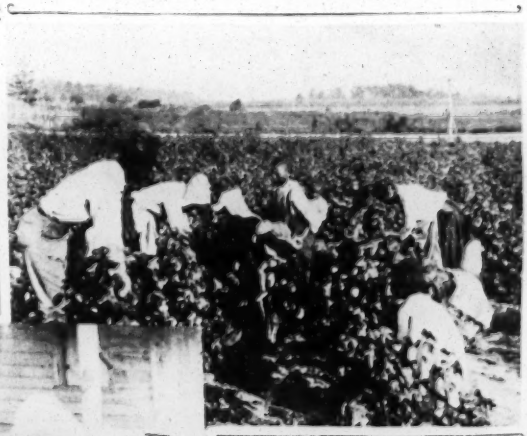
Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

The Cotton Industry of the South.

LENGTH, 1000 FEET. COPYRIGHTED 1908.

Cotton is used in every part of the Civilized World and the people are naturally interested in its growth and manufacture. Our Film depicts the development of the staple from the planting to the making of a sheet. The picture begins with the cotton planter's home. The cotton planter is



riding to the cotton fields where colored people are

S. LUBIN

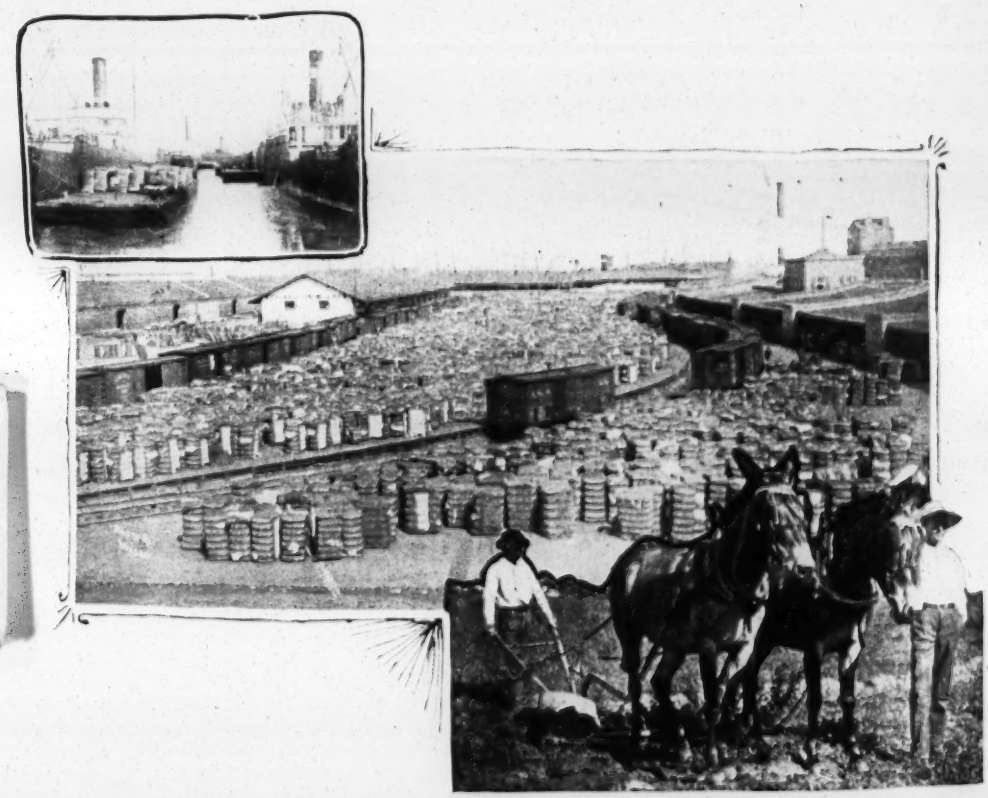
MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-28 Market St., Phila., Pa.

picking the cotton. After the baskets filled with cotton have been weighed, the cotton is loaded on wagons and brought to the mill. The cotton is then chopped, weeded, dried, then pressed into bales, then weighed and brought to the ships or trains to be sent to the cotton mills. The picture continues showing the exterior of the cotton mill, a very large well lighted and ventilated building.

We next see the interior of the cotton mill showing the manufacturing of the finished product in all its details. We also see the making of spool cotton.



We see the pictures of the original cotton gins and scenes as they are only found in the sunny South. This picture ought to make a hit in every section of the world.

NO. 154

S. LUBIN

MANUFACTURER OF

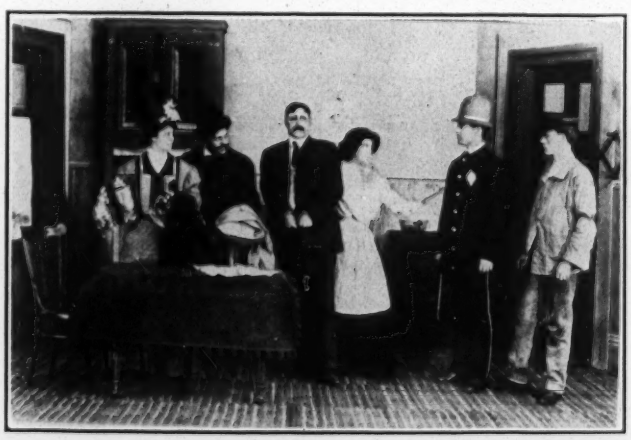
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

The Janitor Falsely Accused

LENGTH, 795 FEET. **COPYRIGHTED 1908.**

Mr. and Mrs. Jones leave town. They tell the janitor to take good care of the house which he promises. Two men having watched the Jones' departure take the key from the sleeping Janitor, ransack the house, depositing the goods in a push cart they brought along for this purpose. Awakening the Janitor they ask him if he wants to buy some clothing and silverware. Surprised by the cheapness of the goods, the Janitor buys some of the ware, so do also the neighbors. The burglars seeing a policeman approach quickly depart. The arrival of the telephone operator who wants to disconnect the 'phone discloses the theft. A telegram is sent to Mr. Jones who returns at once. The telephone man is arrested. Thinking of the bargains he has seen in the Janitor's house, the policeman calls Mr. Jones' attention to the silverware on the Janitor's sideboard. Mr. Jones recognizes it as his own and causes the arrest of the Janitor while the telephone man is released under profuse apologies. Even though protesting his innocence, the Janitor is taken to the police station just when the two thieves are brought in by another policeman. The Janitor recognizes the two men who have sold to him the silverware. He can prove his innocence and the guilt of the two men and is released from the police station. He is discharged, however, for neglect of duty as also innocent of the charge of theft he is still accused of carelessness in his duties.



No. 134.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

RE

MA

LENG

Madam
especi
among
elder
men.
in partic
wishes
beco
closer
lated to
and o
to bec
her u
trouble
haps a

T

Pict
depicting
ture are
ways i
esting, r
theonew
present
The Fil
us throu
Orange
There

RELEASED: Monday, November 16th.

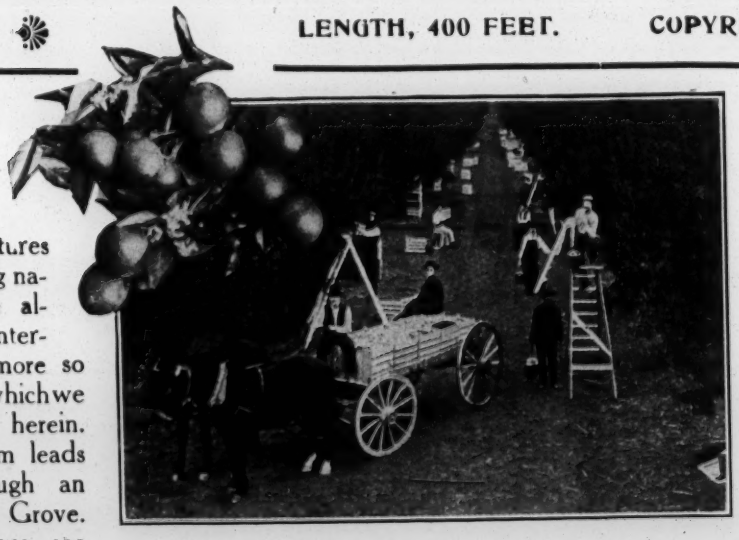
MADAM FLIRT AND HER ADOPTED UNCLE

LENGTH, 445 FEET. **COPYRIGHTED 1908.**

dam Flirt has a Manicure Parlor and her trade is quite large, pecially ong the derly en. One particular shes to come ser re- ed to her d offers become r uncle. Her letter of acceptation is intercepted by the wife who follows her husband to meet her new niece. Mr. Baldhead's oubles begin right then and they only end after a series of mis- ps and hairbreadth escapes.

THROUGH AN ORANGE GROVE.

LENGTH, 400 FEET. **COPYRIGHTED 1908**



Pictures picting na- e are al- ys inter- ing, more so e one which we sent herein. he Film leads through an range Grove. here we see how the oranges are picked from the trees. We then follow the wagon to the packing house where the oranges are assorted and packed. An altogether instructive and interesting Film.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: THURSDAY, NOVEMBER 19th

THE ENGINEER.

LENGTH
935 FEET.

COPYRIGHTED
1908.

SPITE WORK. Mike under the influence of liquor calls on a friend to loan him some money, which is refused. Mike goes away, takes from the clothesline a set of underwear and some towels.

"NO DRUNKARD WANTED." The factory. A steady foreman is wanted. Mike applies to Jack who is the engineer. He is again refused. Mike walks out but swears to get revenge.

"FOR PITY'S SAKE." The manager's office. Mike applies for work telling a heart rending tale. The manager rings for Jack. While waiting he opens the safe. Mike, a notorious crook, writes down the combination of the safe. Jack enters, seeing Mike he whispers in the manager's ear not to engage a drunkard. The manager tells him to give him a trial, for pity's sake.

THE WORK OF A ROGUE. The engine room. While Jack is absent Mike steals some of his tools, wraps them in the towel and hides them. After closing hours he sneaks into the manager's office and waits until night when he opens the safe and steals all available cash. The towel and tools he leaves lying before the safe.

FALSELY ACCUSED. The following day. Jack and Mike working. The manager enters accompanied by detectives. Jack is arrested and accused of the robbery, his towel and tools being witnesses of the deed.

A QUEER LETTER. Mike is now the boss of the engine room. To make the charges against Jack still stronger he clips words out of a newspaper and pastes them together into a letter which he sends to the manager.

A MUTE WITNESS. The factory yard, the watchman is burning papers, among these a newspaper out of which a great many words are cut. The manager just now passes and seeing the newspaper he remembers the letter he received. As the newspaper came from the engine room a suspicion is cast upon the new engineer.

"HONESTY IS THE BEST REWARD." The detective, the manager and Jack's wife come to the engine room. Mike is under the influence of liquor. The detective accuses him of being the thief. He looks into his pockets and finds some of the stolen money. Jack is released and Mike is put in his place. The manager offers Jack reward for the injustice done to him, but Jack refuses, saying: "Honesty is the best reward."

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

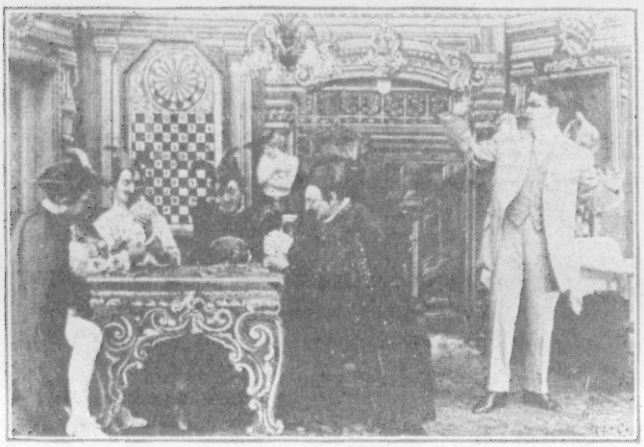
Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: Monday, November 23rd.

A PAIR OF SPECTACLES.

LENGTH, 500 FEET. COPYRIGHTED 1908.

An old lady, bent under the weight of years, is trying to cross the street when frightened by an approaching omobile she falls down. A young man coming to her assistance leads her to her home. To show her eme gratitude, she gives to the young man a pair of spectacles. "Through these you will see the h" she says. e young man nks her for the and leaves to to town. He pproached by a erential looking tleman. He ngs him to a ub House where is invited to play ds and drink. A k through the ctacles makes recognize the character of tempter. Weary and tired he wants to rest in an inn but what he sees through the spectacles makes him move on. He asks a young lady for a resting place. She guides him but a look through the spectacles makes him flee in terror. He decides he has seen enough of the City and starts for home. Anxious to see at the old folks are doing, he puts on the spectacles and learns that a robbery is being committed very moment in the house of the old folks. He comes just in time to save them from the hands the aggressor thus being able to return the kindness shown to him by the old folks.



THE DIRIGIBLE AIRSHIP.

LENGTH, 295 FEET. COPYRIGHTED 1908.

In this age of aeronautics the Film of a Dirigble Airship is under perfect control of the aeronaut nd follows every motion like a well trained horse. The icture depicts the ascension, the flight and the return to e starting place. A most beautiful and interesting subject.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: THURSDAY, NOVEMBER 19th

THE ENGINEER.

LENGTH 935 FEET.

COPYRIGHTED 1908.

SPITE WORK. Mike under the influence of liquor calls on a friend to loan him some money, which is refused. Mike goes away, takes from the clothesline a set of underwear and some towels.

"NO DRUNKARD WANTED." The factory. A steady foreman is wanted. Mike applies to Jack who is the engineer. He is again refused. Mike walks out but swears to get revenge.

"FOR PITY'S SAKE." The manager's office. Mike applies for work telling a heart rending tale. The manager rings for Jack. While waiting he opens the safe. Mike, a notorious crook, writes down the combination of the safe. Jack enters, seeing Mike he whispers in the manager's ear not to engage a drunkard. The manager tells him to give him a trial, for pity's sake.

THE WORK OF A ROGUE. The engine room. While Jack is absent Mike steals some of his tools, wraps them in the towel and hides them. After closing hours he sneaks into the manager's office and waits until night when he opens the safe and steals all available cash. The towel and tools he leaves lying before the safe.

FALSELY ACCUSED. The following day. Jack and Mike working. The manager enters accompanied by detectives. Jack is arrested and accused of the robbery, his towel and tools being witnesses of the deed.

A QUEER LETTER. Mike is now the boss of the engine room. To make the charges against Jack still stronger he clips words out of a newspaper and pastes them together into a letter which he sends to the manager.

A MUTE WITNESS. The factory yard, the watchman is burning papers, among these a newspaper out of which a great many words are cut. The manager just now passes and seeing the newspaper he remembers the letter he received. As the newspaper came from the engine room a suspicion is cast upon the new engineer.

"HONESTY IS THE BEST REWARD." The detective, the manager and Jack's wife come to the engine room. Mike is under the influence of liquor. The detective accuses him of being the thief. He looks into his pockets and finds some of the stolen money. Jack is released and Mike is put in his place. The manager offers Jack reward for the injustice done to him, but Jack refuses, saying: "Honesty is the best reward."

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

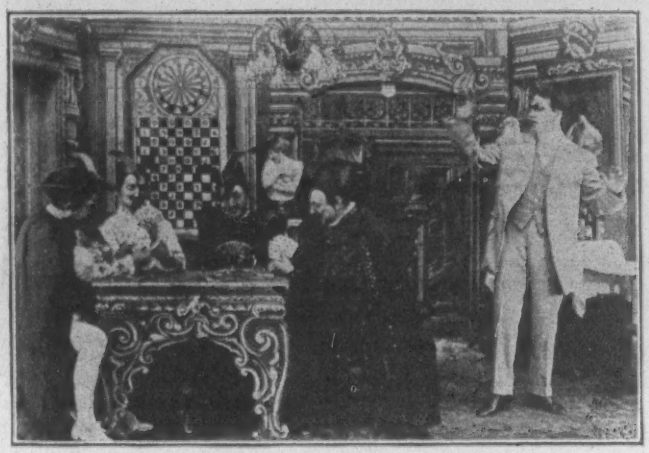
Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: Monday, November 23rd.

A PAIR OF SPECTACLES.

LENGTH, 500 FEET. COPYRIGHTED 1908.

An old lady, bent under the weight of years, is trying to cross the street when frightened by an approaching omobile she falls down. A young man coming to her assistance leads her to her home. To show her eme gratitude, she gives to the young man a pair of spectacles. "Through these you will see the h" she says. e young man nks her for the and leaves to to town. He pproached by a erential looking tleman. He ngs him to a b House where is invited to play ds and drink. A k through the ctacles makes recognize the character of tempter. Weary at the old folks are doing, he puts on the spectacles and learns that a robbery is being committed very moment in the house of the old folks. He comes just in time to save them from the hands the aggressor thus being able to return the kindness shown to him by the old folks.



and tired he wants to rest in an inn but what he sees through the spectacles makes him move on. He asks a young lady for a resting place. She guides him but a look through the spectacles makes him flee in terror. He decides he has seen enough of the City and starts for home. Anxious to see

THE DIRIGIBLE AIRSHIP.

LENGTH, 295 FEET. COPYRIGHTED 1908.

In this age of aeronautics the Film of a Dirigble Airship is under perfect control of the aeronaut nd follows every motion like a well trained horse. The icture depicts the ascension, the flight and the return to e starting place. A most beautiful and interesting subject.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: Thursday, November 26th.

The Thanksgiving Turkey

LENGTH
320 FEET

COPYRIGHTED
1908

BUYING A TURKEY. Mr. Morton goes to the butcher shop to buy a turkey. He selects a large fowl, a live one. He puts it in a basket when a friend enters and engages him in conversation.

THE TURKEY FLIES. While Mr. Morton is talking a hobo enters and runs away with the turkey. He runs in the hands of two toughs who take up the turkey and run away followed by the hobo.

THE TURKEY'S ADVENTURE. The turkey changes hands many times while thief is chasing the thief. Some of the funniest chases now follow.

BACK AGAIN. At the crucial point, the camera is reversed and everything runs backward up to the point where the tramp comes to the butcher shop. There he falls. The turkey escapes and runs back to the basket. Mr. Morton not knowing what had happened, picks up the turkey and carries it home.

THE TURKEY'S FINISH. Mr. Morton and family sitting at the table. The turkey is served.

PERSISTENCY WINS

LENGTH, 600 FEET COPYRIGHTED 1908

THE LOST HANDKERCHIEF. While leaving his automobile a young man has a chance to pick up the handkerchief which a young lady dropped. Enraptured by her beauty he follows her to her house.

A LETTER AND AN ANSWER. The next day he writes a letter to the young lady telling her that he will call but he receives an answer that his visit is not desired.

THE FLIGHT. The young man is not to be subdued. He keeps on calling until the young lady to escape his attention leaves town. The young man, however, follows.

YOU CAN'T LOSE ME. The young lady hardly arrived at the hotel when the young man appears. He is rejected but reappears in quick succession as a waiter, a letter carrier, a pedler, a milliner, a policeman, a physician, &c. The only way to get rid of him is to marry him thinks the young lady and they live happy ever since.

S. LUBIN
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: Monday, November 30th

THE SEXTON OF LONGWYN

Length,
35 Feet.

Copyrighted
1908

Money Lender's Office. To Felix, the money lender, comes Count Short for ew loan. The money lender refuses to advance any more money.

Your Daughter is the Price. Being in love with the Count's daughter, he tells that he is willing to make another loan but the Count must give him the hand of his utiful daughter. The Count consents.

Rejected but not Subdued. Felix visits the Count's castle to press his suit. The ng Countess rejects him. He smilingly leaves the house. He is not the man to give up easily his money and the prize.

The Old Sexton. The young Countess runs to the old sexton, her life long friend l tells him of Felix's impudence and of her father's demand to marry the money lender. e sexton tries to console her but is only partly successful.

A Daring Deed. On her way home the Countess is overpowered by Felix who s a cloth over her mouth and drags her into an automobile.

The Midnight Wedding. They call at the Reverend's house and force him at ol's point to accompany them to a nearby church. They arrive at the church of the old xton. They drag the half conscious girl into the church. The Parson begins the ceremony the Countess refuses to say the words. Enraged, Felix draws a revolver but at the same e the old Sexton takes hold of the crucifix and knocks Felix down. The chaffeur quickly ls him out of the church.

A Righted Wrong. Felix lies in bed recuperating from the blow. His lawyer is led in, he makes a will leaving all his earthly possessions to the Countess to right the great ong.

WEARY WILLIE'S REVENGE

LENGTH, 270 FEET — COPYRIGHTED 1908

Weary Willie hungry and tired comes to a hotel where the latest Uncle Tom's Cabin . had just arrived. He is found stealing a piece of Ham. This enrages the Hams, they ow weary Willie out of the window but he gets his revenge. A very funny picture.

S. LUBIN

MANUFACTURER OF

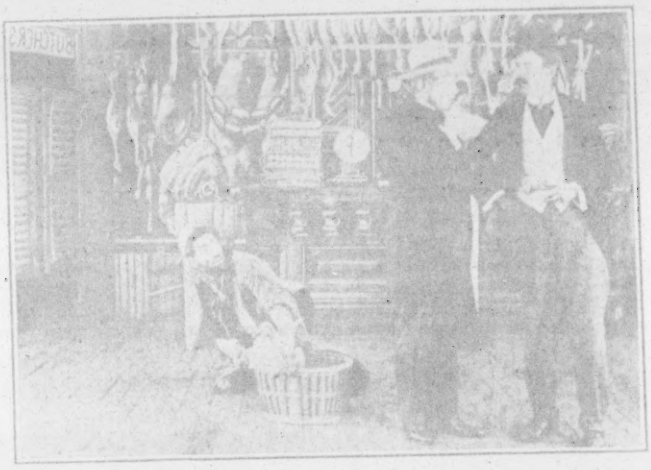
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: Thursday, November 26th.

The Thanksgiving Turkey

LENGTH 320 FEET



COPYRIGHTED 1908

BUYING A TURKEY. Mr. Morton goes to the butcher shop to buy a turkey. He selects a large fowl, a live one. He puts it in a basket when a friend enters and engages him in conversation.

THE TURKEY FLIES. While Mr. Morton is talking a hobo enters and runs away with the turkey. He runs in the hands of two toughs who take up the turkey and run away followed by the hobo.

THE TURKEY'S ADVENTURE. The turkey changes hands many times while thief is chasing the thief. Some of the funniest chases now follow.

BACK AGAIN. At the crucial point, the camera is reversed and everything runs backward up to the point where the tramp comes to the butcher shop. There he falls. The turkey escapes and runs back to the basket. Mr. Morton not knowing what had happened, picks up the turkey and carries it home.

THE TURKEY'S FINISH. Mr. Morton and family sitting at the table. The turkey is served.

PERSISTENCY WINS

LENGTH, 600 FEET COPYRIGHTED 1908

THE LOST HANDKERCHIEF. While leaving his automobile a young man has a chance to pick up the handkerchief which a young lady dropped. Enraptured by her beauty he follows her to her house.

A LETTER AND AN ANSWER. The next day he writes a letter to the young lady telling her that he will call but he receives an answer that his visit is not desired.

THE FLIGHT. The young man is not to be subdued. He keeps on calling until the young lady to escape his attention leaves town. The young man, however, follows.

YOU CAN'T LOSE ME. The young lady hardly arrived at the hotel when the young man appears. He is rejected but reappears in quick succession as a waiter, a letter carrier, a pedler, a milliner, a policeman, a physician, &c. The only way to get rid of him is to marry him thinks the young lady and they live happy ever since.

S. LUBIN

MANUFACTURER OF

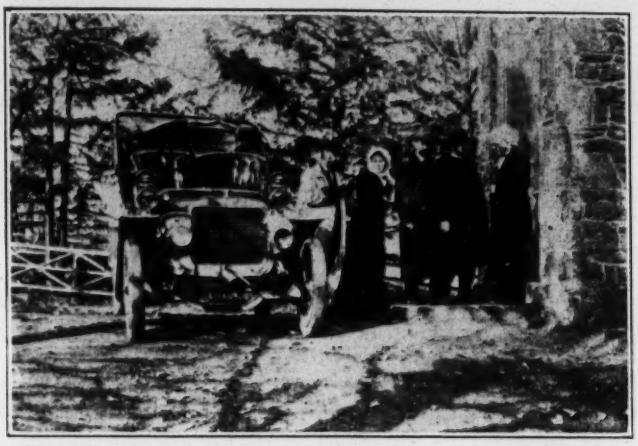
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: Monday, November 30th

THE SEXTON OF LONGWYN

Length,
35 Feet.



Copyrighted
1908

Money Lender's Office. To Felix, the money lender, comes Count Short for ew loan. The money lender refuses to advance any more money.

Your Daughter is the Price. Being in love with the Count's daughter, he tells n that he is willing to make another loan but the Count must give him the hand of his autiful daughter. The Count consents.

Rejected but not Subdued. Felix visits the Count's castle to press his suit. The ung Countess rejects him. He smilingly leaves the house. He is not the man to give up easily his money and the prize.

The Old Sexton. The young Countess runs to the old sexton, her life long friend d tells him of Felix's impudence and of her father's demand to marry the money lender. e sexton tries to console her but is only partly successful.

A Daring Deed. On her way home the Countess is overpowered by Felix who ts a cloth over her mouth and drags her into an automobile.

The Midnight Wedding. They call at the Reverend's house and force him at tol's point to accompany them to a nearby church. They arrive at the church of the old xton. They drag the half conscious girl into the church. The Parson begins the ceremony t the Countess refuses to say the words. Enraged, Felix draws a revolver but at the same e the old Sexton takes hold of the crucifix and knocks Felix down. The chaffeur quickly lls him out of the church.

A Righted Wrong. Felix lies in bed recuperating from the blow. His lawyer is lled in, he makes a will leaving all his earthly possessions to the Countess to right the great ong.

WEARY WILLIE'S REVENGE

LENGTH, 270 FEET COPYRIGHTED 1908

Weary Willie hungry and tired comes to a hotel where the latest Uncle Tom's Cabin had just arrived. He is found stealing a piece of Ham. This enrages the Hams, they ow weary Willie out of the window but he gets his revenge. A very funny picture.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: THURSDAY, DECEMBER 3RD

HOBO'S DREAM.

Length,
675 Feet.

Copyrighted
1908

A GOOD FAIRY. While sleeping, the good fairy appears before the hobo. She tells him where he will find a great treasure. The hobo gets up, finds the tree and incidentally a big pot full of money.

EJECTED. The hobo who shared his fortune with a friend, enters a swell restaurant but is ejected. He goes to a tailor, orders a swell suit and returns. This time he is received with open arms.

THE EMBASSY BALL. The hobo gets an invitation to the ball which he certainly accepts. His suit is sewed up with money and he makes a big hit especially with the ladies.

THE PRIZE FIGHT. The hobo visits a prize fight. Not satisfied with the result, he challenges the winner and knocks him out in one round.

MEETING THE NOBILITY. The heads of almost all nations meet the hobo. The Frenchman objects to the hobo's remarks and challenges him to a duel.

THE AWAKENING. Just when the Frenchman sticks his sword into the hobo, he is awakened by the policeman who sticks his club in his side.

LADY BARBERS.

Length,
275 Feet

Copyrighted
1908

Two old sports having received an invitation to the opening of a ladies barber shop, decide to patronize the place. They steal away and just have fun with the lady barbers when their wives appear on the scene and put the finishing touch to the shaving. A picture full of life and humor.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: Monday, December 7th.

The Lighthouse-Keeper's Daughter.

Length,
900 Feet.

Copyrighted
1908

Father's Dinner. Mary, the Lighthouse-keeper's daughter brings father's dinner. e whistles, he leaves down the rope and pulls his meagre meal up to his lonely place.

Five Million on Board. The next scene brings us to the ship owner's office, very busy place. Two bank runners bring an iron strong box. They deliver it to the rk who in turn delivers it on board the ship.

Sacrifice Your Ship, You Will be Rich. He then goes down to the Captain's om and persuades him to sacrifice his ship, to run her upon the rocks and later divide the ney. "I will extinguish the lighthouse lamp and you cannot be blamed," he says.

Ship Ahoy. The ship is going to leave. The clerk stands at the wharf motioning to Captain, "Don't forget your promise." Mary who just came to get some oil saw the young man.

The Greed for Gold. It is evening. the clerk approaches to extinguish the ithouse lamp. He puts on a mask, tries his revolver and ascends the winding staircase.

"Down the Light? Never!" The lighthouse keeper is surprised by the robber o requests him to down the light. He positively refuses. The clerk tries to go to the lamp the lighthouse keeper tries to stop him—they wring—a well directed blow and the keeper ps to the floor. The clerk downs the light and quickly leaves.

The Discovery. Mary brings father's supper. She whistles but no response. onderingly she looks up. The light seems very dark to her. She whistles again and then ends the stairway. She finds father unconscious. She revives him, he relates his story, she nts to run for help, he gives her his revolver for protection. She descends.

I Shall Finish Him This Time. The clerk sees the light. He rushes back. shall finish him this time," he says. He ascends the staircase just as Mary comes down. top" she says. He pulls his revolver but she is quicker—a flash—and the clerk tumbles wn the stairs.

The Capture. The shot rang through the night. Policemen come running. She plains. The policemen tear the mask off the clerk's face. Mary recognizes him.

Ship in Safety. The ship owner's office. He walks nervously up and down. ary enters. She speaks to the owner. Now the clerk enters between two policemen. ary accuses him. Just then a messenger boy enters bringing a message. "The ship is in ety. Capt. Lund."

The owner pressess Mary's hand, the clerk is taken away and put behind prison bars.

S. LUBIN
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: Thursday, Dece

DICK'S AU

Length,
430 Feet

The Visit. Dick receives a letter from his Aunt sayi
meet his intended. Dick notifies his sweetheart of the appro
depot to meet Aunt.

The Surprise. Finding a ladder leading to the s
ascends, enters the house and finding nothing but women's cloth
prised by Dick's sweetheart who thinks the lady is Dick's Aunt

A Good Appetite. She leads the Aunt to the par
and mother. Dinner is served. Dick's Aunt certainly seem
mother are startled but they say nothing.

The Game Is Up. When the dinner is at its hei
Aunt. The tramp seeing the game is up, escapes through the
chase with many funny situations.

Caught. At last the tramp is caught and given a go

CHARLIE'S MA=IN

LENGTH, 305 FEET.

The New Son-in-Law. Charlie has been marr
mother-in-law. She has announced her arrival and he is going

Such a Sight. Ma dresses for her trip. Before she
looking glass. Her face cracks the looking glass.

At the Depot. The train pulled in. Ma alights.
but lo! her face is more than he can stand. He rushes awa
depot and approaches a carriage to ride to Charlie's house. Sl
horses can stand that face and they back up rapidly.

A Strange Sight. Wherever Ma goes, whenever
commotion. Things seem to go backwards. Everybody has

I Shall Go Back Home. Ma-in-law decides to
veil. She hardly is seated in the train when she lifts her veil b
that face and rushes away backwards.

S. LUE
MANUFACTURER
Life Motion Picture Machine
Stereopticon
LUBIN BUILDING, 926-928

RELEASED: Thursday, December 10th.

DICK'S AUNT.

Length, 430 Feet

Copyrighted 1908

The Visit. Dick receives a letter from his Aunt saying she is coming to visit him to meet his intended. Dick notifies his sweetheart of the approaching visit and rushes to the depot to meet Aunt.

The Surprise. Finding a ladder leading to the second story window, a tramp ascends, enters the house and finding nothing but women's clothes, puts them on. He is surprised by Dick's sweetheart who thinks the lady is Dick's Aunt.

A Good Appetite. She leads the Aunt to the parlor and introduces her to father and mother. Dinner is served. Dick's Aunt certainly seems to be hungry. Father and mother are startled but they say nothing.

The Game Is Up. When the dinner is at its height, Dick arrives with his real Aunt. The tramp seeing the game is up, escapes through the window. Now follows a lively chase with many funny situations.

Caught. At last the tramp is caught and given a good thrashing.

CHARLIE'S MA-IN-LAW.

LENGTH, 305 FEET. COPYRIGHTED 1908.

The New Son-in-Law. Charlie has been married but he has never met his mother-in-law. She has announced her arrival and he is going to meet her.

Such a Sight. Ma dresses for her trip. Before she puts her hat on she looks in the looking glass. Her face cracks the looking glass.

At the Depot. The train pulled in. Ma alights. She lifts her veil to kiss Charlie but lo! her face is more than he can stand. He rushes away backwards. Ma leaves the depot and approaches a carriage to ride to Charlie's house. She lifts the veil but not even the horses can stand that face and they back up rapidly.

A Strange Sight. Wherever Ma goes, whenever she lifts her veil she creates a commotion. Things seem to go backwards. Everybody has fun but Ma.

I Shall Go Back Home. Ma-in-law decides to go home. She pulls down her veil. She hardly is seated in the train when she lifts her veil but not even the train can stand that face and rushes away backwards.

S. LUBIN

MANUFACTURER OF

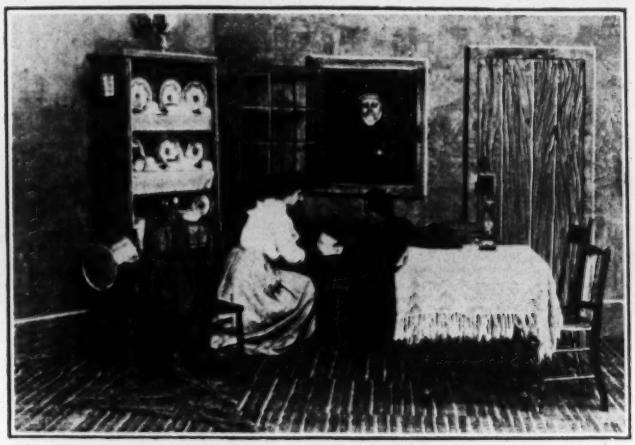
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: Monday, December 14th

The Face in the Window.

ength,
0 Feet.



Copyrighted
1908.

The Old Bible. A fisherman's home. While saying grace at din- a fisherman finds an old manuscript in the Bible in which it says:—"And the will look through the window. It may mean hope, it may bring sorrow. enever you see it beware and pray to God that He . . ." The old man es the Bible and seems uneasy. His children ask the reason but he refuses to ain At this moment he sees the face in the window. He points to it but as disappeared. The old man sinks back in his chair, dead.

"I Trust in the Lord." Two years have passed since the first e. The fisherman's daughter has been married. The young couple expect heir. There is the face in the window. The young husband sees it. It s not frighten him, he looks straight at the face, crosses his breast and says: I trust in the Lord." The face disappears while the nurse brings a baby upon her arm.

The Pearl. The young husband is digging oysters. He takes a ket full to his home. While opening the oysters he finds a precious pearl.

"$5,000. Guard Them Well." The young oyster fisherman gs the pearl to the jeweler in the city. The jeweler buys the pearl for $5,000. e clerk follows the fisherman determined to steal the money.

"Thou Shalt Not Steal." The clerk has followed the fisherman his home. He has watched the hiding place of the money and breaks open window as soon as the couple has retired. He just begins to loot the old nk when the face appears at the window. Frightened, the clerk runs away.

Ten Years Later. The rich oyster packer. Our hero has taken good care of his money. He has become an oyster packer employing a large force of men and women.

The Last Vision. The oyster packer in his luxurious home. His wife and son greet him. After they have retired he sits in his library. Perchance he takes hold of the family Bible wherein he finds the old manuscript. The face appears at the window but the oyster packer does not see it. He slowly lights a match, holds it under the manuscript and burns it to ashes which he crumbles dreamingly between his fingers. As the paper burns to ashes the vision disappears.

Button, Button, Where is the Button?

Length, 230 Feet.

Copyrighted 1908

Harry is dressing but he cannot find his collar button. He looks here and there and everywhere. His wife enters and asks him what he is looking for. He does not answer. She then helps him search for she does not know what. The butler, the maid, the sausage maker, the iceman, a pedler and the groceryman, gentlemen friends and lady callers all join in the search but nobody knows what they are hunting for. At last the husband discovers the button in his shirt.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED; Thursday, December 17th

On the Stroke of Twelve.

Length, 1040 Feet.

Copyrighted 1908.

In a Strange Town. A young lady coming to town where she has o kin and no friends. After having secured a boarding house she looks for work.

No Work. Her search was in vain. Downhearted she sits at the able crying. A hunchback sitting at the same table takes pity on her and brings er to a cigar factory where she finds employment.

The Proprietor. Going through the factory the young proprietor ees the newcomer. He returns to his office and sends a note to the foreman to end the new girl to his office.

"You May Own the Factory but You Will Not Own Me." The girl enters the proprietor's office. He tries to embrace her, she repulses his ttentions. After closing hours the proprietor again tries to force his attentions upon he unsuspecting girl but is surprised by the hunchback who offers her protection.

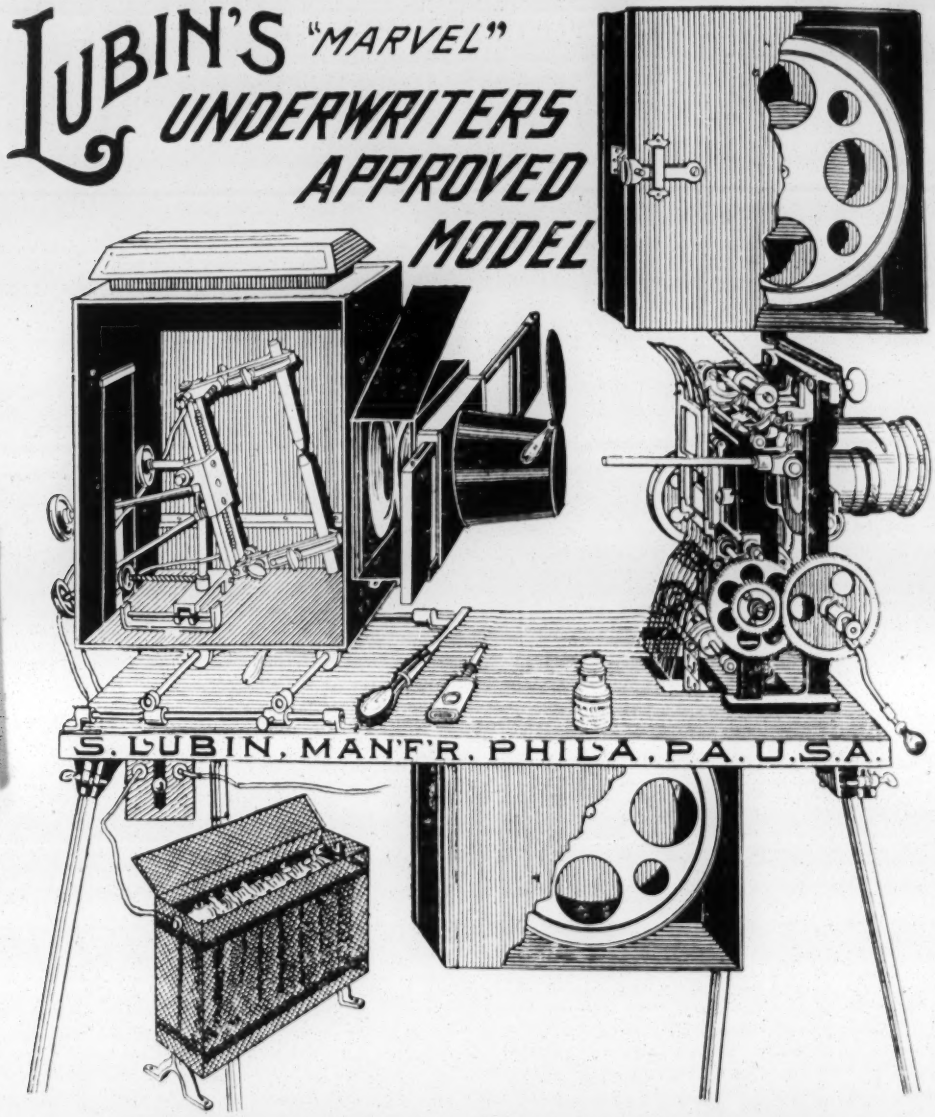
The Legacy. The proprietor receives a letter calling his attention to he new girl, stating that she is the heir to a great fortune which must be claimed efore September 30th, at the stroke of 12. To prove her identity she must how a necklace with half a heart and a birth mark in shape of a cross on the left houlder. The proprietor who is a villain decides to rob the girl of her fortune.

Trapped. With a lady accomplice in his office he calls for the girl. Unsuspectingly she enters, is at once drugged and robbed of her necklace. He hen paints upon the left shoulder of his accomplice a cross resembling the one pon the girl's shoulder. Both then leave to claim the fortune.

Rescued. After a while the girl regains her consciousness. She cannot understand her disarranged appearance but finds the tell tale letter which explains all. She calls for help and is rescued by the foreman with whom she tarts at once on her journey to the lawyer to claim her fortune.

As the Clock Struck Twelve. The proprietor and his accomplice ave proven their identity. It is just one minute of 12. Enter the young girl and he foreman. They denounce the proprietor and his accomplice and prove that he is the real heiress by saying "Her mark will wash off, mine will not."

The Work of Villainy. The villain and his accomplice are thrown nto prison.



UNDERWRITERS' APPROVED MODEL

Equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new improved Lamp-House, new style Fire-proof Rheostat, improved Electric Lamp.

Approved and recommended by the Philadelphia and other Departments of Public Safety and the Fire Marshal for absolute Safety and Protection against Fire.

Complete as above together with Electric Lamp and Adjustable Rheostat for direct or alternating current, including Hard Wood Polished Carrying Case for the Mechanism, Two Reels, Screw Driver, Oil Can and Film Cement, equipped with Adjustable Bicycle Steel Legs which can be raised to over 5 feet high **$145.00**

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

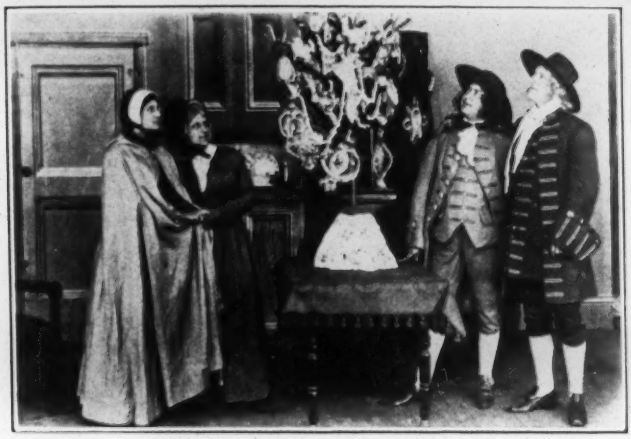
RELEASED: Monday, December 21st

Christmas Eve at Sunset

A TRUE STORY OF 1784

Length,

000 Feet



Copyrighted,

1908

BESSIE LEAVES HOME. Bessie, the daughter of a Quaker family, leaves home to go to town.

THE INDIAN QUEEN INN. Arriving in town, she stops at the Indian Queen Inn, which is owned by uncle. There she meets a young officer with whom she falls in love.

BETRAYED. The young officer takes advantage of the innocent country girl and betrays her. Eight ths have passed. Bessie is pale and broken in health and spirit. Her uncle shows her the door. She ap- s to her lover. He laughs at her and drives her in the cold winter snow.

"OH, HAD I NEVER LEFT YOU." Slowly Bessie made her way to her home where she arrived in dark of the night. At her father's step she breaks down. Mother opens the window, they carry the young into the house where they find her to be their daughter.

ONE MONTH LATER. BETRAYED FOR THE SECOND TIME. Bessie, a baby upon her meets her lover, presumably to give the baby an honest name. He, however, takes the baby and throws it n a precipice forcing the mother to swear not to reveal what has happened. He then leaves her for the nd time.

ACCUSED OF MURDER AND CONDEMNED TO BE HANGED ON CHRISTMAS EVE SUNSET. More dead than alive she arrives at home. She will not explain where she has left the baby. dead little body has been found, she is accused of murder and as she refuses to speak is condemned to be g on Christmas Eve.

BROTHER, I AM INNOCENT. William, Bessie's brother, hearing of her plight, visits her in the on cell, to him she confides the truth. He promises to save her. He visits the officer and forces a confes- from his lips. They fight a duel whereby the officer is mortally wounded. In his dying hour he writes a exonerating Bessie.

NOW TO THE GOVERNOR. William mounts his horse to get a pardon from the Governor. He es his way into the Governor's office and pleads his cause so well that he receives the pardon he so anxiously ed for.

THE DAY BEFORE CHRISTMAS. 150 MILES FROM HOME. Nothing can prevent William more to reach his home. Through woods and waters, over mountains and stony roads he rides changing es whenever his own breaks down.

AT SUNSET. The wagon carrying Bessie to the scaffold is on its way. One minute more and she will doomed. Suddenly there is a commotion. William is coming galloping. He now reaches the scaffold and ds up the pardon. Bessie is freed, everybody is wild with joy.

GLORY TO GOD. William takes his sister by the hand and brings her home where she is received with n arms by her parents. It is a happy Christmas Eve at the Quaker family home.

S. LUBIN

MANUFACTURER OF

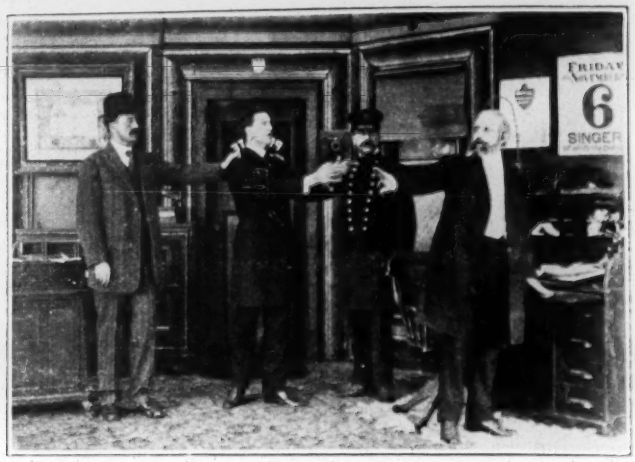
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED: Thursday, December 24th

RESTORED BY REPENTANCE

Length, 865 Feet



Copyrighted, 1908

THE FATHER'S REFUSAL. A young man asked for the daughter's hand. The father, however, knowing the suitor's reputation, refuses. The son speaks for his sister, but in vain.

THE ELOPEMENT. The suitor, who is more interested in the money of the girl than in the girl, proposes an elopement. In the dark of the night they elope and get married.

A LETTER TO FATHER. As soon as they arrive at the hotel the young husband makes his wife write a letter to her father asking for money and begging his forgiveness. The father refuses both.

DISOWNED BY FATHER AND CAST OFF BY HUSBAND. The brother's interference is of no avail. The father sends a letter to the daughter telling her of being disinherited. When the husband sees this letter he show the young wife the door. Alone with no friends and no kin the young wife in her sorrow breaks down on the street. A Salvation Army lad picks her up and guides her to her home.

THE FATHER RELENTS. The pitiful sight of his daughter and the pleading of his son induces the father to change his mind. He takes his daughter to his heart, restoring her to her old place.

FATHER AND BROTHER AT WORK IN THE OFFICE. The next scene brings us to the father's office where he and his son are at work. A large amount of money has been received which the father placed in the safe. Both father and son leave the office for a minute during which time the daughter's husband steals through a window, takes all the money out of the safe and escapes as noiselessly as he appeared. Just then the son returns and immediately after the father. There is no money in the safe. The father accuses the son of having stolen the money which accusation the son strongly refutes.

THE UNJUST ARREST. The father calls up headquarters. Detectives arrive and arrest the son. He pleads with his father, but he refuses to interfere.

CONSCIENCE AWAKENED. The young husband is gone from bad to worse. He is drinking in company with friends. Suddenly there appears the vision of the innocently imprisoned brother, who, together with his sister upon his knees, begs him to be honest.

RETURNING THE MONEY. The young husband resolves to restore the stolen money and earn an honest living. Noiselessly he enters the window of the office where the father-in-law is working. The latter, thinking a burglar enters the window, arms himself with a revolver and hides behind the desk. The young husband restores the money and is just going to leave when the father-in-law confronts him. Explanations follow, father and husband hurry to jail and free the falsely imprisoned son. He first refuses to forgive his father, but after everything is explained, the old love between father and son is restored.

FORGIVEN AND UNITED. The young husband joins them in going to their home where he begs forgiveness from his young wife which is granted and a happy reunion follows.

S. LUBIN
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED: Thursday, December 31st.

THE HOUSE AT THE BRIDGE.

LENGTH,
590 FEET

COPYRIGHTED
1908

THE FOREMAN.—A number of girls working on benches. Among se Etta. The foreman throws longing glances at her. He tries to em- ce her, but is sharply rebuked. He bites his teeth and passes on.

LUNCH TIME.—The foreman again approaches Etta, but does not find more favor than before.

CLOSING HOUR.—The girls have left. One of the last to go is Etta. e foreman waited in a dark spot, from where he tries to take hold of Etta. this moment the proprietor's son approaches. He protects Etta and sends foreman away. He then accompanies her to her home.

THE FOREMAN'S REVENGE.—The foreman follows Etta and the prietor's son. He is angry and swears revenge. He waits at the bridge il the proprietor's son returns. He then knocks him down and throws body over the bridge into the water.

THE RESCUE.—Etta, who just came out of the house to throw a last nce after the polite young man, whom she did not know to be the son of proprietor, hears a splash in the water. Without hesitation she takes oat and rescues the man, whom she thought had fallen into the water. gether with her mother she carries the unconscious form into the house, ere she recognizes the young man as her protector.

THE PROPRIETOR'S SON.—The girls are at work. The proprietor ers to ask if anybody saw his son. The foreman points to the empty ir and suggests to look for the son at Etta's home. The proprietor, the eman and a detective start for Etta's home. There they find the lost . The foreman accuses Etta of having tried to kill the man. Etta tells version of the story, and is supported by the young man, who gained sciousness and listened to what had been said.

THE CAPTURE.—Seeing the game is up, the foreman runs away, hotly owed by the detective. Two shots make the foreman stop. He is hand- fed and led away to jail.

THE ENGAGEMENT.—The son in the meantime explained to his her the circumstances and how the girl rescued him, not knowing who he He asks the father's consent to marry the girl, which is gladly given.

THE FORGOTTEN WATCH.

LENGTH,
285 FEET

COPYRIGHTED
1908

Mr. Hurryup has just two minutes' time to catch the train. He runs to the depot, collides with a messenger boy, who, too, is in a hurry. They both fall to the ground. When getting up Mr. Hurryup misses his watch. He accuses the messenger boy, who, by this time, is already a block away (this being a moving picture we have not used a real messenger boy). Mr. Hurryup chases after the messenger boy. He runs over many people, who, in turn, join the chase. When at last the messenger boy is caught Mr. Hurryup's butler also appears on the spot, carrying in his hand the forgotten watch. Now all turn against Mr. Hurryup, and the way he is beaten up proves that he had a hot time.

RELEASED: Monday, December 28th.

A NEW YEAR.

LENGTH,
565 FEET

COPYRIGHTED
1908

HARD LUCK.—Everybody is rushing; the busy life of a great street. Mike in rags. The day is cold. No work. No food for wife and child.

A PITIFUL SIGHT.—In a dingy little room, on a wooden bed, lies a thin, ragged woman. Besides her, shivering from cold, a six-year-old girl. Mother is sick. Mike enters. There is no food in the home. The pitiful sight drives Mike to the street.

NEW YEAR'S EVE.—In his richly furnished library sits the proprietor a large factory. Mike approaches from the street, ascends a ladder, aks through an open window into the library, and waits behind the closed tains for an occasion to strike down the man and rob him.

A CHILD'S PRAYER.—Just then a little girl enters to kiss father good-nt. She says her prayer together with father. This picture reminds Mike his own little girl at home. He drops the blackjack and covers his tearful s. The rich manufacturer sees Mike, but does not disturb his child's yer. When the child has left, he confronts the burglar.

A CONFESSION.—Mike tells him of his circumstances, of his sick wife home and of his little child who resembles the rich child. The manu-urer has pity on the man, calls wife and baby and they, all together, visit ke's home.

I HAVE WORK FOR YOU.—When, seeing the poor household, the manufacturer offers Mike work. Overcome with joy, Mike kisses his d. A New Year has broken on.

A NEW YEAR'S GIFT.

ENGTH,
30 FEET

COPYRIGHTED
1908

Mr. Cook, an art connoisseur, buys a statue of Venus. His wife, who not so artistically inclined, refuses to expose the statue in her parlor. Mrs. ok, therefore, decides to give the statue to Mrs. Walker. They again give to another friend, and so it comes from house to house, until, on New ar's Day, it comes back to Mrs. Cook. Mrs. Cook decides that the only y to get rid of the statue is to smash it. This is done accordingly.

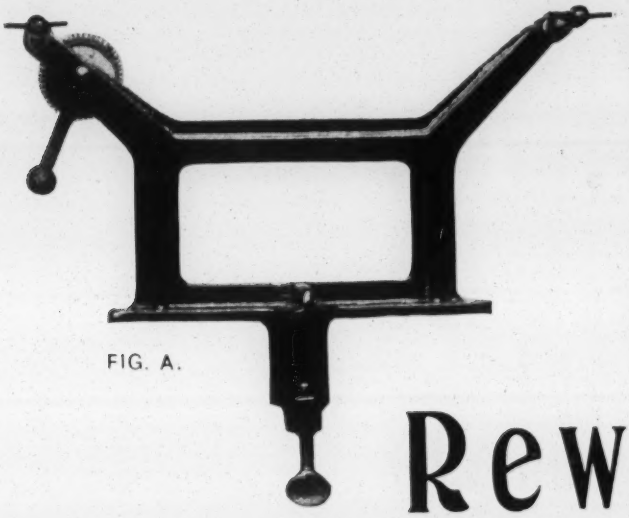


FIG. A.

LUBIN'S "Marvel" Double Rewinder

The most practical Rewinder for quick work. Can be attached to any machine, bench or table

Price, $3.00

Fig. A. shows the Rewinder without Reels.

Fig. B. shows the Rewinder with Reels ready for work.

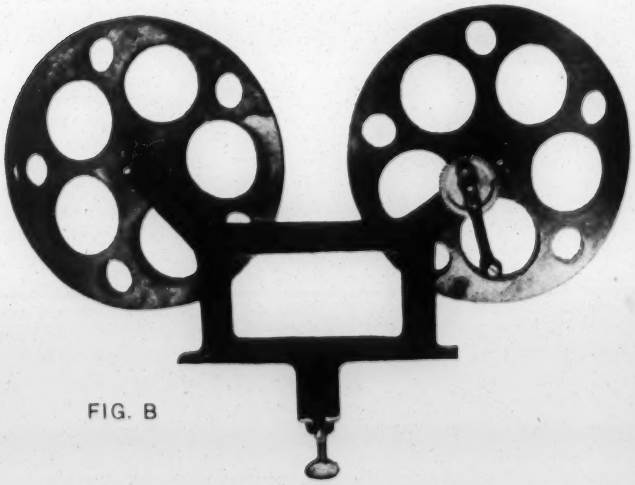


FIG. B

REELS, 10 inch diameter, best cold-rolled steel 75c Each
9 inch diameter " " " " 40c "

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

INDEX

Comic Scenes ..... Page 4
Miscellaneous Films ..... " 28
Circus Scenes
Forepaugh & Sell's Circus ..... " 40
Barnum and Bailey's Circus ..... " 43
Buffalo Bill's Wild West ..... " 44
Animals ..... " 45
Magic Films and Illusions ..... " 49
Niagara Falls ..... " 63
Pennsylvania Coal Strike ..... " 64
Scenes of Foreign Lands
China ..... " 65
Japan ..... " 66
Ireland ..... " 66
War Scenes ..... " 68
Naval, Marine and Aquatic Series ..... " 71
Railroad and Street Car Panoramas ..... " 76
Fire Scenes ..... " 78
Dances ..... " 79
Prize Fights and Wrestling ..... " 83
San Francisco Earthquake ..... " 85
Over The Midland Terminal Railroad ..... " 86
Through Yellowstone Park ..... " 86

COMIC SCENES

The Trials and Troubles of an Automobilist.

400 feet.

The scene opens showing a peddler's pushcart in front of a well-known theatre. The automobilist runs up and orders the peddler to get out of the way. The peddler refuses to budge. The chauffeur gets angry at the repeated refusals of the peddler to move on. Losing all patience, he puts on full speed, thereby knocking the pushcart and the peddler into the middle of the street. A large crowd is attracted by the yells of the Jew, and, taking part, they seize anything they can get their hands on and pelt the automobilist unmercifully. Four officers are seen to appear on the scene, and, seeing the state of affairs, they hail another automobile and give chase through the principal streets of the city, followed by a crowd of at least five hundred angry citizens in wagons, in automobiles, on bicycles and afoot. The chase is continued until the outskirts of the city are reached. As the officers catch up to the fugitive their machine breaks down. The automobilist, seeing this, gives them the laugh. While he is enjoying the misfortune of the officers his own machine breaks down. The officers abandon their machine and take it on the run, and they succeed in catching him, when there is a lively hand-to-hand fight on the hillside. The automobilist succeeds in freeing himself, and takes it on the run through the park and is cornered at the lakeside. Seeing that it is his only means of escape, he takes to the water. The officers, not to be outdone by this daring man, also dash into the lake, where there is a most terrible struggle. After almost drowning one of the officers in the struggle, he succeeds in getting free and starts off afresh through the woods and puddles, and is cornered again by another lake, where he repeats the first bath. Succeeding in escaping, he finally gets to the roadway, and, getting into his automobile, which in the meantime has been repaired by his chauffeur, he gets a good lead. The officers are seen running toward him. Not to be outdone, they board a trolley car and eventually head off the automobilist. Alighting from the car, they surround the automobile, when they surrender and are taken to a station house in a patrol wagon.

Willie's Vacation.

275 feet.

This shows a young man going away for his vacation. We see him get off a trolley car, and the farmer and his family are there to meet him. The farmer warns him that he had better not be caught making love to his daughter, but Willie is so taken up with the feeding of the feathered family and milking the cow that he forgets the warning; they are seen sitting on a bench, making love. She tells him a funny story, which he heartily laughs at, as the farmer spies them, and, taking the daughter by the ear, tells her to go into the house. He takes her place, and, when Willie spies him, he jumps up in surprise. He is requested to give an explanation of his conduct, but he just laughs at the farmer, who,

tting his temper up, empties the ilk pail over Willie, who takes it the run, the farmer after him ith a shotgun. We see him runng through the cornfield, the farmfires at him, and he fairly flies er the fence. The chase continues d finishes with him getting caught d being thrown into a lake, and he assisted out by the daughter. The ckgrounds are beautiful and the tion is lively from start to finish. bsolutely clear, sharp and distinct.

he Photographer's Mishap.

95 feet.

This is one of the funniest films e have ever seen. An amateur phographer attempts to take a picture an express train coming toward m. He sets his camera up inside e track directly in the path of the ge locomotive—coming at the te of 50 miles an hour. Failing to t out of the way in time, the train rikes him and he is flung far out the road with his camera, which demolished. It is impossible to ll the fiend photographer. After e train passes he arises and, grasp g the remains of his precious cam a, he rushes across the tracks, but ps again to view the landscape. track-walker saves him from anher train coming in an opposite dition by throwing him bodily in a tch. This film is a beauty from beinning to the end and anyone not nused by it is void of all humor. y it if you want a star picture. his film can also be made in a strip 5 feet long.

hat Poor Insurance Agent.

100 feet.

Here we see an insurance agent tering the grounds of a farm use. He is seen to inquire for the adam of the house, and is told to o around to the rear. He walks up the steps of the porch and tries to convince her ladyship that she must be insured, but is refused. Still he is so persistent that he is pushed down the steps, where, at the bottom, a mischievous boy has tied a rope. He turns a complete somersault as his feet strike the rope, and, getting up, he threatens to have revenge, when a bucket of whitewash is thrown over his head—bucket and all. After a struggle to free himself of the bucket he is a sight. The master of the house appears and kicks him away, then sits down on the steps and carries on at a great rate about this man coming and bothering him and what he will do if they don't keep away, all the time going through some very comical motions. The poor insurance man is seen sneaking in, and puts a giant firecracker under him and blows him up. Then he is seen walking toward the camera, with his clothes torn, covered with whitewash, and with a beautiful black eye, and the way he tears his papers up is convincing that he will seek more suitable employment. Very comical facial expressions, and full of snap.

Butcher Shop.

90 feet.

Hans Pumpernickel and Hiney Dingelspiel are seen operating a sausage machine. "Dey are making some gonversations mit demselves," when a man enters with two boardyard dogs which they buy and proceed to grind them up into "sissage." Customers arrive, one by one, and purchase the "wurst." Hiney waits on them, whilst Hans operates the machine. Picture No. 1 is 75 feet. No. 2 ends by throwing a Chinaman in the machine and is withdrawn in the regular "Frankfurter" shape. His head appears in the end and Dingelspiel twirls it

around by the queque. Both films are beautiful in point of photography and exceedingly funny.

Fun at a Children's Party.
65 feet.

Here is one to please the children. A group of bright young girls are each supplied with a plate, in each of which the eldest girl pours some water. She seats herself on a chair, surrounded by the others, and they follow her motions. She places her hand in her dish, rubs it on her face, making motions as would suggest a mustache and side whiskers, after which she rubs her hand under the plate, goes through the same motions and imitated closely by the group. As each one rubs her hand under the plate and then to her face —the plates having been blackened by lampblack prior to the beginning of the game—all but the leader is marked up in such a manner as to create bursts of laughter. After she tires of this game she procures a mirror and shows the group how they have disfigured themselves, when they all take her and give her a dose of her own medicine. This is really funny, and the photography is excellent.

Grandma and the Bad Boys.
110 feet.

Two bad boys conceive the idea to play a trick on their grandma, and, while she is in her old arm chair knitting, they fill the lamp chimney with flour and set the lamp in its accustomed place. One tickles grandma behind the ear with a straw and annoys her to such an extent that she rises, and, seeing no one about, prepares to light the lamp. Immediately upon taking the chimney from the lamp she is deluged with flour. She then discovers the boys under the table, and, dragging out each one by the ear, she douses them in the flour barrel and then gives them a good licking. The animation is exceedingly fine in this picture.

Love at 20 and 40 Years After.
50 feet.

When the picture is first seen a young man is seen courting his girl who is about 20 summers. They appear to be exceedingly fond of each other as is evidenced by their actions. The film then changes and we see the pair 40 years after, still billing and cooing, as they did years before. A very good subject.

Snicklefritz Has a Hot Time.
55 feet.

This is a side splitter. Dutchy Snicklefritz finds every place he attempts to sit down on uncomfortably hot. It was probably he who suggested the old song, "A Hot Time in the Old Town To-night."

Reuben Buys a Gold Brick.
75 feet.

When Reuben comes to town there is always "something doing" and the fact is borne out in this case also. Our rustic friend has received one of those persuasive circulars from a "city gent" advising him that he can buy real gold for a song. Reuben bites on the alluring bait and arrives in New York, carpet bag and all. The sharp displays his wares to the unsophisticated yokel and shows him the certificate from the assayer proving apparently that the gold is genuine. The jay pays over his hard earned dollars and the sharper vanishes. An every day occurrence in the great metropolis. Fine.

How Would You Like to Be the Iceman?
150 feet.

This film was taken after the popular song by the same title, and is a

nny picture indeed. A book gent calls on a woman, who is en-aged in washing clothes. He pro-eds to try to convince her that she ould buy his book, which she flat- refuses. He then tries to make ve to her and embraces her, when e iceman, who is her friend, sud-enly enters and proceeds to ham-er the dude book agent. After rowing him out, he returns and is warded by his lady love with nu-erous kisses. This is an excellent m.

armer Chasing Trespassers.

50 feet.

Here we show a familiar scene. A umber of boys are swimming in a rivate lake, when the owner comes ong and chases them. They worry im because they can swim all round him, and although he has a ough of a tree he cannot reach em. They came up behind him on e rock on which he is standing and ive overboard, but the farmer can-ot catch them, and finally gives up despair.

ating Watermelons for a Prize.

50 feet.

This is one of the most ludicrous lms ever shown. Three young oons are first seen eating "water-illion" and the fellow in the mid-le is seen to dive forward several mes and bury his face in the wa-ermelon of his companions. The ree are finally joined by four oth-rs who attack the remains of the iscious fruit with a vengeance.

Mr. Anthony Rastus Jackson, ho also loves chicken, is the ring-ader and manages to swipe all ere is in sight. They wind up the ffair by throwing the rind at each ther and they wash their faces with , and seem to enjoy it. This is eally funny and exciting.

Cake Walk.

100 feet.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime, a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film; it's a corker. Very laughable.

Trouble With the Washerwoman.

50 feet.

A woman is first seen at the tub, washing, when the typical iceman enters, drops a large cake of the frozen moisture into the chest, breaking many of the dishes and upsetting the eatables whereupon he is scolded by the washerwoman. He then seeks to amuse himself by dropping a piece of ice down the woman's back, which she resents with a blow from a bunch of wet linen. He then thrusts his arm around her neck, and attempts to kiss her. In the scuffle which ensues the tub is overthrown and the water and the suds flood the floor, running toward the audience.

Bullet vs. Whiskey.

50 feet.

Here is a decided novelty. The figure is very large and the facial expression is wonderful to a marked degree. A man is seated at a table on which is lying a revolver and a bottle of whiskey. He pours out a drink, and is about to swallow it when he stops to reason with himself. Laying aside the whiskey, he seizes the revolver and places it to his temple is about to blow out his brains, when he again changes his mind and drinks the whiskey. We consider this to be one of the finest life motion pictures ever made.

Biddy's Day Off.

About 50 feet.

A very funny subject. Biddy invites a male and female friend to call on her on her "Thursday off," and while Patsy plays the fiddle Biddy and her friend Mary Ann indulge in a real old Irish breakdown.

Clown and Beer-Thief.

50 feet.

A clown enters holding a bottle of beer in one hand while in the other he holds a glass. Drawing the cork, he fills the glass, but before drinking he places the tumbler on the chair standing near and proceeds to attend to something at the opposite side of the room. Meanwhile a man enters and spying the beer, drinks it down before the Clown returns. The Clown is very angry when he finds his drink gone but not to be outwittted he seizes a large spigot lying near and driving it into the man's side, he draws a glass of beer from him and drinks it down with a gusto. Good.

Discovered Through an Opera Glass.

50 feet.

This is a good one. A beautiful young lady observes a crowd in the distance and, seizing her opera glasses, scans the crowd over to see if her lover is among them. Catching his eye, she beckons for him to approach, and he quickly avails himself of the opportunity to talk to his sweetheart. Forgetting that they are watched, they hug and kiss; she draws him up over the balcony on which she is resting and they both disappear from view. Ever been there?

Window Washer,

42 feet.

If you want to laugh until your sides ache, buy this film. A man is seen washing the windows of his shop, when the woman tenant on the second floor shakes out a table cover filled with crumbs, almost all of which fall on the man's head, some entering his eyes. He looks up to see who did the mean trick, but there is no one there. He returns to his work and the same thing happens again. Looking up quickly, he spies the woman deliberately shaking out another cloth, and, climbing the ladder standing nearby, he seizes the cloth and pulls it out of her hand, but she loses her balance and drops to the ground. She cries with pain, but the man is deaf to her cries. She rises, and, sneaking behind the ladder, she throws it down with the man underneath. One imagines he is killed, but the ladder rises of its own accord, with the man still clinging to it, and, seeing the woman laughing at him, he pours a bucket of water over her, drenching her to the skin. Very funny.

Little Tich,

100 feet.

This funny individual will make you laugh. He is funny in all his actions. His shoes are made of some elastic material which enables little Tich to bow almost to the floor without bending his legs, the spring in the shoes carrying him down and up again. He is a comical-looking sight at best, being made up to suit the part, and he will make you laugh, whether you want to or not.

Jersey Mosquito,

90 feet.

Simpkins and his wife are sitting in their library, each reading a newspaper. Suddenly a mosquito of the "Jersey" variety makes his appearance and tackles Simpkins on his bald pate, after which Mr. Mosquito pays his respects to the madam. The twain prepare for action. One seizes a broom and makes a swipe for the skeeter, who evades the blow, which is received with full force by the master of the house. In aiming a blow for the lively insect Mrs. Simpkins destroys a beautiful oil painting

ıckoo clock and various other or-
nts in the room. Finally the boss
e mansion decides to reach the
ter" by climbing on the table, but
ble breaks from under him and he
cipitated to the ground with great
breaking everything in his path
descent. He captures the invader
ver on the floor, when he jumps
n and an explosion follows, wreck-
he balance of the furniture, but
is minus one large and juicy
uito. Very funny.

oy the Wire Walker,
50 feet.

is picture shows the wonderful
oy performing on a slack wire, and
air-breadth escapes from falling
o numerous as to keep one excited
e time he is on the stage.

oy's Revolving Ladder Act,
60 feet.

erybody knows the famous De-
but everyone has not seen his
erful act, and here is the oppor-
y. It is nothing short of the mar-
s, and you hold your breath while
performing, as a misstep would
instant death to him.

er Face.
o feet.
is is a side-splitter. All that you
n the screen is an immense large
of a rather pretty woman, who
aces at the audience. She is well
d "Rubber Face," as she appears
me instances to tie her face in a

ting in Olden Times.
60 feet.
re is a picture that will show how
great-grandfather and mother did
courting. The picture is true even
e wearing apparel of both the male
emale, and those who are engaged
in the same occupation at the present time may judge whether there has been any improvement made in the art of courting.

Game of Cards,
50 feet.

One of the many pleasing subjects in which facial expression forms the principal attraction.

Goose Takes a Trolley Ride,
100 feet.

The picture opens showing the approach of a Philadelphia trolley car, known as refrigerator cars in winter. The car stops and a lady gets aboard. Just before the car starts, a farmer hops in. He carries a large goose in his hands, with its wings fluttering. The car starts and we see the interior, where a number of those horrid men are sitting reading newspapers. One of them gives a pretty girl a seat, but the homely one (as usual) is allowed to stand. She is loaded down with boxes and bundles, as though she had been shopping. She sways from side to side, but the men are apparently blind, until she steps on the foot of one of them, when he limps out of the car. She is about to sit down, when the farmer with the goose bumps into her and she loses her grip on her bundles, which fly in all directions. Rising in her wrath, she seizes one of her bundles, which contains flour, and beats the farmer unmercifully. The car stops, the conductor pitches the fighters out and they resume their fight on the sidewalk. The goose meanwhile hops away.

Greedy Child,
60 feet.

Laugh and grow fat. That is not exactly what the greedy child is doing, although he is fat as butter. He is seated on a table. He cries for something to eat, and his sister at his side

feeds him with some taffy, each time rubbing a small portion of it on his face, until he bursts out crying, making a very comical end to the picture.

Aunt Jane's First Lesson in Love.

50 feet.

Aunt Jane receives a visit from her best beaux, who proceeds to give the "Old Girl" her first lesson in the grand passion. Aunt Jane proves to be an apt scholar, as the picture finally proves. This is excellent.

Hubby to the Rescue,

50 feet.

A man and wife are seated in a street car talking, when the conductor asks for the fare. Hubby rises to get the change, when a hobo, who is seated nearby, slips into hubby's place, and before wifey knows what is about to take place Mr. Tramp gives her a hearty kiss. Wifey screams, "Go away, you naughty man," which cry attracts hubby, who seizes the tramp and throws him out of the window.

Now You Stop.

65 feet.

Here is a novelty. A child is seen sitting on the ground playing, when a number of chicks rush upon him. He urges them to go away, without effect. He is joined later by his older sister, who tries to pacify him, all to no purpose. When the Roosters and Hens approach he is scared to such an exten that his sister chases them all away. Very good.

Three Mischievous Lodgers.

100 feet.

Dingelspiel and his wife prepare their evening meal and proceed to indulge in it, when the lodgers on the upper floor determine to interfere. They bore a hole in the ceiling, and, with the aid of a brace and bit and using a long pole through the opening, remove the wig of our Teutonic friend. Becoming bold, they throw down a quantity of powder, almost blinding the poor old man and his wife, who both leave the room, when the lodgers descend and proceed to throw the furniture about the room, and, piling it up against the door, take full possession. The situations presented are ludicrous in the extreme.

Living Dummy,

86 feet.

This picture will make you roar with laughter. Two men are enjoying themselves by throwing an apparent dummy about the room. The figure is that of a woman. No one would believe that the dummy is alive, nor will they believe it until they see this film. After she is thrown about in a manner warranted to kill any living person, she suddenly comes to life and knocks down both of her persecutors. An exceedingly good and lively picture.

Lovers' Quarrel,

50 feet.

Lulu and Leander take a ride in the trolley car. Leander makes a remark to which Lulu takes exception and a quarrel ensues. Our hero pleads long and earnestly with his lady-love and she finally relents, when they, oblivious to their surroundings, caress each other. Charming.

Mary Jane's Mishap,

250 feet

Mary Jane is a typical 'Hinglish girl. She is seen in her kitchen, having overslept herself, skurrying about, trying to do a number of things at one time. She blackens the Master's boots, puts the kettle on, builds the fire, etc., etc. While engaged in shoe-blacking, she scratches her nose with the blacking

n and leaves a large black mark on ace, which makes it appear that Jane has a mustache. However, oes on with her work, but the fire not come up. Mary runs for the sene-oil can and proceeds to pour t a quart of the fluid on the appar- extinguished fire, after which she ls on the floor to blow some life the old kitchen range. She evi- y succeeds for suddenly an awful osion occurs and Mary is seen trav- heavenward.

Poachers,

215 feet.

e snare—a low net—is set across bushes, and several hares and r game are struggling in it. The hers arrive to secure their prey, are surprised by gamekeepers; iedly hiding until the keepers, ac- panied by police, enter the bushes earch, they make a dash directly latter are out of sight. Keepers police give chase—over the gate, ugh the bracken, across the fields. poachers turn and fire upon their uers, who return the fire, and one her is wounded in the arm. They off again, but hard pressed, and ing in a narrow country lane, the hers succeed this time with two shots in dropping a couple of pursuers. Another short run, and hers, police and keepers are mixed n a desperate hand-to-hand strug- in which the butt ends of their are freely used. They break away make another run for it, but are ed off into a broad but shallow m, into which one leaps in his ef- to escape. A policeman follows, the struggle is resumed in the r. The policeman gets the worst and once again the poacher gets y. His mate also gets flung into water during a struggle on the . They are driven back into the r again from one side, and cap- tured in an effort to escape from the other. Being brought close past the camera, their desperate and exhausted condition are plainly discernible.

What is Seen Through a Keyhole.

110 feet.

Have you ever tried it? If not, then buy this film and learn. The pictures are not immoral, by any means, but are funny in the extreme, and you will be convulsed with laughter when you see what can be seen through a keyhole.

Devoy, the Funny Skater.

50 feet.

One of the funniest pictures we ever saw is this of the famous Devoy, of the firm of Loro & Devoy, the comical acrobats. Just see him fall once or twice and you will wonder why he does not injure himself. He is not padded, nor does he try to break his falls, as many tumblers do. He is a whole show in himself. Comical in the extreme.

A Shocking Accident,

50 feet.

The mistress of a country house is going about inspecting the work done by her servant, when she discovers dust on the railing surrounding the porch and, calling the servant, she orders the rail cleaned, as it should have been done originally. The servant brings a ladder and, mounting same, proceeds to clean it as she is told. A city dude approaches, makes bold to ask for a kiss, and receives a slap for his pains. He is so startled that he bumps into the ladder on which the servant is working, throwing her to the ground, the ladder falling on top of her. She rises in her wrath and, seizing the bucket of water standing close by, she drenches the dude, spoiling his best Sunday clothes. Still smarting from the pain, she takes his walking stick and pounds him until he runs away. This will make you roar with laughter.

Sleep-walker's Dream.

180 feet.

The scene is laid in the bedroom of a pretty maiden, who is seen in her bed fast asleep. She is a somnambulist. Rising, she lights a candle and leaves her room. We follow her through the corridor out on the roof, where she walks as though in a trance. We follow her for a full block across the roofs of the houses until she arrives at the corner, when she turns and walks on the outer edge for a few feet and, missing her footing, she is violently thrown to the ground, fifty feet below. The picture changes, and the body is seen to fall through space and land on the ground, but by that time she is lifeless. An officer picks her up, but life is extinct. A man passing at the time assists the officer in carrying her to the hospital. Again the picture changes, and we see the maiden fast asleep in her room. Suddenly she rolls out on the floor, when she awakens and finds it but a dream, a hideous nightmare. Falling on her knees at her bedside, she prays fervently. Magnificent.

True Love Never Runs Smooth,

110 feet.

Johnson's wife finds a letter in his coat from a dame with whom he has been flirting. The letter suggests that he meet her in a nearby cafe. Mrs. Johnson doesn't do a thing to him. She confronts him with his perfidy and proceeds to throw all of his wearing apparel out of the window. Johnson is in despair, and tears his hair and raves, but all to no purpose. Finally the bell rings, and, going to the door, Mrs. J. receives a letter for hubby, which, on being opened, advises him that he has inherited a fortune. Mrs. J. finally accepts the explanation made by her hubby, and on promising to be good in the future, she causes his clothes to return as if by magic, and she catches them as they enter the window. This is good.

The Chicken Thief.

45 feet.

This is a funny one. A fellow steals some chickens and runs away with them, closely followed by the farmer's dog. Just as he is about to escape he trips and falls, dropping the chickens, who return to their roost. He rises and attempts to climb a tree, but is caught by the dog, who proceeds to chew the seat out of his trousers. The man is partly up the tree with the dog hanging on to him. This picture will always get applause.

Why Jones Left Home.

75 feet.

Mrs. Jones instructs her spouse to attend to the baby while she goes to market. Jones tries to amuse his offspring, but does not succeed. Suddenly he thinks of the bottle which is standing on a shelf outside of the window to cool. Bringing it in, he hastens to feed its contents to the baby, who devours it. Thinking the child needs further amusement, he dances it on his knee, when the child vomits the milk into Jones' face. Enraged, he spanks it just as his wife enters. She takes the baby away, and after laying it down, proceeds to give her husband a good drubbing with the broom. Comical.

The Dull Razor.

50 feet.

A portly gentleman becomes disgusted with his barber and decides to shave himself. Confident that he can do it, he prepares the lather, strops his razor and goes to work. Continually cutting himself, like the proverbial bad workman, he blames it on the razor and gives up in despair. Good and comical.

Loro and Devoy, the Comical Acrobats.

200 feet.

These comical fellows will make

ou laugh from start to finish. One dressed in clothes suitable for a obo, while the other is neatly at-red with fancy shirt waist and nee breches and low shoes. The etter dressed one performs some arvelous acrobatic stunts and the im endeavors to imitate him. He ils, however, and falls each time to e floor in all positions, each one nnier than the other. Pure fun witnessed in this picture and eates merriment for all.

Vho Said Chicken?

50 feet.

All coons like chickens. This fellow no exception to the rule and to see e expression on his face when omebody mentioned the toothsome rd to him proves the fact conclu-vely. The subject is that of a dar-y of immense proportions talking the audience. The head occupies e entire screen. Incidentally the ubject was that of a Southern dar-y, said to be 98 years of age. He as about three teeth left and they ok like old-fashioned tombstones. perfect picture of facial expression.

he Tramp and the Dog.

90 feet.

Laugh and grow fat. A tramp, a ritable hobo, climbs over a fence nd after carefully looking over the ound and seeing no person about, oceeds to "swipe" a pie which was it outside to cool. As he attempts get over the fence again with his under a fierce bulldog seizes him the bosom of his trousers and ills him back on the ground. Then gins a tussle between man and dog. he bum is dragged all around the ard, but he holds on to the pie like rim death. The mistress of the ouse urges the dog on and the amp, from the expression of his ace, does not see the joke. This is a enuine laugh-producer.

The Irate Model.

50 feet.

A beautiful woman poses for an artist, but on leaning over and looking at the sketch she is displeased and, seizing the canvas, dashes it on his head, destroying it entirely.

How Rube Stopped the Trolley Car.

50 feet.

This is a street scene in Philadelphia in which a Rube and his girl are walking, "seeing the sights." Rube becomes inquisitive and, leaving his Mandy for a moment, he walks across the track and stands directly in the path of a fast-approaching trolley car, which scoops him up in the fender. This film is extremely funny.

Smoking Smokes.

50 feet.

Two colored "wenches" are shown comparing policy slips, and smoking clay pipes. These are typical Southern darkies, and are well worth seeing.

Facial Massage.

45 feet.

This is a popular subject and bound to receive its share of applause. A lady is seated in a chair and a rather nice-looking young man is giving her facial massage. He becomes so much interested in his work and she appears to enjoy the sensation to such an extent that they finally indulge in osculation.

Whose Baby Is You?

50 feet.

This is a very funny subject and shows "Erastus" making love to his "Dinah." These darkies are of the "Old Virginny" type and the figures being large, they can be seen from any part of the house and will amuse every one who sees them.

Why the Cook Was Fired.

75 feet.

A happy family are seated at their table dining. "Hubby" leaves the room ostensibly to get something from the kitchen, and when he arrives there he makes violent love to the cook. "Wifey" becomes suspicious and, hearing a strange noise, she listens attentively at the door. The noise there confirms her suspicions and she bursts into the room and catches the guilty pair. She belabors her husband and the cook is ordered to leave the house instantly. The old man receives more lectures until his wife catches a glimpse of the back of his coat and see the imprint of the cook's hand in flour on same, when she beats him unmercifully. This film will get a laugh anywhere you show it.

Who Said Watermelon?

50 feet.

The usual watermelon picture shows darkey men eating the luscious fruit. We have an excellent one of that kind of which we have sold quite a number, but the demand for a new watermelon picture has induced us to pose two colored women in which they are portrayed ravenously getting on the outside of a number of melons, much to the amusement of the onlookers.

A Lively Scrimmage.

50 feet.

Aunt Amelia is seen seated at her spinning-wheel, when two bad boys of the village sneak in and use their blowpipes with telling effect on the old lady's face. She fails to find the boys, however, and again seats herself at the wheel, when one of the boys strikes her on the head with a large hammer from the window where she is seated. The old lady's blood is now at boiling point, and she charges on the boys, who scamper out of her way. Leaning out of the window to catch one, she loses her balance, and were it not for her hoop-skirts, she would have fallen to the ground. She is stuck in the window, however, and presents a spectacle that will cause roars of laughter.

Climbing the Greasy Pole.

70 feet.

This is an interesting picture that will be very pleasing to look on. It shows a number of boys and young men attempting to climb a greasy pole. Nearly all of them fail in their efforts and fall into the water, which splashes all around and makes the picture more effective.

Caught in the Act.

75 feet.

A gay married man is out on a lark and meeting one of his former lady friends, invites her into a restaurant, where they order the delicacies of the season. Just as they are about to indulge his wife, who passes the restaurant, looks into the window accidentally, where she sees the pair. She enters and breaks up this pleasant little dinner party, much to the discomfiture of her husband and his lady friend.

Inquisitive Clerks.

100 feet.

This picture open in an office scene where two clerks are playing cards during the absence of their employer. On hearing him approach they pretend to be hard at work, as he passes through giving them hasty instructions meanwhile. A lady calls and is ushered into the private office, where the employer proceeds to make love to her. The clerks peep over a screen which separates the two offices, and in their excitement lean heavily against it, precipitating themselves on the lady and their employer, who

proceeds to throw them out. Full of fun and action.

Clowns Spinning Hats.
50 feet.

This film shows two clowns performing acrobatic feats and finally separating to a distance of about 30 feet, they spin their large clown hats, one to the other, catching them on their heads without the aid of their hands. Funny.

Gilbert Saroni Preparing for His Act.
65 feet.

This picture shows Saroni making up for his famous "Old Maid" act. This will prove doubly interesting to those who have seen him on the stage, and it shows at a glance what is necessary for these performers to do before they are ready to address their audience.

Old Maid's Morning Greeting.
60 feet.

Showing a foolish old girl trying to appear natural, but nevertheless thoroughly embarrassed.

Giddy Old Maid.
65 feet.

Chrysanthemum Cinders is very shy, and everyone will admit of the truth of the above statement when they witness her giddy antics. Rich.

The Old Maid's Lament.
50 feet.

This is one of the "Saroni" series of pictures. Gilbert Saroni, the well-known female impersonator, is here shown relating to the audience what troubles the old maids are heir to. Nothing is seen on the screen but the large head of an antiquated female, the expression of whom will cause the tears to flow in laughter.

Old Maid's First Visit to a Theatre.
50 feet.

"Saroni," dressed as an old maid, is seated in a box at a popular theatre, where she is evidently enjoying the play. She nods to her numerous acquaintances in the audience and frequently applauds the show.

The New Version of the Two Old Sports.
60 feet.

Heretofore a picture termed "Two men reading a sporting paper." We have revised the old-time idea and here offer an old sport and an old lady with sporting blood in her. After reading the funny things in the sporting page at which they are gazing, the old lady fondles the old gentleman apparently to his entire satisfaction. The facial expression in this picture is exceedingly fine.

Old Maid Courtship.
60 feet.

Here is seen an old maid during her courtship, and, although she is somewhat shy, she can no doubt give her younger sisters some pointers on how they should conduct themselves when in the presence of their best beau. Funny and full of expression.

He Pulled the Wrong Tooth.
60 feet.

Miss Johnson, suffering from a decayed tooth, decides to go to the dentist. The picture shows her entering the office and after the usual preliminaries she is seated in the chair and the dentist prepares for action. He uses a large pair of gas plyers on the old lady, and after repeated efforts, he finally extracts a tooth which in size resembles that of a horse. In the meantime the lady has suffered so much pain from the operation that she attacks the dentist with a vim and beats him to a standstill.

Peeping Tom and His Telescope.
120 feet.

Comic subjects have the call; here is another one. Peeping Tom buys a

telescope, through which he peeps at his neighbors and in one of the scenes he learns that the Spinster to whom he had made love was made up of many parts, leaving little after she had disrobed. By the time she remove her eyebrows, teeth, hair and other fixtures peculiar to the gentler sex, she remains but a shadow of her former self.

Mrs. Schneider's First Pinch of Snuff

60 feet.

Mr. and Mrs. Hans Schneider are seen in their home after having partaken of their evening meal. Hans reads a newspaper, smokes his great pipe and occasionally takes a sip of beer from a large "stein" standing at his elbow on the table. Mrs. Schneider is busy knitting and indulges in a cup of tea. Finally Hans takes some snuff. He offers it to his better half, who refuses it several times, but finally is induced to take some, when she is taken with a violent fit of sneezing, much to the merriment of those who witness it.

Drawee, the Juggler.

80 feet.

The famous Drawee, the juggler, is seen in this picture, juggling first with his hat, coat and umbrella, and also with his suit case, but finally with a bicycle, which is handed to him in sections and which he juggles until it is complete and ready to ride. Very clever.

A Good Catch.

75 feet.

Two fishermen sitting on a float are patiently waiting for a bite. Finally the long-looked-for bite takes place and on hauling the supposed fish to the surface they find it to be refuse of the river. They engage in a wordy argument and, grasping each other, fall into the water. Being expert swimmers it is an easy matter for them to emerge from the water backward, feet first. While doing so many ludicrous situations present themselves, all of which will be enjoyed by the looker on.

Love in a Railroad Train.

50 feet.

Here is another laugh-producer. A maid is sent to a neighboring town by her mistress and takes the baby with her for company. A traveler, who occupies the same compartment on the train, insists on making love to the maid, who appears to resent it. Learning that they would soon reach a long tunnel she presumes that the fellow will attempt to kiss her and she prepares herself accordingly by partially undressing the baby and when the train emerges from the tunnel he sees, much to his disgust, that he has kissed the baby on that part which was made for it to sit on. Exceedingly funny.

Twentieth Century Surgeon.

100 feet.

This is up-to-date. A man enters the office of a surgeon who proceeds to make a new man of him. The patient is minus legs and arms and yet when he leaves he is perfect in every particular. This is an excellent subject and will take well.

All On Account of Eliza.

75 feet.

A lovesick youth stations himself under the window of his sweetheart and proceeds to play sweet music with a trombone. His serenade awakens her papa, who orders his daughter to return to her couch while he prepares to entertain the lover. Papa leans out of the window and tries to reach the musician, when he loses his balance and falls on top of the player, when a scrimmage follows, much to the discomfiture of all concerned. Exceedingly funny.

The Tramp's Surprise.
65 feet.

A number of boys are seen playing in the street. They are playing a game among themselves, when a tramp comes along and stops to look on. They suggest that he take a hand, and the object is to place a funnel in the waistbrand of his trousers and throwing the head back, place a penny on the forehead and bring the head forward quickly, dropping the penny in the funnel. The tramp attempts this two or three times and finally the last time he makes the attempt one of the boys pours a pitcher of water in the funnel, and you can draw your own conclusions.

A Lively Night.
125 feet.

In which a man is seen trying to get a good night's rest, but is annoyed by insects, some of which are seen trying to crawl up the wall. He rises and each one he hits with his boot explodes, fire and smoke issuing therefrom. An excellent subject, funny in the extreme.

The New Leap Frog.
50 feet.

Showing about 15 boys playing the game of leap frog in the streets of a suburb of New York. This picture is lively and will amuse everybody. The boys in their excitement to keep up the motion finally tumble over each other.

The Foot Juggler.
75 feet.

In which Bartlemas, the foot juggler, is seen to juggle all kinds of articles with his feet while lying on his back. This is an excellent and interesting subject.

You Can't Lose Your Mother-in-Law.
50 feet.

After reading the description of this film the bald heads in the front row will subscribe to the title of this film. A fast train is seen approaching in the distance, and after rounding a curve the last car lurches to such an extent that somebody's mother-in-law, who has been looking at the country scenery, was thrown off the train. After the train disappears from view she suddenly arises and, picking up her skirts, runs after the train, motioning for it to return. She continues on her mad rush until she disappears from view. This is a side-splitter.

A Good Joke.
55 feet.

In which are seen three typical Southern darkies, each of whom is over 90 years of age. One is engaged in telling a funny story and the facial expression on the three men will be enjoyed by everybody who witnesses it. We might say that these men are members of an exhibit at the Pan-American Exposition at Buffalo. You cannot make a mistake if you buy this film.

Prof. Langtry's Boxing School.
95 feet.

This scene opens in a boxing school, where a pugilist is seen giving lessons in the manly art. A dyspeptic attempts to learn the mysteries and is quickly floored by the teacher. He leaves in disgust and is followed by a fat individual who arranges for a few lessons. After doffing his street attire he appears in pugilistic form and spars for awhile with the professor. Suddenly he lets loose and wallops his teacher to beat the band. Throwing him on the floor he jumps on him, and after rolling on the floor together the fat man picks the pugilist up bodily, swings him over his head several times, after which he throws him heavily to the floor. It materializes that our fat

friend is the genial "Fatty Langtry," the well-known pugilist. Very funny and very good.

Chicken Thieves.
80 feet.

The proverbial colored "Chicken Thief" is here shown. The picture shows the farmer looking around for prowlers and after satisfying himself that all is well he returns to his home. As he disappears the "boogy" comes silently along and beckons to his partner, who is a big fat "smoke," to come on. Fatty goes into the coop and Skinny waits outside with a bag and experiences considerable trouble in getting one of the chickens in the bag. He finally accomplishes it and they would have taken many more, but hearing the farmer returning they make off with their booty.

Bicycling Under Difficulties.
50 feet.

A rare scene in midwinter is a boy on a wheel trying to forge his way through the drifting snow. In this film the boy is seen struggling along, when he is discovered by the "gang," who pelt him with snowballs, and finally overturn the wheel. After a lively tilt he manages to mount the wheel again and retreats, to the amusement of the other boys.

Two Old Sports.
65 feet.

The old baldheads are engaged in looking at a sporting paper and making side remarks, which occasionally throw them into paroxysms of laughter. This picture, while suggestive, is clean and can be shown anywhere, except at a church festival.

Nightmare.
65 feet.

In which may be seen a man who, after eating a pate-de-foi-gras, enjoys all the dreams and sees all the goblins he ever heard of and more. The picture is full of excitement, but is really funny.

Snapshot and Its Consequences.
85 feet.

A hayseed and his pretty wife engage a photographer to take their pictures by a running brook in the country. The artist poses them and then calls the hayseed to look through the camera. While our country friend is trying to see the scenery through the lens, the photographer hangs his hat on the front of the camera and kisses the pretty blushing wife until the Rube peeps out and catches him, when he attacks the picture man, throws him to the ground and smashes the camera on his head. A Chinaman comes along and, although innocent, he is thrown to the ground and severely handled. Full of life and action.

After the Ball.
120 feet.

This is a good one. A man and wife return from a ball and before retiring they indulge in a quarrel and hubby leaves the house in high dudgeon. Wifey now regrets the part she took and, calling her maid, takes her into her confidence and the two women confer. The maid suggests that she will don a full suit of men's wearing apparel and then make love to the wife when the husband comes home. They carry out their ideas and when the master comes home he is shocked to see his wife in the arms of an apparently handsome young man. He prepares to give the visitor a drubbing, when the maid, who is dressed as a man, removes the mustache and allows her hair to fall, much to the surprise of hubby and delight of wifey. They are thus reconciled, and we draw the curtain here.

nquisitive Models.
65 feet.

This picture shows an artist at ork in his studio. Three beautiful odels are posing on a platform apropriately draped. The artist's valet nnounces a visitor, and he places a creen around his models, meanwhile ausing his patron to be ushered in. he models become inquisitive, and eaning too hard on the screen, they re precipitated to the floor with the ompus visitor underneath. Excruiatingly funny.

he Miller and the Chimney Sweep.
50 feet.

The miller with a sack of flour on is shoulder collides with a chimneyweep, who carries a bag of soot just emoved from the chimney of a neary dwelling. They engage in a fight, ach using his bag as a club. When he battle is over the miller is blackned out of all recognition and the himney sweep looks as though he ad been buried in flour. The air rows so thick with a mass of flour nd soot that the contestants are lost or a moment in a cloud of the mixure. The photography is perfect and he action is exceedingly comical.

ighting Amazons.
55 feet.

Several women engage in a hando-hand fight, pulling each other's air and tumbling about. Before they each the finish a man and a large log take part, much to the amusement of the spectators.

n Unpleasant Situation.
70 feet.

This is good. Pat comes home at ight from his day's toil and deliberately disturbs his baby, Dinnis, who s soundly sleeping in his cradle. He ondles and caresses him for awhile ntil Dinnis, by an act of nature, places his papa in an unpleasant situation. Pat's facial expression is very funny.

The Peanut Vender.
65 feet.

A number of bad boys, through their leader, tie a string to the peanut man's stand and to a carriage which had stopped for a moment to take on a passenger. As soon as the vehicle started the stand was overturned and the whole crowd of naughty boys scramble for the peanuts.

Photographing a Goose.
65 feet.

A farmer takes a prize goose to the photographer, and while the artist shows the hayseed what his goose looks like through the camera a tramp enters, hangs his cap on the lens and runs off with the goose. When the "Rube" finds his bird gone he accuses the photographer and they engage in a fight. The wind-up shows the farmer jamming the camera down over the head of the photographer, with his head protruding. This is a funny subject.

Whitewashing a Colored Baby.
50 feet.

Showing a woman trying to wash a colored baby white. An excellent film.

Fun in a Chinese Laundry.
45 feet.

The proverbial bad boy annoys two Chinese, who are hard at work at their wash tubs. They finally catch him and give him a good drubbing, whereupon he grasps them both, one in each hand, and throws them over his head. He kicks them and rolls about the floor, twisting them in all positions until they are lifeless. Throwing them on the floor he departs, when the Chinks sudden-

ly come to life and wind up the picture with one of their peculiar dances.

Home From His Club.
70 feet.

A sporty boy comes home from his club and undresses, but his clothes refuse to remain where he places them, and as they cling to him in a mysterious manner, he concludes to go out again. Good.

Trouble With the Milkmaid.
55 feet.

In which a milkmaid is seen milking a cow, when a dude comes along and attempts to kiss her. She repels him, but he insists and finally succeeds in kissing her several times. She resents his familiarity by throwing the contents of her milk pail all over him. A very funny picture; full of vim.

Bad Boy and Hod Carrier.
60 feet.

Two boys are grinding a large instrument on a grindstone and finally walk off. Patsy Hooligan comes along and, loading up his hod with bricks, starts up the ladder. When half-way up one of the boys returns and pulls the ladder down. Hooligan falls on him and they engage in a hot scrap.

The Dude and the Market Woman.
50 feet.

A policeman is seen in the foreground proudly walking to and fro swinging his club. In the distance we see a dude coming down the street and failing to see the officer, they collide. The copper proceeds to club the dude all around the street, and in the scuffle they overthrow the market woman, who, on regaining her feet, proceeds to beat both men with her basket. Her constant companion, a large St. Bernard dog, takes an occasional bite of the dude, much to his discomfiture, but to the amusement of the onlookers.

The Fooled Policeman.
65 feet.

An officer takes a prisoner to jail, but they stop on their way to imbibe in the flowing bowl. The officer drinks, but the prisoner throws his liquor under the table and continues to fill the glass of the policeman until he is in a stupor, when he ties him fast to his chair and escapes. The picture ends in a funny manner. When the officer tries to escape he makes a dash for the door, but the rope pulls him back with a jerk and he falls to the floor, meanwhile calling for assistance, which arrives in the shape of a gendarme and a waiter from the inn. Good, rich and funny.

On Forbidden Ground.
55 feet.

A number of boys and girls are trespassing, and on being discovered, they fly in all directions. This picture shows them coming full speed down a steep hill and jumping over an embankment. Some fall and scramble to their feet in a mad effort to escape. Last of all comes the farmer, who finally catches one of the boys and gives him a good drubbing. The action in this film is fine.

Trick Donkey.
75 feet.

One of the funniest and liveliest subjects ever produced is seen in this film. A clown brings on his donkey, an apparently docile animal. A fresh coon tries to mount him, when he is thrown in the air as if by electricity. Several other "smokes" jump on the donkey's back, but are flung in the air in a similar manner. The picture concludes with a funny sight. Three darkies clamber on the back of our

docile friend and at the command of his master he remains perfectly quiet until they are firmly seated, when he throws the bunch of "dark clouds" in all directions.

One little coon persists in riding the donkey, and, jumping on his back, he wraps his legs and arms around him, but is finally thrown. The donkey is victorious and appears to smile at his crestfallen colored friends. Rich and exciting.

Casey and the Steam Roller.
60 feet.

Casey is engaged shoveling gravel on the street, and is working in front of a steam roller. As Casey bends over to fill his shovel, the roller comes along and knocks him over. The engineer does not see him, and the great machine, weighing several tons, passes over his body, flattening it out like a piece of paper. Workmen rush to the rescue and discover Casey in his flattened condition, and about twice his normal length. There is then a consultation as to how Casey can be put back to his normal condition. One of the workmen procures a barrel, and, standing upon it, he pounds Casey upon the head with a great mallet until he has driven him down to his proper height. Extremely funny.

Colored Kiss, No. 2.
65 feet.

This is rich. It is entirely different from the old colored kiss, and shows a coon dude and his lady love osculating in an interesting and improved style. The photography is perfect.

Colored Sports.
65 feet.

Here we show two colored sports telling each other funny stories and commenting on certain illustrations in a sporting paper before them. One of them is unusually stout and puffs occasionally on a cigar stump. In the excitement produced by the funny things said he places the lighted end in his mouth, and his facial expressions are funny in the extreme.

Fisherman's Troubles.
50 feet.

A man and woman are fishing from a boat in midstream. The woman rocks the boat and falls overboard. A large dog jumps from the shore and holds the woman up until the man, divesting himself of some of his clothing, finally rescues her. The wind-up is comical.

Policeman Chasing Bathers.
50 feet.

A party of boys are in swimming, and, being chased by a policeman, they swim out into deep water, and the policeman, in trying to catch one, falls in the water, to the merriment of the swimmers.

Fun on the Ice.
65 feet.

This picture shows a number of boys and girls skating on the ice over the Wissahickon Creek, in Philadelphia, when an old maid and a hayseed collide. They both fall heavily on the ice and scramble about for a moment, then, rising, they grapple with each other and fall again, much to the merriment of the spectators.

Lone Fisherman.
50 feet.

A lone fisherman sits upon the end of a loose plank on a bridge. Mischievous boy tips a stone used as ballast off of the end thereof and the fisherman falls overboard, and, after a ducking, is fished out. Sure to make a hit.

Babies' Quarrel.
50 feet.

Two babies are shown seated in

high chairs and apparently enjoying themselves. Suddenly one snatches a toy from the other, and they indulge in hair-pulling. Very funny.

Never Interfere in Family Troubles.
50 feet.

This is a very amusing scene. You see a man and wife having a lively scrimmage as the result of the husband coming home late. A well-meaning friend interferes and tries to help the wife, whereupon she turns upon him with a broom and teaches him that it is never safe to interfere in family troubles.

Gardener Sprinkling Bad Boy.
50 feet.

A man is seen sprinkling the garden, when a bad boy happens along and treads on the hose. The gardener looks into the nozzle, bad boy lets go, and the water bursts out with such force as to almost throw him down. In discovering the one who caused the trouble, he chases and catches him and proceeds to give him a bath. Very funny and somewhat exciting.

The Difficulties of a Manicurist.
50 feet.

An old lady calls on a male manicurist for the first time. She longs to know of what this art consists, but by the expression of her face while he is operating, one would judge that she is suffering severe pain. While filing her nails he makes a slip and she immediately grabs him by the hair and gives him a good drubbing.

Breaking up Housekeeping.
65 feet.

In this scene you see an angry and excited wife and husband. The stove is overturned, the crockery broken and everything movable is thrown out of doors. This is a picture the like of which you often read about.

Snowballing.
50 feet.

This picture takes you back to your boyhood days, when you laid around the corner for some old fellow who could not run after you, and, when opportunity offered, pelted him with snowballs. We've all been there, many a time. The picture is full of motion—so are the snowballs.

Electric Treatment.
65 feet.

Two men call on a physician for treatment. The doctor seats one to his left and the other on his right and then proceeds to give them the battery. They squirm and twist until the current is shut off. They are then introduced to a lung tester, in which they both blow. One of the patients is immediately covered with flour, which is discharged by the instrument, while the other receives a volume of black powder directly between the eyes. This is a corker.

Pillow Fight, Reversed.
60 feet.

This is the popular subject reversed, in which the picture opens up showing the fight in progress, the feathers flying about the room, and general excitement, and ends by the feathers returning to their respective places and the children finally reposing in their downy couch fast asleep.

Massage Treatment.
65 feet.

A portly gentleman enters the masseur's apartment, and, being divested of his clothing, lies down on a slab to be massaged. After a few passes over him he arises minus his avoirdupois. The attendant clothes him again and dismisses him. A very funny effect in this picture is the novel method in which the patient's clothes are taken off and put on with magical effect.

A Narrow Escape.

60 feet.

The sandwich man comes along and is stopped by a person, who buys some sandwiches, throwing the hot sausage man on the ground and seating himself on his back, meanwhile eating all the time. Rising suddenly the hungry man runs away, the sandwich man chasing him. They race about the street for a while, until a baker with his push cart comes along. The pursued jumps into the cart and pulls down the lid. The sandwich man returns with an officer, but they cannot find their man, who is hidden in the baker cart directly behind them. Exceedingly funny.

A Fresh Bath.

50 feet.

In which a lady is seen to disrobe and enter her bath tub. A striking picture.

Behind the Scenes.

50 feet.

In which is seen all that usually transpires on the stage. Property men are setting scenery and continually collide with an old sport, who is there to pay court to his favorite ballet dancer. The sport resents the treatment he receives, and they play a hose on him, drenching him to the skin.

Two Rubes at the Theatre.

75 feet.

This picture shows the interior of a well-known theatre. Two hayseeds occupy the front seats, and an idea can be gained of the merits of the play by their facial expression. They indulge in peanuts and apples during the performance, to the amusement of the occupants of the seats surrounding them. Excruciatingly funny.

Upside Down.

100 feet.

The character in this picture is nonplussed. He is thwarted in every attempt he makes to appear natural. When he sits down on a chair the chair disappears and is next seen hanging on the wall "upside down." The table appears to be more at home on the ceiling than in its accustomed place. If our friend takes off his coat it returns to his person inside out. Everything is transposed, and he rushes off in despair. Excruciatingly funny.

Photographing the Audience.

75 feet.

A photographer on the stage attempts to photograph the audience, and is almost driven wild by those who will not pose correctly. Finally he snaps the camera in despair, but it explodes and wrecks the surroundings. He is so incensed that he hurls pieces of the stage furniture into the audience, until one of them clambers upon the stage and pummels him until he is subdued.

A Hold-Up.

55 feet.

Two tramps lie in wait behind a tree until a dude approaches. They make him disrobe and place him in a barrel. The swell tries to run away, but is overtaken by a policeman, who locks him up. Good.

A Fraudulent Beggar.

60 feet.

A supposed blind man stands on the corner asking alms. An officer passes by and orders him off. He strikes the guardian of the peace, and, throwing down his crutch, runs off. The policeman attempts to follow him, but trips over the tramp's crutch, and, before he can rise, the fraudulent beggar escapes.

Tramping on a Rolling Globe.
100 feet.

Here is a funny one. A tramp tries to stand on a large ball, and presents some very funny situations. He finally succeeds in staying on, but meets with many narrow escapes. Very funny.

The Cook's Revenge.
50 feet.

A tramp knocks at the door of a farm house and asks for something to eat. The woman who answers the call hands him something, which evidently does not suit him, and he throws it on the ground. In anger he seizes some sweetmeats which the cook has placed on the table outside to cool. The cook now appears, and, calling the dog, hisses him onto the tramp. The dog seizes him by the bosom of his trousers, and, while he tries to avoid the dog, the cook empties a pan of flour on his head. Funny and full of life and action.

Boxing in Barrels.
50 feet.

A hayseed and a clown jump into barrels and have a boxing bout. The clown knocks the countryman down, who is again assisted to his feet by an onlooker. The clown throws him down again, falling on top of him, and, on rising, the Rube is thrown on top of his own barrel, smashing it to pieces.

A dog comes on the scene, and, fastening himself to the bosom of the clown's trousers, he holds on, while the frantic clown jumps wildly around. Exceedingly funny.

Bowling Alley.
75 feet.

Two men engage in a bowling contest, meanwhile imbibing from bottles of "hard stuff" near at hand. The balls return to them in the usual manner for a little while, but fail to come back fast enough to suit one of the players, who uncovers a box standing near, which contains a number of balls. As soon as he removes the lid the balls rise and float in the air, and the men throw themselves on the floor and cover their heads in fear of the floating globes falling on them. Very fine.

Mischievous Boys.
55 feet.

Two bad boys stand a pail of water on a board over a doorway, from which an old farmer emerges. They pull the string which they had previously attached to the bucket and the old fellow is drenched. They pin a paper to his coat tails to cap the climax.

Gardener's Joke.
65 feet.

Two employes of a rich merchant are "spooning" in the garden and seat themselves in a shady nook behind a clump of bushes to indulge in osculation. The gardener spies them and turns on the hose. The lover grapples with him and they fall to the ground, with the gardener underneath. The fair one turns the hose on them, but her valiant lover receives the most water. Rich.

A Funny Story (Facial Expression).
60 feet.

If you want a good laugh, see this film. Two coons are seated on a bench and one is relating a "funny story" to the other, and they enjoy it mutually. The story teller, however, emphasizes his remarks with his fist on the anatomy of his listener, and, judging from the wry faces he makes, the story teller's punches and jabs in the stomach of his companion leave the lasting impression. The more interesting the story becomes the more he thumps his com-

panion, until patience ceases to be a virtue, and he grasps the story teller by the throat and almost chokes him before he can explain that "it was only a joke." This picture is not alone extremely funny, but the photography is perfect.

Colored Baby's Morning Bath.
50 feet.

In which a darkey is seen washing her picaninny in a large tub.

How Murphy Paid His Rent.
50 feet.

Patsy Murphy comes home from work while his wife is cooking the evening meal, hands her his hat and coat and seats himself at the table. At this time the landlord, a typical Dutchman, comes in for his rent. Murphy hands him a chair and bids him sit down, while he goes to another room and shortly returns with boxing gloves and insists on Dutchy putting a pair on. They have a warm time, the German gets licked and Murphy and his wife kick him out. The same old story—the Dutch and Irish won't mix.

How a Wife Gets Her Pocket Money.
50 feet.

This is a picture of one of the numerous stories you have read about. A man comes home from the club in a state of beastly intoxication and proceeds to undress himself, meanwhile flinging his wearing apparel in all directions. He finally tumbles into bed, and his wife, who has been watching him, steals in on tip-toe and turns his pockets inside out. She evidently finds what she is looking for, judging from the pleasant smile on her face, but, not content with taking the contents of his trousers, she takes them also, presumably so that her husband cannot go out again. The picture is funny, amusing and lifelike, but is not objectionable in the least, and can be shown before the most particular and refined audiences.

Washerwoman's Mistake.
50 feet.

Mrs. O'Toole is washing clothes, when her son arrives home from school and annoys her by firing paper balls at her. She throws some water on him, but he will not desist. The boy finally crawls into a barrel, where his "old woman" can't see him, and continues to annoy her. She becomes excited, and, reaching down, seizes a bucket of water to throw at him, when the priest suddenly enters and receives the contents of the pail squarely in his face. He falls over the barrel, which collapses, and the boy inside and himself have a warm time together, while the old lady is almost scared out of her wits. Very funny and exciting.

Burglar and Old Maid.
50 feet.

Here is seen a bold, bad burglar, who, after examining the room thoroughly, hears a footstep and crawls under the bed. It happens to be the boudoir of an old maid, who enters and proceeds to disrobe, beginning by taking off her wig, and follows by false teeth, etc. She finally lands in bed, but is annoyed by a noise underneath, and, peering under, discovers the burglar. She captures his pistol and forces him to get up, and, after seeing that the door is securely locked, she pulls him down on her lap and almost devours him with her caresses.

Baby Show, Atlantic City.
50 feet.

This film represents the baby show on the Boardwalk, and is very interesting, in that you can see all styles, shapes and sizes of the proverbial

"squalling kids." One tot falls overboard, but is immediately rescued by one of the crowd, who dives after it. A very fine picture.

Cake Walk.
95 feet.

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime—a cake walk. This is a winner and is bound to win applause. Be sure to ask for this film—it's a corker. Very laughable.

Doctor's Office.
100 feet.

This is a doctor's office, wherein is seen the doctor and two of his servants. While the doctor leaves the room one of the servants dons his coat, and, as a boy patient enters, he prescribes for him, as well as for a lady and gentleman. A man comes in with a broken leg, and the would-be doctor takes away his crutch and kicks him on the game leg. The patient protests, and the quack turns a seltzer bottle on him, and, as the doctor enters, he receives the full contents of the bottle.

The Farmer and the Old Maid.
55 feet.

Josiah Cornstalk calls on Melinda Squash and brings his old fiddle with him. He seats himself on the back of a chair and she at her spinning wheel, prepared to enjoy an evening with her 60-year-old beau. He finally gets his fiddle tuned up and plays a jig so lively that Melinda cannot sit still. She therefore drops her work, and, advancing to the centre of the floor, proceeds to do a lively breakdown, exposing, at the same time, her "lingerie." While in the midst of their hilarity a rat runs across the floor, and her old maidlets runs about like wild, until Josiah, attempting to scare the rat away with his precious fiddle, hits too hard and the "Stradivarius" is dashed to splinters on the floor. Exceedingly funny.

Scene in a Laundry.
50 feet.

Three women are seen washing clothes, the men attendants bringing in boilers of water. One of the men gets "gay" with the women and they sprinkle him with water. Finally he is pushed into one of the tubs, and they splash the water all over him, and then, to cap the climax, they take another tub of water and pour it over his head. He has all he can do to get away. This film will amuse your audience from start to finish.

Dutch and Irish Politics.
50 feet.

This is the old story. A Dutchman and an Irishman are disputing on a political question and holding an apparently heated argument over the election. They appear to differ somewhat, and finally indulge in a real, up-to-date scrap. While the fight is in progress, if you will imagine just what a Dutchman and an Irishman would say to each other when arguing with their fists, this film will appeal to you all the more as being a winning card. It will take with any audience.

Watermelon-Eating Contest.
50 feet.

This picture shows three colored boys eating watermelon on a wager. It is an extremely funny picture and worth while taking with you wherever you go. The "coons" with a watermelon appetite are rivaling each other as to which one can eat the most.

New Fisherman's Luck.
50 feet.

Did you ever go fishing? If not, this film will show you how to do it.

But don't follow the example of these men, especially in the latter part of the picture. Two fishermen are sitting on a see-saw plank fishing, accompanied by their old friend—the "growler"—when a man approaches, who engages them in conversation. Only one finally gets a bite, and, becoming excited, falls into the water. The board, naturally, tilts, throwing his companion after him, and they struggle to keep afloat, much to the amusement of the man on shore. This is a good and snappy picture.

Leap Frog.
50 feet.

This is a difficult game for girls to play, and in this picture all the disadvantages are seen. Some of them have long skirts on, and they have their own troubles trying to leap over the backs of some of their comrades.

Scene in Seminary.
50 feet.

A most amusing and life-like scene, in which a number of young ladies, clad in their night robes, are seen engaged in a midnight frolic—starting in smoking cigarettes, drinking tonic, and ending in a pillow fight.

Transparent Cards.
180 feet.

This picture is beautiful in photography and original in subject. It is especially adapted for smokers, and will be highly appreciated wherever shown.

Reading a Letter (Facial Expression).
55 feet.

Another side-splitting picture is this one. A colored gentleman receives a letter informing him that his dear mother-in-law is dangerously ill. Watch the expression on his face as he reads that she is at the point of death. Our colored friend hugely enjoys the letter, almost bouncing out of his skin in anticipation of whitewashing the grave of his mother-in-law, when, finally, the expression turns to that of extreme disgust, the letter at the close informing him that his darling mother-in-law is "out of danger." This film will cause tears of laughter to the most blase in your audience.

New Pillow Fight.
50 feet.

This is a very amusing scene, showing three little girls indulging in a pillow fight. The fight grows fast and furious until at length the feathers fly all around.

There is no Fool Like an Old Fool.
75 feet.

This is a real funny one. Biddy hands Pat a basin of water, and while Pat washes himself she takes a pull on the black bottle. They have but one chair between them, and decide to occupy it by overturning it and using it as a couch. Pat sits on the back and Biddy on the legs. Biddy enjoys a funny story Patsy tells her, and she jumps to her feet and Pat and the chair topple over. He rises and turns the chair, thinking his companion does not see him, and they reseat themselves and resume their conversation. Pat rises suddenly, expecting to see Biddy fall, but she rises with him, and they repeat this two or three times. Pat gives up in despair and reseats himself, but Biddy, unobserved by Pat, has turned the chair again, and as soon as he is comfortably seated she rises and he is again thrown to the floor. An exceedingly funny picture.

The Tramp in the Barber Shop.
100 feet.

Here we see a tonsorial artist engaged in shaving a man, and when through the man pays his price and

departs. A young man enters and seats himself on a chair, and the bootblack proceeds to polish his shoes. A tramp enters and asks for a shave. The barber fairly hurls him into the chair and prepares him for the operation. The barber finally lathers him and then strops his razor. The restlessness of the tramp impedes his progress, and he jumps upon the chair and sits on him, but all to no purpose. Losing his patience, he climbs upon another chair, and, lifting a pail of water high over his head he pours the contents all over the tramp, who, after frantic efforts, leaps out of the chair.

The Beauty Show.

105 feet.

This is exceedingly funny and will appeal to you as a novelty. It is just what its name implies, and shows the beauties, three of whom are smoking cigarettes and flirting with the men in the audience. The consolation prize is rich, and you want a film of this kind to keep your audiences convulsed with laughter.

Too Late at the Station.

75 feet.

A freight train moves out while a fast passenger arrives at the station. Numerous persons go on board, while others alight. After the train starts and gets under way a typical countryman rushes up and beckons for the train to return, which, it is unnecessary to say, continues on its course. The jay drops his carpet bag, and, taking a sandwich from his pocket, proceeds to eat it, and trudges his way back to the farm. This is a good picture, and the wind-up is funny.

Miscellaneous Films

An Affair of Honor.

180 feet.

Everybody knows the famous French painting, entitled "An Affair of Honor." We endeavored to reproduce this sensational picture in life motion, and we succeeded in creating one of the most sensational films ever made. The opening of the picture shows a French restaurant, wherein are seen sporty women, accompanied by their male friends. One woman, particularly, is flirting with a young man, who is in company with a girl friend. As soon as she discovers the flirtation she gets up, and a lively discussion ensues, at the end of which she slaps her rival's face with her glove. The women decide to make this "An Affair of Honor." A duel is arranged and immediately carried out. The next scene brings us to the woods. The principals of the duel, stripped to the waist, engage in a fierce sword fight, which ends in one of the contestants being mortally wounded. She is placed in a carriage and taken to the hospital. Before the police arrive all traces of the deadly duel have been cleared away. This is a marvelous picture of realism and thrilling interest.

Life of the New York Policeman—Off for Duty.

610 feet.

Opening scene shows a police station, with men leaving for duty.

THE RAID.

At the basement door of a well-appointed house we see a policeman gently tapping; a lady cook recognizes the knock, and, with a beaming smile on her face, she opens the door and beckons him in.

A call for duty. A colleague is coming along with hurried step and urgently raps at the door. He also is admitted, but we almost immediately see both men leaving; the first one, though, doing so with an affectionate good-bye, a hug and a kiss. The scene changes to a dilapidated building. The great cock-fight is to be held here. Towards it a disreputable-looking fellow is rapidly advancing. He carries in his hand the bag which contains the birds for the fight. The time appointed is seemingly drawing near, for the man has no sooner reached the place than all sorts of sports are seen coming from every direction. In answer to their several knocks the door is opened just wide enough to admit one man at a time, but every one must give the watchword first, and each face is severely scanned. One of these individuals evidently fails to impress the man at the door as being safe and reliable, and is consequently refused admittance. A slight tussle, a few blows are exchanged, and finally the intruder is defiantly locked out. He walks off in a rage. We can plainly see the man is meditating revenge. The view then changes to the fight. This is one of the most interesting episodes of the whole series, and deserves close attention. With the birds pitted against one another the excitement is visibly growing. The animation of all the lookers-on is wrapped up in the fight they are witnessing. While the above is being enacted the fellow who had been barred from entry has denounced the whole affair, and presently we see him return in company with another man—a detective, most likely. The latter peers in through the window, and, once satisfied with what is in progress inside, he first dispatches the man for more help and then gives the watchword and is admitted.

Three policemen are now coming with a rush. The first two make their way in by surprise; the third one is engaged in overcoming the resistance of the man at the door. A set-to follows between the two men; both get more or less damaged, but, in the end, the law proves the stronger and carries the day. And now we assist at a scene most fierce and startling—sensational beyond the power of description. A fumble, a confusion—men and police scramble through broken windows; come down dangling ropes in an inextricable tangle; some hide in a cellar; a few others get away; but, after all, the net was well spread, and most of the fry are gathered in.

THE SUBURBAN BURGLARY.

In the dead of night three suspicious-looking characters are seen stealthily skirting one of the walls of a suburban residence. After several fruitless attempts to force their way into the house two of the confederates achieve their purpose by breaking open a grated window leading into the basement; the third one keeps watch on the outside. While thus engaged a policeman spies him, follows guardedly on his heels and soon holds him safe. The scene ends with the policeman discovering the opening through which the burglars have stolen into the house, and he follows the same tracks. The surprised burglars try to escape, two windows being torn open. Through these policeman and malefactors are seen jumping into the yard, where

they land in a sort of a tangle. A scuffle ensues, ending in one of the thieves being shot and the policeman receiving a heavy blow, which stuns him for a moment. This enables the other fellow to get away and hide in a barn at the back of the house. The policeman soon recovers from the blow he received and makes straight for the thief's hiding place. All the noise has, naturally, awakened the inmates of the house. A lady and servant, shaking with fear, appear at the window in their night apparel, calling for help at the top of their voices. This brings two more policemen on the scene. With just time to inquire what the commotion is about, they also make a dash for the barn. Now the pursuit commences. First, we see the burglar, with the police after him, coming out of the loft and reaching the ground by the aid of a pulley rope. The thief runs for his life, with the police in hot chase close behind him. The scenes that follow are a most thrilling man hunt, with many hairbreadth escapes for the pursued man, who is at last run to earth.

THE LITTLE OUTCAST.

Somewhere out of the way on the deserted banks of the river a little girl is seen strolling along with weary, aimless steps. Behind her, all she has left, is sadness, and, facing her, she sees no gleam of hope. Unspeakably tired, she feels she can go no further. A last prayer to heaven taxes her remaining strength, and she falls back exhausted, buried in a mound of snow. A policeman on his round detects her at this point, and, hurrying toward the prostrate form, is seen wrapping her up in his coat and carrying her off in his arms. The kind-hearted policeman has pity on the poor waif, and takes her to his own home. The wife is rather taken aback at first, but everything is made clear to her, and she gives the poor child the greatest welcome ever seen. The little girl is adopted and made theirs in the end. Now they form a happy trio; may they continue so ever after.

Around New York in 15 Minutes.

950 feet.

SCENE 1.

Arriving and landing in New York from ferry boat.

SCENE 2.

Showing the ocean liner Zeeland leaving for Europe crowded with passengers; also the throng bidding them "bon voyage." The river in this scene is noticeably full of ice, which makes a very pretty effect.

SCENE 3—SHOPPING DISTRICT AS SEEN FROM SIXTH AVENUE.

This scene then changes to a closer view. We find an urchin strolling along peeling a banana and throwing the skin upon the sidewalk. Directly in the rear is seen a couple hurrying along, loaded down with packages. The man is a regular Mr. Peewee, while the woman is just the opposite, being very stout. The little fellow steps on the peel, and, in his effort to save himself, he drags her down, she falling directly upon him, the bundles flying in every direction. The woman calls wildly for help, not being able to raise herself from the unfortunate Mr. Peewee, who has ceased his struggles. In answer to her cries for assistance a policeman responds and helps her to arise from the prostrate man, who has evidently suffered a severe shock. The officer telephones for an ambulance, which is seen approaching at a furious rate of speed. He is examined by the surgeon and hustled into the ambulance, while

his companion, who has caused all the trouble, is led away in tears by the officer.

SCENE 4—BROOKLYN BRIDGE.

Panoramic view taken from the front end of a car, showing both Brooklyn and New York ends. The scene then changes to a panorama taken from the dome of the World Building, and presents a magnificent and clear view of the skyscrapers and both the Williamsburg and Brooklyn Bridges, also the East and North Rivers. This panorama is considered the finest ever taken of New York City.

SCENE 5—"O!" THE BOWERY.

This scene was taken looking north from Grand street and gives one a perfect idea of this famous thoroughfare, ending with a little comedy, entitled "The Rube's Visit to the Bowery." Two tough-looking characters are seen loitering in a doorway, near a cigar store. Upon spying the Rubes one of them removes the wooden Indian from in front of the store, while the other, who has changed his costume to that of an Indian, proceeds to take the place of the wooden figure. The other accosts them further down the street, engages them in conversation until directly in front of his accomplice—the Indian. While standing there the Indian succeeds in relieving them of their valuables. Upon one of the Rubes discovering his watch gone he raises an outcry, just as the Indian strikes him over the head with his tomahawk, felling him to the ground. After rising the hayseed looks around for his assailant, and, seeing nobody but a wooden figure near him, he becomes frightened and runs away, while the two roughs divide the property and walk off, arm in arm, laughing.

SCENE 6 — TYPICAL WINTER SCENE IN CENTRAL PARK.

This shows a small panorama of the crowd skating and a large party of boys playing snapping the whip, which ends by all of them falling and being piled up in a heap. Following this we show a young couple proceeding cautiously on the slippery ice to a bench, where the young man adjusts the girl's skates, also his own, at the same time both indulging in laughter and merriment. The young man is unable to skate, but is fortunately helped out of his predicament by an acquaintance who meets them accidentally and volunteers to teach them both. Their efforts are very amusing, and the climax is reached when our inexperienced friend falls, pulling the girl down with him. Upon arising she declines his proffered help and skates off with the new acquaintance, while her former companion hobbles off, crestfallen and dejected.

SCENE 7.

Showing a snow plow cleaning the tracks on Broadway.

SCENE 8—THE FLATIRON BUILDING ON A WINDY DAY.

This side-splitting scene was taken on January 25, 1905, when the wind was blowing a gale, and gives one a general idea of what women experience on a windy day around this noted corner. The great velocity of the wind can be plainly seen by the manner in which the pedestrians are clutching at their hats and skirts and grasping at anything for support. It is at this corner where one can get a good idea of the prevailing styles in hosiery and lingerie. This is the finest picture that has ever been taken at this corner, and we can safely recommend it as something exceptionally fine.

(Each scene can be bought separately.)

Lynch Law or Avenging a Crime.

585 feet.

SCENE 1—THE INCIDENT.

The picture opens showing two negroes playing a game of craps in front of a village tavern, when two others join them in the game. Then we see a big, strapping fellow come along, who also gets interested in the game, but he continues to lose game after game, until he hasn't got a penny left. He gets very sulky over his hard luck and leaves the game in a very ugly mood.

SCENE 2—THE ROBBERY.

Here we see him walking down a path in the woods, when he sees a lady coming toward him, reading a book. Seeing a chance to make up for his loss by robbing her, he gets behind a tree and awaits her. As soon as she gets near he runs out, and, placing his hand over her mouth to stifle her cries, he attempts to get her pocketbook from her. There is a terrible struggle on the part of the woman. Getting desperate, he seizes her by the throat and st angles her. Seizing the pocketbook, he takes to the woods. Meantime a little girl has been a witness to all, and has been hiding in the bushes. As soon as he is gone she runs out, and, kneeling beside the woman, wipes her face with her handkerchief and lifts up her head, when a man comes along on his wheel. Getting off, the little girl tells him what she saw. Hastily tearing off a leaf out of the book the woman has been reading he gives it to the little girl and tells her to take it to the nearest farm house. Then, seeing that the woman is beyond all aid, he goes on the hunt for the murderer.

SCENE 3—THE ALARM.

This shows the little girl running up to a farm house, nearly exhausted. Knocking on the door she hands the farmer the note, and also tells him what she saw. Reading the note, he cries out to the folks in the house that someone has been murdered. Taking down the horn, he summons the farm hands and neighbors, who get guns, etc., and start out on the hunt for the murderer, led by the little girl.

SCENE 4—RETURN OF THE BODY.

They are seen running up to the body and viewing it. They swear dire vengeance to the one who committed the deed. They take to the woods, while the women of the party take care of the body.

SCENE 5—THE CHASE.

The bicyclist is seen riding down the lane with terrific speed, the villagers following, crying vengeance—a typical Southern scene.

SCENE 6—STEALING THE HORSE.

The negro is seen sneaking out of the shrubbery toward a stable. He then proceeds to break open the stable door, and, stealing one of the horses, he mounts and rides away for his life, coming down a lane, pursued by the bicyclist, who fires shot after shot at him. He is seen to fall from the horse. Staggering to his feet, he takes to the bushes, with the bicyclist and the pursuers close on his trail.

SCENE 7—THROUGH THE WOODS.

Showing the crowd scouring the woods in search of the murderer.

SCENE 8—The CAPTURE AT THE BARN.

Showing the jump for life and the terrible struggle for freedom. The negro is seen to enter a barn to hide, when the bicyclist is seen coming into the yard, and, looking around, enters the barn. The negro, upon being discovered, jumps from the upper loft of the barn, followed by the bicyclist. A terrible struggle then ensues, and the crowd, coming up,

ssists in the capture. He is secure- bound and dragged from the cene, begging for mercy.

FINAL—AT THE STAKE.

They are seen dragging him rough the woods. Lashing him to tree, they gather brushwood, and, tacking it around him, set it on fire. Ie is soon enveloped in flames, the ngry mob fire shot after shot at im and the vengeance is complete.

nerican Flag, Floating,

55 feet.

America's emblem, always beautiful d always welcome, no matter where hibited. The flag is large, and, being own on a black background, causes it stand out as though one could grasp It will enthuse any audience.

ie Automobile Race,

96 feet.

A most novel picture is this. One onders how it was taken, as the ma ines are so rapid that before one uld take a snapshot they are gone. ne after the other they speed past e the wind, and it is safe to predict at were anything to break the occu- nts would be dashed to pieces before e machine could be brought to a halt ots of action.

ogging in the Far West,

368 feet.

We have all heard of how the huge ees in the far West are cut down and ipped to the mills, but we have never en how the work is done. Here is e opportunity. The picture opens in forest where two men are seen saw- g an immense trunk, while another driving a wedge after the saw, in rder to hold open the part which was it through. Suddenly the tree trem- les, and finally falls with a crash, and ie men proceed to cut down others in view. A change occurs, and we see where the logs are hauled into an open space, up a hill, and by their own momentum are shot down a hill and into the stream, where they are lashed together and finally towed down to the mill. In another part of the picture we see logs hauled on to a railroad siding, loaded on the cars and thus transported. It is most interesting to see a complete train made up of these huge logs, only one on a car, each weighing thousands of pounds, although handled as though they were mere toys. In our opinion, this is the greatest picture of its kind ever taken. No wilder, yet prettier, scenery could have been found. Exceptionally fine.

The New Year's Shooters in Philadelphia,

300 feet.

Philadelphia has the distinction of being the only city in the United States having New Year's Shooters. These are societies who inaugurate the New Year through parades in the most gorgeous costumes ever designed by human mind. It is the greatest parade ever witnessed. People come from all over the country to see this unique parade, for which the city offers thousands of dollars every year as prizes. The film is a most interesting one and beautiful in photography. The film can be had in lengths of fifty feet and more. It is always complete.

The Nest Robbers,

165 feet.

This picture shows two boys as they are going to rob a robin's nest. Discovered by the policeman, they are chased through the woods, through water, over hills, but at last escape. The picture is one of the most beautiful as far as scenery and photography is concerned and certainly will please.

Baby's First Step.

50 feet.

Here is a picture that stirs the hearts of those who have looked forward to the day when their own baby puts forth his tiny foot and proudly steps out, supported by his indulgent father, and whose mother sees in him the future President. A picture indeed that arouses even the crusty old bachelor from his club dreams and makes him wish for a sight such as this at his own fireside. A beautiful subject.

The Philadelphia Speedway,

140 feet.

This is the first moving picture taken of the great Speedway in Philadelphia, considered the best in the country. Hundreds of fine teams are seen going at a lively gait and the scene is full of animation.

Salmon Spearing in the Rivers of the Great Northwest,

166 feet.

This picture created more enthusiasm than any other miscellaneous subject made during the past six months. It is entirely out of the ordinary, hence its popularity. Several men wade into the shallow water, and with large spears catch the lively salmon as they swim down with the tide, and, thrusting the spears into the fish, they are flung toward the shore, where they are gathered together and shipped to the market. This is a refreshing picture to exhibit, showing a large body of water rushing by as though it was driven by some great force. The scenery is beautiful.

Ten Nights in a Bar Room,

600 feet.

It is unnecessary to describe this picture, as the story is well known to both old and young. We tell the story just as it was written, and temperance lecturers will do well to buy one for the moral it teaches.

Deer Hunting in England,

110 feet.

This is one of Old England's popular sports indulged in by the nobility. It is most exciting and full of animation. The hurdle jumping is particularly fine, and the picture ends by one of the spirited horses throwing one of its riders over his head.

The Devonshire Fair,

200 feet.

This is rather a complete Midway of some great exposition, and is the only film we know of that shows so many different varieties of merry-go-rounds and scenic railways, besides the thousands of persons who have congregated there to witness and take part in the sights. It is a film that will please the masses. Decidedly interesting from start to finish.

Street Scenes in Different Cities in the State of Washington.

James Street, Seattle, Wash.

50 feet.

Pacific Avenue, Tacoma, Wash.

50 feet.

Riverside Avenue, Spokane, Wash.

85 feet.

Spokane Falls, Spokane.

50 feet.

The above subjects were taken at considerable expense and the exhibitors will find them profitable to show, as they are interesting street scenes in the above-mentioned far Western State.

Hurdle Jumping,

75 feet.

A popular sport among soldiery is hurdle jumping, and this is one of the

tiest ones we have ever seen. Some he spirited horses clear the hurdles ne bound, while others miss, and are pelled to go back and try again. A y fine picture.

ction of Pope Pius X.

122 feet.

A rare picture, and one that will in-est those of all denominations. The clave of cardinals is seen in the ning, and after the final vote is en they disappear, and the newly cted Pope is seated on a platform and ried about on the shoulders of his ard. The picture is good in every ticular, and the photography is ex-lent.

Ferry in the Far East,

85 feet.

Here is an opportunity to witness w the people of the East are ferried ross a body of water. Unlike other ries, where huge boats are in use, the stern people have hung an immense t on cables across the stream and the t is pulled across. There is no pos-le danger, as should the cables part e raft would float, being made of avy wood, held together with iron ays. This improvised ferry is loaded wn with passengers, and several trad-s are accompanied by pack-mules den with merchandise. Very interest-g.

ording a Stream,

74 feet.

A number of Arabs are seated on eir thoroughbred Arabian horses and single file are fording a stream. This not alone a pretty picture, as far as enery is concerned, but presents a ery pleasing water effect.

he International Yacht Race,

95 feet.

This is a true picture of the last international yacht race, when the Reliance, the American boat, bested the Shamrock III, owned by Sir Thomas Lipton, the Irish merchant. The picture is full of life, and gives a most pleasing impression.

Pushball Game,

100 feet.

Another game familiar to many is that of pushball, and is faithfully portrayed in this splendid film.

After the Hunt.

50 feet.

In this picture is shown the huntsmen feeding their dogs after the hunt. A thoroughly good picture, full of animation.

Game of Base Ball.

75 feet.

This shows a game of base ball held between the victorious Athletic club, of Philadelphia, the champions of the season of 1902-1903, and the Baltimore club. The individual players are shown in their respective positions, principally the great "Rube" Waddell, the famous pitcher.

The New Shooting the Chutes.

50 feet.

Undoubtedly the finest chutes in the life-motion picture is here produced. The cars are seen to ascend slowly, but to descend so rapidly as to excite the onlooker. The famous Joe Columbia makes a slide for life on a slack wire from the top of the chutes to the other side of the water, a distance of several hundred feet. Seals are plainly seen swimming about in the water, dodging the cars as they descend, and finally as

one car strikes the water one of the occupants jumps overboard and swims leisurely to shore. It is safe to say that this new "shooting the chutes" is without exception the best one ever taken from every point of view, and is exciting in the extreme from start to finish.

Loop the Loop.

75 feet.

Many have heard of the famous Loop the Loop at Coney Island, but have never had an opportunity to see it. Here it is. For a time it will puzzle us, and cause us to wonder why the occupants of the cars do not fall out when the same is at the top of the loop, and is practically upside-down. This is a subject that always receives a fair share of applause.

Shad Fishing.

250 feet.

The shad fishing in the Delaware during the early spring brings thousands of dollars to the busy fishermen. We depicted here in Life Moving Pictures all the scenes and incidents beginning with the throwing out of the nets. We then note the hauling in of the wide spread nets. We see the shad splashing in the water. We see thousands of them hauled into the boat, where they are assorted by the fishermen. A highly interesting film which will be greatly appreciated by every audience.

The Village Blacksmith.

60 feet.

This picture portrays a typical country blacksmith shop, in which the artisan is seen shoeing a horse, assisted by another blacksmith. This is an interesting and beautiful subject and is bound to interest all who witness it.

Crowd Leaving Athletic Baseball Grounds.

50 feet.

In order to make the foregoing picture complete, it is necessary to join the two, when you will not alone have a game of baseball played, but will also have the crowd leaving the grounds and seeking the different conveyances to take them home. These two films are full of life and animation.

Sowing Seed on the Farm.

60 feet.

This picture is true to nature, showing the farmers sowing seed, followed by the harrow. After they disappear the roller follows and rolls the ground, making it firm and hard. We cannot say too much for the beauty of this natural scene.

Greasy Pole and High Diving.

90 feet.

This film is one that will bring forth more praise than anyone can imagine. Those who took part in it are seen to climb to an elevation of about 25 feet in the air and deliberately dive into the water. They are most venturesome, and you feel as though someone would eventually get hurt. This is not the case, however. After diving from their high perch in every conceivable manner, they attempt to crawl out on the greasy pole, which extends at least 50 feet out over the water, but they slip off before they can reach the

end. Some lose their balance and fall overboard on their backs. There are six men and two women in the group. One fellow, more nimble than the rest, succeeds in walking out to the extreme end and dives over, much to his own satisfaction and that of the audience. A bright, brilliant and sunny picture, full of life and vim.

Hunting White Bear.

65 feet.

This is an interesting subject, full of action.

Skating Scene.

65 feet.

We show in this picture a beautiful stretch of ice, on which many young men and women are enjoying themselves in a fancy skating contest. Some are seen to fall, which adds to the animated photography. Good.

The Liberty Bell.

75 feet.

"Proclaim Liberty Throughout the Land and the Inhabitants Thereof" is engraved on this priceless old relic. It is housed in the Cradle of Liberty, the old State House, in Philadelphia, where thousands look on it daily with love and veneration. This bell, which tolled Liberty to the little band of patriots more than a century ago, was on exhibition at the Charleston Exposition and was one of the principal features there. On its return to Philadelphia the bell was paraded through the principal streets, and an excellent moving picture taken of the procession, care being taken to get the bell, which was accomplished. A very fine film.

Girls' Brigade, of Lansford, Pa.

50 feet.

This is a novelty in parades, and we claim the only ones that can offer uncommon subjects such as this one is. The girls look beautiful and march well. This is a film that will especially interest the ladies.

Elks' Parade, Atlantic City, N. J.

400 feet.

During the summer months the famous order of Elks held a convention at Atlantic City, N. J., the popular seaside resort. One of their features was a grand street parade, in which thousands participated. This without exception is one of the best parade films ever made, not alone for photographic worth, but because many of the participants can be easily recognized and many of the contingents will amuse you with their antics. The boys from Hartford all travel in go-carts. Very fine.

President McKinley's Funeral.

50 feet.

Showing the funeral procession of our late President, William McKinley.

Torrents of Zermath.

75 feet.

Showing one of the many beautiful waterfalls seen only in picturesque Switzerland.

Police Charge on Horseback.

50 feet.

A troop of mounted police in full dress uniform are seen approaching the audience at full gallop. When

within but a few yards of the camera they suddenly halt, and each horse and rider appears full life-size to the audience.

Ten Nights in a Barroom.

50 feet.

From the celebrated play, where the child begs her father to come home. The well-known song, "Father, Dear Father, Come Home With Me Now," may be either sung or played on an instrument behind the scenes while this subject is being shown.

Burglar Caught in the Act.

75 feet.

This is an interesting picture, illustrating how two little girls entrap a burglar. The burglar is seen to force his way into the room where the children are sleeping and proceeds to plunder it. The little girls awake, one of them goes out unnoticed to give the alarm, while the other holds the burglar at bay with a pistol until the arrival of an officer.

Andre at the North Pole.

65 feet.

Showing the daring explorer in a balloon endeavoring to find the North Pole. The aurora borealis is seen in all its beauty. Polar bears are seen walking to and fro on the ice and the frigid zone is truthfully and majestically depicted. Very fine.

Sleigh Riding.

50 feet.

This subject was taken just after the first fall of snow.

Santa Claus.

50 feet.

In this picture you see Santa Claus enter the room from the fireplace and proceed to trim the tree. He then fills the stockings that were previously hung on the mantle by the children. After walking backward and surveying his work, he suddenly darts at the fireplace and disappears up the chimney. This film surprises everyone, and leaves them to wonder how old Kris disappears.

Christmas Morning.

50 feet.

This film represents Christmas morning, as its name implies, showing the delight of the children when they come down in the morning and find the Christmas tree beautifully decorated, besides their presents, which have been placed on the table for them, and they show their surprise and joy, dancing the while in their merriment. Their proud mamma stands by and enjoys to the full the romping and shouts of her children.

Driving Cows to Pasture.

60 feet.

Country scenes are ever charming and delightful, and this one will please your fancy. The scene is laid in a beautiful rolling country where waving trees and grass are refreshing to the view. A very pretty subject, full of motion. The farmer and his boy are seen driving the cows to pasture, and the Alderneys are going at a rapid pace through the bars which had been previously let down.

Bull Fight, Nos. 1 and 2.

50 feet each.

Here are two distinct films, showing in each how the toreadors and picadors fight bulls in Spain. In order to make a hit, get the film

lled "Arrival of the Bull Fighter," d show the three in succession. ɔu will surely win an encore.

rs. Nation and Her Hatchet Brigade.

130 feet.

Here we show "Carrie Nation" d her Hatchet Brigade demolish- g a saloon. Bottles fly and beer gs roll in all directions, and in one rt of the scene the bartender is ıng bodily into the street. The ısaders completely wreck the fin- t saloon in the Kansas town, "The ınate," after which they attempt retire, when an officer arrests rs. Nation, the crowd following. ı excellent piece of photography.

ırmyard Scene.

75 feet.

A scene in a farmyard, showing tle girl feeding the chickens, ducks ıd geese, during which the old cow ıts her nose into the feed pail and lps herself. This is one of our ading films and is very popular. fine picture of domestic life

wimming School.

55 feet.

Showing the interior of a swim- ing school, where men and women e enjoying themselves in innocent nusement to their heart's content.

ock Fight No. 2.

65 feet.

In which are seen two bantams ghting as only game cocks can ght. A perfect picture.

he Soldiers Return.

180 feet.

If you are seeking a Feature Film e can recommend this to fill the ll in every particular. The picture full of sentiment and will actually cause tears to flow before the end is reached. A Soldier of the British army after being decorated returns to the little village which he left when a boy and immediately wends his way to his old home expecting to find his old mother with whom he expected to live for the remainder of his life. To his astonishment and pain, he learns from a neighbor that his mother, too poor to pay rent, had been sent to the County Institution. He inquires the way there and on being informed goes hither instantly and demands to see his mother. She appears and they fall into each other's arms, the mother wiping away his tears.

The brave soldier tells his mother that she must leave the place at once and commands her to come with him, which she does. The picture again changes, showing the old lady seated in the doorway of their old home knitting, while her son plants flowers before the house.

He rises and, lighting his pipe, proceeds to plant more flowers, when he enters the house and returns with a cup of hot tea, which the old lady apparently enjoys. Thus the picture ends. This is a complete story without words, and we do not hesitate in saying that, no matter where it is shown, it will appeal to old and young alike, and will move any audience to tears. No expense has been spared to make this film perfect in every respect. Wonderfully beautiful.

The Delhi "Durbar" in India.

150 feet.

A scene of barbaric splendor; Indian Princes clothed in gold and precious jewels, on massive elephants, decked from head to foot in draperies of Oriental beauty. One of the most spectacular films ever made; the most gorgeous spectacle the world has ever known.

CIRCUS SCENES

FOREPAUGH AND SELL'S CIRCUS

Arrival of the Circus Train, No. 1.
50 feet.

The first of a series shows the Arrival of the Circus Train into the City of Philadelphia, on Sunday, April 19th, 1902. Special preparations had previously been made to take these pictures, and were successfully carried out in every detail. The train is seen to arrive in the yards of the Pennsylvania Railroad, the great locomotive puffing and snorting at the immense load she is drawing. Thousands of persons are stationed on the neighboring hills, and bridges, and many gaze on the spectacle from the windows of their homes. It is an inspiring sight, and excitement reigns supreme.

Panorama of Circus Train Unloading Horses.
100 feet.

After the train arrives the Circus employes prepare to unload the animals. This picture shows them in the act of unloading their horses, and affords the onlooker a better view of the famous trick horses than they would get were they to attend the Circus performance. Large planks are thrown up to the door of the car, and the animals are led down and out until they disappear from view.

Unloading the Elephants.
40 feet.

It is seldom our privilege to see so many elephants at one time as we can see in this picture. Their number seems to be unlimited as they are seen to emerge from the comfortable box cars in which they have been transported from New York to Philadelphia. All sizes pass into view, from the baby elephant to the monster, the largest elephant in captivity. As he stands alongside of the train the large cars seem too small to hold him. It is too terrible to contemplate what damage this great hulk could do were he to break away from his keepers.

Circus Street Parade.
125 feet.

Whenever the Circus comes to town, whether it be in a country village or the largest city, everybody flocks to see the Street Parade, from the small boy to the gray haired man. It is a special delight to the women and children to see fierce beasts roam the streets apparently unattended. The King of Beasts, the Lion, is seen perched on the top of one of the gaudily bedecked wagons as though he was born there. The Camels, ships of the desert, walk calmly by, side by side with the Elephants from the jungles of Africa. Beautiful women drive past in chariots of gold, drawn by four spirited horses abreast. Clowns perform some of their funny antics to keep the crowds in good humor. Men and women are seen in the cages

SEE ALSO "ANIMALS," PAGE 45

:h fierce Bengal tigers and poison-
s snakes, yet show no fear. We
nd amazed as the Circus goes by,
l determine to see the show by
means. There is nothing as in-
esting as a Circus Street Parade.

**and Entrance into the Hippo-
lrome.**

90 feet.

A professional spectacle, zoologi-
display. Here we see all those
o take part in the Circus exhibi-
ns in parade, entering the Hippo-
ome. No one has the slightest
a of the number of men engaged
this gigantic enterprise. It com-
ses a whole army, consisting of
iefs, Champions in their respec-
e callings, Bareback Riders,
owns, Animal Tamers, Snake
armers, the Ringmaster, and fol-
ved by all the animals of the entire
ow. In other words, it is the entire
rcus on Parade under their tents.
arvelous.

rforming Elephants.

65 feet.

These monsters were trained by
. Wm. Emory, who is known to
profession as a master in his line.
is a most wonderful undertaking
attempt to train elephants to per-
m in a circus ring and do the bid-
g of a man over whom they tower.
ese sagacious animals act beauti-
ly, and one of them performs a
l cake walk.

e Five Acrobats, St. Leons.

65 feet.

Here is a moving picture of the
orld's most wonderful acrobats—
St. Leons. They are the pride
Paris, France, and receive the
probation of all wherever they ap-
pear. Not alone do they show phenomenal strength, but their lofty tumbling and physical feats are marvelous to behold.

Leaping Tournament over Elephants

50 feet.

Springing heroes of long and lofty leaps over elephants and other high objects, led by the Bishop brothers, champions of France; George Whitby, champion of Great Britain and Ireland; Joseph Artressi, champion of Italy, and Daniel O'Brien, American double somersault leaping champion of the world, and a few clowns who leap, while you laugh.

Cake Walking Horses.

45 feet.

This is a decided novelty. Did you ever see horses do a cake walk? Well, here they are, trained and managed by Messrs. Frank Melville, Wm. Gorman and Misses Mamie Kline and Lillian Shaffer, the kings and queens of the hippodrome. The most perfect presentation of polite equestrianism ever seen in any arena, amateur or professional. This film is a true representation of this marvelous act.

The Mechanical Head.

50 feet.

It is to laugh. Just see this picture and split your sides with laughter. A large head of enormous proportions faces the audience and makes grimaces that would make a horse laugh. His huge tongue protrudes from his mouth and licks up everything in sight, including a bottle and several other equally hard substances. Excruciatingly funny. This act is performed by the celebrated Walter Stanton.

Burlesque Cock Fight.
65 feet.

This is a dandy, but is only one of the many performances of Mr. Walter Stanton, a natural born comedian. You see a little bantam rooster pitted against a supposed bird fully as large as an ordinary man. They fight all around a pit, but the little fellow is victorious, and deals his huge adversary a solar plexus blow without seeming difficulty. The ludicrous part of this picture is the difference in the sizes of the birds. It is bound to get a good laugh.

Feeding the Elephants.
50 feet.

Here is a film that will amuse ladies and children. Watch the big elephants being fed by their keepers, and, incidentally, catching peanuts and other things thrown to them by those standing around. In this picture you get an opportunity to study the huge monster better than when he is performing in the ring. Each mouthful of meat he eats would be sufficient to keep a good-sized family a whole week, with some to spare. Very interesting.

Chariot Race.
65 feet.

This is one of the most exciting moving pictures it has ever been our privilege to take. Many attempts have been made by others, but failure has been their portion. It remained for us to accomplish the work, and we are justly proud to offer our patrons a chariot race in moving pictures. Think of it, a real Roman chariot race, showing the daring drivers lashing the four spirited horses attached to their chariots until they foam at the mouth. It is the most exciting spectacle of the entire circus, and the audience is moved to rise en masse, thinking at every turn the riders will be dashed to pieces should they fall.

Camels Eating.
50 feet.

Another pretty and interesting picture is this, in which the "ships of the desert" are seen eating. Camels are pretty because of their ugliness, and attract as much attention as do other animals, not alone because they act differently, but for the reason that they are beasts of burden and bring home to us the stories we have read of the desert.

Feeding the Hippopotamus.
50 feet.

Laugh and grow fat, but don't get too close to that enormous cavern, otherwise known as the mouth of the hippopotamus, or you will wear wings before your time; but you will laugh until the tears flow while watching Mr. Hippo eat his food. When he opens his mouth you imagine you are looking into a fiery furnace, so red and wicked it looks. One of his dainty teeth compares favorably with a man's arm.

Panorama of the Menagerie.
65 feet.

If you want to convey to your audience the general view of a circus, show them this one. It is just what its name implies, and accurately so. It is a panorama of the entire menagerie, in which millions of dollars have been spent in order to bring about this immense aggregation of animals from all quarters of the globe.

Bareback Riding.
45 feet.

One of the most perilous performances in a circus ring is bareback rid-

g, but you have to see this one to mit that the act is the most dar- g that has ever been attempted; in ct, this is the only performer in the orld who has ever accomplished e feat. We refer to Oscar Low- de, who turns a complete somer- ult from one horse to another nning tandem. This artist is the ampion of all fancy and trick lers.

he Wire Walker.

50 feet.

The great Carmen, in the finest gh invisible wire act in the world. hen she ascends to the wire you rise, and, with bated breath, await her arrival to the other side. Tremendous applause awaits her return to the ground.

Japanese Foot Juggler.

40 feet.

This picture shows the world-famous Kitamura, the Japanese foot juggler. Watch him juggle a live Japanese boy with his feet, never touching him with his hands. It is truly marvelous, and were he to drop the child he would undoubtedly dash his brains out on the floor of the arena. Exciting, yet fascinating.

BARNUM AND BAILEY'S CIRCUS

arnum's Street Parade, Nos. 1, 2 and 3.

150 feet.

This film is produced in three arts, each part about 50 feet in ngth and showing different views the parade. The subject shows e elephants and camels as they arch along, the wild animals in ges, horses, chariots, etc. No. 1 is mposed of all elephants, about wenty-five including "Bolivar," the rgest elephant in captivity, the orld-famous white elephant, and e baby elephant. No. 2 shows a an driving a chariot to which are tached forty horses. His masterly yle in controlling the spirited ani- als earns lots of applause. No. 3 ortrays the ponies and a varied list f wild animals, some of which, per- aps, were never seen in this part of he globe. By having these three ictures you have the entire Bar- um's parade prior to his departure or Europe. Each film is fifty feet n length and combined makes a ost beautiful and interesting enter- ainment.

Bostock's Educated Bears.

50 feet.

Here we show educated polar bears, the property of the world famous Bostock Zoo. This will prove particularly interesting with the little folks.

Bostock's Circus Fording a Stream.

50 feet.

This picture shows just what its name implies, a circus fording a stream. The immense elephants and camels are seen drawing heavy circus wagons through a shallow stream. This picture is decidedly more interesting than an ordinary picture showing merely the animals, as they prove their usefulness by drawing heavy loads, not possible to be drawn by ordinary horses.

August, the Monkey.

250 feet.

August, the trained monkey, has company. He is sitting at a table enjoying himself with his master,

to the greatest delight of the audience. The picture is a most pleasing and entertaining one and full of fun.

Monkey, Dog and Pony Circus.
150 feet.

This picture is just what its name implies and is interesting to a marked degree. It amuses one to witness the sagacious animals carrying out the orders of their master.

Conture Brothers, Acrobats.
65 feet.

These artists need no introduction here. They are well known the world over. Their acrobatic feats are marvelous, and will hold any audience in awe while they are performing. Wonderful.

BUFFALO BILL'S WILD WEST

Buffalo Bill's Street Parade.
75 feet.

This is the street parade of the great Indian scout, Colonel Cody, better and more familiarly known as Buffalo Bill. The entire aggregation is seen on parade accompanied by the wild animals they have secured during their journeys around the world, and presents an interesting spectacle. Everybody loves to see the street parade when the circus comes to town, but this is decidedly more interesting than a circus parade.

Indian War Dance.
65 feet.

In this picture can be seen an Indian war dance, which usually takes place before the Indians go to war. The Indians who take part in this dance are from the Far West, and are part of Buffalo Bill's aggregation.

Prairie Emigrant Train Crossing the Plains.
45 feet.

The train is attacked by marauding Indians who are in turn repulsed by "Buffalo Bill" and a number of Scouts and Cowboys. While in camp the boys indulge in a quadrille on horseback. Fine.

Group of Mexicans.
50 feet.

These fellows hail from Old Mexico and illustrate the use of the lasso and perform various feats of horsemanship. Rare.

Arabian Acrobats.
82 feet.

In which the Arabs are seen indulging feats of strength and most wonderful acrobatic performances.

Cowboy Fun.
60 feet.

Picking objects from the ground, lassoing wild horses, riding the buckers, etc.

Introduction of the Rough Riders of the World.
100 feet.

This is one of Buffalo Bill's series, introducing his Rough Riders as shown in the Wild West Shows presided over by Buffalo Bill.

Bucking Bronchos.
60 feet.

This film is somewhat on the comic order in view of the fact that the Bronchos ridden by the Cowboys endeavor to unhorse their riders. These famous little horses are the property of the well-known Buffalo Bill.

ANIMALS

isit to the Zoo,
365 feet.

imals are always interesting to upon, especially those which are seen daily. Here we show the rican Eagle, the long-necked Gi-, the Zebra, and a number of rs, including the Ostrich, all mov-bout, making an animated picture ughout. You will interest the lit-nes with this film. Short lengths be made if desired.

ntelligent Elephant,
150 feet.

lephants are, as a rule, intelligent als, but this one is particularly so. picks up huge logs of wood, many hem weighing several tons each, carries them to a certain spot, re he deposits them at the dicta- of his master, seated on his back. eedingly good.

Busy Bee,
248 feet.

ne of the most distinct novelties ife motion pictures is that of the y bee at work. Here we show the istry of the little fellows from the they gather the honey from the ers until it is ready for the market. s a picture to interest young and and makes a good feature film for show.

gator Farm,
80 feet.

uring the summer of 1903 at Atlan-City, N. J., the famous summer re-, there was an Alligator Farm, on ch thousands of these huge monsters were bred. We succeeded in obtaining the only moving picture ever taken of a large number in captivity, and it is full of animation. The figures are large. Very interesting.

Monkey Bicyclist,
75 feet.

Here Mr. Monk is seen in an attempt to ride a wheel. His master desires him to ride around the ring and then dive under a rope stretched across the ring, but Mr. Monk refuses to do so until urged by a little force. It is amusing to see how he mounts the wheel.

Boxing Horse.
75 feet.

This sagacious animal created great excitement when on exhibition on the Esplanade of the National Export Exposition at Philadelphia. He represents the highest attainment in the art of training animals, and is looked on as the 20th century wonder. A powerful colored man is his opponent. Each is provided with a set of boxing gloves, and they pummel each other all around the ring. The horse scores the only knock-down.

The Educated Chimpanzee.
65 feet.

Use this picture together with that of the old darkey described, and call it "The Evolution of Man." The monk smokes a pipe, reads a newspaper, eats his lunch like an old man and does other funny tricks, all of which appear to prove the great Darwin's theory, that man sprang from the monkey. Join the chimpanzee picture to that of the old darkey and you have a decided novelty. Rich.

The Singing Donkey.
75 feet.

Here is a novelty. A clown presents himself accompanied by a trim little donkey, who performs a number of tricks at his master's command. Finally the clown decides to sing a song, and although you cannot hear him you can plainly see the donkey trying to accompany his master. This is an excellent picture for an encore.

Ostrich Farm.
75 feet.

This is one of the finest and most interesting animal pictures in our large list. Excellent in photography.

Trained Bears and Dogs.
100 feet.

Another film showing the trick bears and dogs to a decided advantage. Very interesting and amusing.

Small Boy and the Bear.
50 feet.

This film shows a tot about four years old playing and romping with a huge bear. The child appears to enjoy the sport and shows no fear of bruin, who is one of the largest black bears in captivity.

Trick Donkey.
125 feet.

This is a funny one. A clown first enters with an apparently docile donkey. A colored man follows and is assisted by the clown to mount on the donkey's back. He thinks he can manage him, but the donkey thinks not, and after vainly trying to throw him off backward and failing in this, he changes his tactics and pitches the coon over his head. The man tries to mount him again, but all to no purpose, and some ludicrous positions and actions are witnessed.

Small Boy and Lion Cub.
100 feet.

Here the little fellow is seen playing and rolling around with about six or eight lion cubs, the smallest of which is much larger than himself. He shows no sign of fear, and everyone will be surprised at the playfulness of these young but wild animals.

Animal Parade.
90 feet.

This picture shows a parade of all the animals led by an immense large elephant and concluded by a trick monkey who performs such funny tricks that one cries with laughter.

Bears Wrestling.
125 feet.

Showing two huge bears wrestling for the championship of the circus ring.

Lion Tamer.
200 feet.

Showing an intrepid young woman in a cage with several fierce lions who are so ferocious as to alarm the spectators. The trainer, however, does not fear them and compels them to do her bidding. Very exciting.

Trick Dogs.
155 feet.

A lady tamer is seen with four white dogs and two black ones. The intelligent animals perform wonderful tricks. One of them walks up a ladder on his two hind feet and does other wonderful and interesting tricks that call forth applause.

The Wrestling Bear.
100 feet.

Here is a novel sight—a full-grown bear in a wild state, wrestling with his keeper. After considerable manœuvring the keeper finally

throws him, and the bear acknowledges his defeat by getting up and grinning toward the audience. An excellent film and a very lively subject.

The Trick Bear.
65 feet.

This film shows a bear attired in "Mother Hubbard" gown and large nightcap. He presents a funny sight as his antics amuse everybody.

Bear Jumping Hurdles.
65 feet.

Another amusing and interesting film is the hurdle-jumping bear. These three subjects are bound to make a hit, as they are entirely new, and the subjects are lively and interesting. There is not a slow or poor movement in any of them, and they will win applause every time.

Trained Animals.
50 feet.

This picture shows a number of trained animals going through a number of tricks. A very amusing film, full of life.

Trick Elephant.
125 feet.

Here is a picture that will not alone amuse, but interest everybody. A huge elephant performs tricks on a small pedestal, and one wonders how he can stand on it, as it appears only large enough for one of his immense feet. He is trained by a lady who is an artist in her business.

Himalayan Bears From India.
50 feet.

Here are a few of the foreigners, but those with whom we do not fancy coming in contact. "They are good in a pinch." However, the film is very interesting, as all pictures must be of animals rarely seen in this part of the country. They are looked on as curiosities, but you would more than have your curiosity aroused should they succeed in reaching you. "They have good reach, too." These animal films are decidedly in a class by themselves, and you cannot fail to be a winner if you buy them.

Trained Goats.
125 feet.

In which a number of Professor Dunbar's trained goats perform on the tight rope and other perilous feats. Very good.

Bathing Horses.
50 feet.

An amusing and interesting scene wherein is shown a company of soldiers taking their horses down to the riverside for a bath.

Feeding the Sea Lions.
75 feet.

Here is a decided novelty. Sea lions are not to be seen every day, and it is your privilege to show about 12 in number, being fed by their trainer, Capt. Paul Boynton. After feeding them on shore they follow him about and crowd him so that he steps into the water and continues to feed them. One more venturesome than the rest steals some of the food out of the basket. The water rolling off their backs sparkles and shines so much so as to lead one to believe that they are made of glass. This subject is animated to a wonderful degree and everyone witnessing it will call for a repetition. A most brilliant picture.

Feeding the Pigs.
75 feet.

Showing a sow nursing her young. Very interesting.

Feeding the Dogs.

65 feet.

The King's officers are feeding the pack of hunting dogs preparatory to an exciting hunt in an adjacent forest. A very pretty subject.

North American Elk.

50 feet.

Here is shown the elk of North America in all its majesty. The noble-looking animal is well worth seeing and always attracts a larger percentage of visitors to the pen in which it is enclosed than any other at the Zoo. This film is true to nature, and you imagine you are looking at the real thing.

North American Gray Wolves.

50 feet.

The wolves are plainly seen trying to break their way out of the cage in order to get the food carried by the keeper to some other animals. Every one knows how ferocious wolves are from what has been written about them, but many have never seen this beast, and to this element our picture appeals. This film will pay for itself wherever you show it.

Double-Humped Camels.

50 feet.

Some born in the Zoo Gardens. Three of this variety are here shown. There being few in captivity making them decidedly interesting and you stand and wonder at these freaks of nature who, when in their native element, are most valuable, yet to us are merely curiosities.

Buffaloes.

35 feet.

Here is all that remains of the once numerous buffalo of North America, the species being almost extinct. These animals are fierce and wild, and many an exciting adventure has taken place in the far West when buffaloes roamed the prairies and practically owned them. This picture is true to nature.

Feeding the Swans.

50 feet.

This film was taken in the gardens of the Zoo, and is familiar to all Philadelphians. The swans glide gracefully over the water in quest of food, scarcely causing a ripple on its surface. They are accustomed to be fed by the visitors, and have learned to know those who wish to feed them aside from the keepers who contribute daily to their menu. A pretty picture.

Polar Bears.

50 feet.

These fellows are good on the squeeze, too. They are particularly interesting in that their coat is snow white. They live in the far North amid snow and ice, and do not easily become thoroughly acclimated in this part of the country. The picture is bright and distinct, and anyone seeing it will ask for a repetition. An excellent subject.

☞ SEE ALSO "CIRCUS FILMS," PAGE 40 ☜

Magical Films and Illusions

Animated Cartoon.

100 feet.

Numerous pictures have been made f lightning sketch artists and kindred ictures, but this film is entirely differnt from any ever attempted . An artist ppears and proceeds to draw the face f a boy on the canvas. He no sooner raws the outline, than the face asumes life and makes grimaces at verybody. Our artist proceeds to raw a bottle of wine, a glass and a igar, which he takes from the canvas nd makes use of in the "good old vay." The face on the canvas takes xception to the treatment received at he hands of the artist and shows his ispleasure by performing somerauls on the canvas; each time he urns he presents a different face. It vill puzzle you to figure out how this s done and you will be free to admit hat this is the best picture of its kind ou ever saw. An exceedingly funny icture.

Christmas Night,

150 feet.

This film shows the roofs of a town. t snows heavily and the angels are usy putting toys in the chimney-pots. he children are asleep; they wake up nd perceive an angel, who puts down wo dolls and disappears afterwards. The dolls become alive and execute a ittle pantomime. Very pretty.

Condemnation of Faust.

490 feet.

Scenes:

1. The Route to the Depths of Perdition (a Dazzling, Sensational New Effect).
2. The Fantastical Ride.
3. The Gloomy Pass.
4. The Stream.
5. The Entrance to the Lower Regions.
6. The Marvelous Grottoes (tableau with six dissolving Scenes).
7. The Crystal Stalactites.
8. The Devil's Hole.
9. The Ice Cavern.
10. The Goddesses of Antiquity (a Superb Fantastical Ballet in a Snowstorm).
11. The Subterranean Cascade (a New Trick with Apparition in a Waterfall).
12. The Nymphs of the Underworld —The Seven Headed Hydra— The Demons—The Struggle of Water with Fire (a big Novelty).
13. The Descent to Satan's Domain (a clever trick now first shown).
14. The Furnace.
15. The triumph of Mephistopheles.

Devil's Pot.

164 feet.

A cook and his assistant are seen preparing dinner. While cook leaves the room he cautions his assistant to watch the pot so that it will not boil over. The assistant proceeds to pick the feathers from a chicken. Meanwhile the pot boils over and Satan appears, surrounded by a cloud of steam. He alights and creeps over to within a few feet of the bench on which the assistant is sitting. Suddenly the chicken takes life and Satan stands out in the centre of the floor. He seizes the assistant and, after wrestling

with him, throws him bodily into the large pot; the chicken meanwhile hops away. Satan disappears and the cook returns. Missing his assistant, he looks into the pot and tastes the contents thereof with a large ladle. The soup not being to his taste, he digs into it with a large fork, when out comes one of the legs of his assistant. He dips in again and repeats until the entire body, in small pieces, lies on the floor before him. Fishing for the head, he finally pulls out the head of an ass. Throwing it on the floor, the pieces come slowly together, but the head of the assistant is still missing. He returns to the kettle and finally fishes out the head, which, together with an arm that had been overlooked, he throws at his assistant, and he is again restored to his natural shape. He relates his experience to the cook, who listens with mouth wide open. In the meantime the kettle takes the shape of a huge devil head, and in their excitement to run away the bench is overturned and the cook is precipitated to the floor with great force. Extraordinarily funny.

Enchanted Box,

150 feet.

A juggler summons two chairs, which come on the stage jumping and twirling around. Across the backs of these chairs the operator places a sheet of glass, on which he lays a box. He then takes a table cover with his servant's help, rolls it up, and from the centre emerges a lady. At the juggler's order she jumps in the box, in which she completely disappears. The operator, in taking the box, notices an incredulous smile among his audience; he then affirms that the lady is still inside, and to prove it he puts the box on his knees and the girl appears again in full figure. He makes her go in again, and, opening the box, he shows that the girl has vanished and that her dresses only remain at the bottom. Then he jumps into the box himself, and his servant afterward; the box rolls off the stage without any help.

He Couldn't Sleep in That Inn,

335 feet.

Interior of the bedroom of an inn. There enters a traveler, slightly intoxicated, accompanied by a servant, who carries his baggage. The traveler takes off his coat, his hat and his shoes. The servant places these things upon a valise in such a way that they resemble the outlines of the back of an old codger. The servant withdraws. A funny scene follows when the drunken chap tries to light his pipe from a candlestick. The candlestick rises in the air, and the flame is put out by a portrait placed in a frame on the wall. The guest lights the candle, and he tries to light his pipe again. A second time the candlestick rises up, and the personage in the picture having become animated swallows candle and candlestick. The fellow jumps backward, bumps up against his valise. Taking his clothes for an intruder, he kicks at them. The boots become animated and kick him in return. The fellow, enraged, throws himself upon his valise, which he imagines to be a person, struggles with it and rolls upon the floor, entangled among all his clothes. He restores everything to its former place, but his boots begin to dance about the room. The poor fellow goes after them, but the boots ascend the wall and disappear in the ceiling. He goes to bed. Immediately the bed begins to dance wildly about the room, then falls upon him, burying him among the covers, mattress and the pieces of the bed. He extricates himself in a rage, restores everything to order again, but just as he attempts to get into bed he finds himself suddenly thrown under it. He crawls out and spies the moon through a casement window. Believing that he

discovered an enemy, he strikes the dow with a broom, and the window sts into pieces. The moon reappears the dial of a clock; then suddenly it umes the face of a grinning clown. e drunken fellow starts back, he mbles against the valise, into the where it assumes the form of a non, whom the fellow tries to catch. e furniture, the washbowl, the cher fly into pieces. The proprietor the hotel and all the guests, awakd by the disturbance, enter the m. Stormy explanations follow, l a battle ensues. The people follow e another, leaping through windows, tures and mirrors. The proprietor hit on the head by a board laden h all sorts of objects, and a large rtrait falls upon his head. Finally, the moment when the drunken fellow on the point of being seized, he dispears through a casement window d takes refuge on the roof, to the asnishment of all.

val Conjurors,

190 feet.

We know of no better name than val Conjurors for this film, and the me explains in full the subject. Macians are always interesting, but nen we see two, one trying to outdo e other, then do we witness the mysries of the art which will never grow d. As long as the world goes round, ms showing the skilled magician perrm his weird tricks, with nothing aprently but his magic wand to assist m, will always find their places in all st-class shows.

he Spiritualist in Photography,

145 feet.

A photographing spiritualist resolves photograph a person without a camra, by the aid of his secret powers. He overs a frame with a sheet of white aper, before which he orders his subject to stand. Lighting a magic powder, one sees the subject gradually disappear and his likeness forms on the paper. The photographer shapes the paper in a large cone, in which is discovered the person who vanished. The paper meanwhile becomes entirely blank, as at first.

Lessons in Drawing,

160 feet.

In a corner of the garden we see an ornamental fountain. An old professor comes along, looking for a nice spot where he can teach his pupils. Finding the fountain to his liking he goes after his scholars. A mysterious person who has noticed the old man, by means of a balloon, a handkerchief and a coat, constructs a peculiar figure, doing a lot of tricks at the same time. The professor returns with his class and all prepare for work, when, at the sign of the juggler, the statue comes to life, makes fun of the professor and finally is transformed into a fountain throwing up streams of water. The unlucky professor loses his balance, tumbles into the water and gets a shower bath, while the pupils sketch the scene. A most laughable subject.

Magic Book,

75 feet.

When this picture opens, you see a large book mounted on an easel. An old student is seen poring over old manuscripts when he advances toward the book, and by the aid of some mysterious power he causes an old man, a clown and a pretty girl to emerge therefrom, turning the page each time and taking a different person from the page in view. Each tries to make love to the maiden, when they are immediately returned to the place from whence they came. Marvelously mystical.

Magic Hoop,

50 feet.

Two pretty maidens are seen holding a large hoop. In the centre of the hoop appears a head of huge proportions. The head is that of a giant. He laughs and cries alternately. A clown, sitting close by, is attracted by the actions of the maidens, and on coming forward observes the giant head. He leaps into the hoop headlong and everything goes up in smoke.

Magic Umbrella,

170 feet.

A juggler enters, dressed in promenade costume, with an overcoat hanging over his arm, a silk hat on his head and carrying a cane. Laying down his coat and cane, he uses his hat for some of his juggling feats. Throwing the hat to the ground, it suddenly becomes a balloon, which he catches and balances on the end of the cane. The balloon turns into a piece of cloth, which in turn becomes an umbrella cover on the end of the cane. Concealing himself behind the umbrella for a moment, he suddenly comes forth clothed in the costume of a young Greek. He draws out of the umbrella a beautiful woman in Algerian costume. One after the other, he takes from the umbrella a Swiss, Spanish, Russian, Italian, Turkish, Holland, Swedish and Gypsy Maiden, and as a finish a beautiful fairy appears, the latter dropping out of a bunch of roses as they fall from the umbrella. Thus there have been produced by one umbrella, ten beautiful maidens which our juggler poses in a charming group. He causes each one to jump to the floor, but in their descent each one changes her costume to that of an up-to-date coquette. They all engage in a dance, and the scenery changes. The juggler assumes his original costume. He tears the umbrella apart and the latter again becomes a cane. He misses his hat. Perceiving the balloon in the corner, he seizes it and it again becomes a high hat, which he dons and bows himself out of the picture.

The Midgets,

137 feet.

This is an illusion. A man of huge proportions is seated in a high-backed armchair and is turning over in his mind what he will do to amuse himself. Rising and placing himself behind the chair, he produces from a cloth held in his hand two figures, a man and a woman, each one a tiny dwarf, who proceed to do a cakewalk. He changes to another couple, after which he produces a counterpart of himself out of a white pasteboard box, shows how a cakewalk should be danced and disappears. Very good indeed.

Mysterious Fire,

65 feet.

A juggler enters upon the scene, picks up a skull, throws it into the air, catches it into his hands, where it is transformed into a handkerchief. The handkerchief, after being twirled about a wand, is changed to a napkin, and afterward to a tablecloth. Out of the tablecloth comes a servant. The servant brings a low table upon which the juggler throws some magic powder. The powder gets afire and blazes up into a large flame, in the midst of which appears a beautiful female. The flame die away, the lady descends to show that she is alive. She mounts the table again. The juggler leaves the room. The servant falls in love with the lady and proposes marriage, but she fades from view. The juggler reenters and head over heels disappears from the top of a chair. The servant rushes toward the chair, juggler reappears, coming out from under the table,

izes the servant and, throwing him the floor, reduces him to smoke. He sposes of the chair in like manner and nces off.

ystic Well,

185 feet.

A number of peasants arrive at a rm settlement and each one goes to s home. An old peasant comes along ading his ass by the bridle. An old ggar woman follows him and asks ms. The peasant refuses and drives r away. The latter, who is no other an a fairy, leaves. The old peasant aws water from a well; this water mediately bursts into flames. The evil emerges from the well and the asant pelts him with stones. The ell suddenly swells to enormous proortions until it assumes the appearce of a tower, out of which burst serents, demons and frightful monsters. he peasant struggles with all these range creatures, but in vain. Finally e is thrown into the well by huge ogs. He gets out all in rags and dripng with water. The people of the rm assemble and try to drive away e Devil, who pursues the peasant. he Devil is changed into a bat and ies away.

ierrot's Mystification,

115 feet.

A beautiful girl appears, followed by clown. They plight their troth and ave together. Satan appears, and ith a magic wand, proceeds to beitch the place. The harlequin arrives nd, placing himself in the path of the lown lover, annoys him by hitting him ith a witch's broom, but before the lown can defend himself it rains rooms and he is almost lost in the room storm. Finally he sees the auhor of his trouble, and, seizing one of he brooms, attempts to hit him, but he harlequin disappears only to appear n the rear. This is repeated several times, until he is caught in a corner against a huge tree. Bracing himself for a final effort, the clown swings the broom, but when it strikes, there is nothing but a skeleton, and he is scared almost to death. The harlequin finally throws a bag at the clown and he is at once enveloped therein and finds it impossible to extricate himself. He rolls on the floor, and an old man, walking along, who does not see him, is thrown violently to the ground. In the excitement occasioned by the old man's fall and the cries of the clown, the pretty maid appears, but is unable to help her lover, and thus the picture ends. Exciting.

Wonderful Balancing.

80 feet.

The performer appears, clad in knee breeches and fancily embroidered coat. He apparently tears them from his person, which leaves him in full white costume. He causes a chair to appear on which he seats himself, and by the aid of the spirits, three counterparts of himself join him on the stage. One rises slowly in the air without any aid and places himself on the outstretched hand of the one who is seated. The second does likewise, while the third balances himself on the head of the original. They remain in position as above described for a few moments and finally descend to the ground, when all disappear except the original, who seizes his clothes which he had discarded, and, throwing them in the air, they descend on his person in the proper manner, when he, with a bow, disappears from view. Very mysterious.

The Astronomer's Dream, or the Trip to the Moon.

300 feet.

In the opening of this film is seen the astronomer intently poring over his books. Suddenly, in a cloud of

smoke, Satan appears and surprises the astronomer. At the command of the Fairy Queen, who suddenly appears, Satan vanishes; she awakens the astronomer and as he goes forward to meet her she disappears. The astronomer is very much excited, and, rushing over to the large telescope he tries to discover by what means she had vanished.

The moon now appears, and begins her repast by eating the immense telescope used by the astronomer. The astronomer flies around apparently wild at the loss of his wonderful telescope. Suddenly the moon opens wide her mouth and there comes forth a tot of about five summers. She is immediately followed by two others, and they proceed to dance around the astronomer, and vanish one at a time until but one is left. The astronomer, picking her up, thinking he could keep her, hugs her tightly in his arms, but she also vanishes. Tired and heart-broken the astronomer grasps a broom and attempts to strike the moon, when she suddenly vanishes and in the distance laughs at him, rolling her eyes forward and backward, apparently convulsed with laughter.

The moon suddenly changes to a crescent, and a fairy appears sitting on it. The veiled figure which stands before him throws back its veil and becomes animated; he rushes forward and grasps it, when, to his utter amazement, it disappears in the air. The Fairy Queen appears in the crescent. She first seats herself, and the astronomer puts his arms out for her, thinking perhaps he can reach her, when she disappears and in her place there stands a marble statue of a man. The astronomer, in his efforts to reach her falls to the ground. Rising and seeing the statue he is so incensed that he grasps a club, and as he is about to crush the statue it suddenly becomes alive.

The large moon again appearing to his view he throws himself into it, and the moon, winking one eye, proceeds to chew him up. The moon's large teeth are seen to sink into the astronomer again and again until he is reduced to small pieces, when piece by piece he is ejected from the moon's mouth and lies there, one piled on the other. Suddenly in a cloud of smoke, Satan appears, but the Fairy Queen drives him off again. She proceeds to pick up different parts of the astronomer and hurls them across the room, and piece by piece they take their proper position in the chair, until the astronomer is again seated as he was before. Suddenly he comes to life again. He moves forward to grasp the Fairy Queen, when she disappears. The scene is again laid in the astronomer's observatory, the astronomer sitting at the table, asleep over his volume, which he has been studying.

Inexhaustible Cab.

95 feet.

This is a remarkable picture. A hack drives up to the curb on a prominent thoroughfare and a clown jumps out. He acts as coachman and proceeds to fill the hack by notifying the passers-by to get in. Thirty-two persons enter the carriage built to contain but four, but none are seen to leave it. The picture concludes by the clown trying to force a stout woman into it who is too wide to enter. He assists her with a barrel stave, after which he jumps into the air and disappears, and the hack drives off. An excellent illusion.

Mine Explosion and What Followed

70 feet

A number of Italians are seen laying a mine to blast certain rock that lies in their path. The mine is final-

ly laid, and the fuses lit, and they all disappear with the exception of one, who, forgetting what has taken place, seats himself directly over the mine and prepares to enjoy his midday lunch. The explosion follows and he is thrown in the air. After the smoke clears away his hat finally falls, and he follows shortly after. Everyone viewing this picture shudders to think that this man has been blown to pieces, for by the time he reaches the ground one is bound to imagine him crushed by falling on the rocks. Judge of the surprise in store, however, for those in the audience when the man arises with a frightened look on his face and dashes from view.

Hurry Up.

50 feet.

Here is one to fool you. As the characters disappear in air you sit and wonder "how it happened." By no visible aid they jump over a 15-foot wall and appear again to go through the same maneuvres, much to your surprise and amusement.

The Magical Tramp.

65 feet.

This is funny. A tramp is seen performing with magical effect. He seats himself on a stool, which is instantly occupied by a pretty damsel. This is repeated twice over, after which he places the three together and by magic makes one stout one of all. Hitting her on the head with his hat he reduces her to a child. He brings her again to her natural self and then produces the three from the one before him. In his attempt to embrace each one separately they disappear and he is successively thrown to the ground. Excrutiatingly funny.

The Tramp's Interrupted Nap.

130 feet.

Two tramps met on the railroad, and after shaking hands one departs, leaving the other in the centre of the track, who seats himself on one of the ties and proceeds to eat his midday luncheon, occasionally taking a drink from his black bottle. He falls asleep and is struck by a fast express running at the rate of 50 miles an hour, and is literally ground to pieces. The train crew return to gather up his remains on a board, and attempt to carry him away when he returns to life and pulling a bottle from his pocket takes a long draught, much to the amusement of the men who were carrying him.

Cagliostro's Mirror.

65 feet.

Another magical trick well worth having. A large frame is seen hanging on the wall. Suddenly a basket of flowers appears therein, followed by a picture of a beautiful lady. This picture becomes animated and pleads to be taken out. The visitor approaches to comply with her request; she fades into a skeleton, and from that to a huge Satan's head. Wonderful; startling.

Bathing Made Easy.

90 feet.

Two men arrive on the banks of a river and proceed to disrobe, preparatory to a plunge in the cool water. They divest themselves of their clothing, having prepared themselves with trunks under their outer garments before they left home. Plunging into the water, they swim about for some time and then the fun commences. They come out of the water backward, feet first. Their clothes meet them half-way, and in no time they are fully dressed. I-

is amusing to see a shirt rise from the ground and present itself to the owner thereof, who proceeds to get on the inside of it. One man is seen to smoke a pipe continually, never removing it from his mouth, even when he is in the water. This is laughable.

Barber Up to Date.
45 feet.

A man enters a barber shop, and, after the tonsorial artist lathers him, he lifts off the customer's head, carries it to the washstand, shaves him, and, after washing off the suds, places the head on his shoulders again, whereupon the customer pays the barber and withdraws. This is one of the funniest pictures ever seen.

Wonderful Magic.
80 feet.

This is truly wonderful. To see how the magician transforms glass into flowers and dark liquid into light without leaving your sight is remarkable to say the least. This picture is sometimes called Flowers and Glass. The best magic film we have ever made.

The Wrestling Sextette.
150 feet.

Two women are seen to wrestle in tights. One is vanquished and they come forward to bow to the audience. They then each throw a white sheet over themselves, and, immediately taking it off, they are seen to be clothed in full black dresses. They are suddenly transformed into two men, who proceed to wrestle until one is vanquished and is torn to pieces by his partner, who finally puts him together, and they then bow to the audience and vanish from the picture. A short, stout man and his very tall, lean companion appear. The skinny man tries to wrestle with the stout person and tries to lift him off his feet, which he fails to accomplish. He attempts this on two or three different occasions, when the fat man falls on him and flattens him out so that he can hardly be seen. The fat man rolls the skinny man up like a ball, and his entire body appears to be of the same thickness as a sheet of paper. Finally the thin man fills up and returns to life, and, taking the fat man unawares, throws him to the ground, and, jumping on his stomach, the fat man explodes and a thick white powder is seen to rise in the air. This is exceedingly funny and exceptionally good.

The Devil's Castle.
240 feet.

One of the few illusions that is rich in effect is the Devil's Castle. Men and pieces of furniture disappear wth lightning rapidity, and one is at loss to know where they go. One of the characters in the picture, by merely making a few passes with his sword on the floor, causes Satan to appear in a puff of smoke, as if from the ground. He vanishes immediately when the cross is held before him. Some of the characters are transformed into various shapes, and the entire subject is full of animation and effect. This film was made after the drama of "Faust and Marguerite." This is a marvelous film.

X-Rays.
65 feet.

A professor is seen applying the X-ray to a patient. While the instrument is in operation the man's skeleton leaves his body, and his clothes sink to the floor. The professor becomes frightened and hurriedly restores his patient to his normal state, and, during a heated ar-

gument over the price to be paid, they engage in a scuffle, overturn the table on which the apparatus is placed, and, the tube exploding, affords great excitement and surprises.

The Extensive Wardrobe.
80 feet.

This is a new version of the old subject, but is far superior, in that it contains more action, and, being taken slower, remains on the screen longer than an ordinary 100-foot film. A man is seen to enter a room, and takes off his hat, which he places on a table. Hats in profusion appear on his head, one after the other. No sooner does he remove one than another takes its place on his head. This is repeated when he removes his coat and vest, and in the end he appears to lose his reason. Marvelous.

The Devil's Amusement.
140 feet.

Here is a film that will enthuse any audience. Satan seems to be in a particularly good humor, and, in his antics, he performs wonderful changes. The subject on which he performs his black art is a female weighing over 300 pounds. By merely passing his hand over her he changes her head into that of a donkey, from that to a lion, then to a pig; from that to a frog, then to a bear, and, finally, restores her to her natural self. As if by magic a child appears on the scene and a cake walk takes place between the 300-pound beauty and the little tot of about 40 pounds. The child suddenly disappears, followed by our friend of great weight. A large globe is seen in the background, to which Satan gives his final attention. Passing his hands over it, the globe parts and an imp jumps out. After performing a number of acrobatic feats he disappears—no one knows where—and Satan causes the globe to produce another one of his imps, who, with his master, finally disappears from view. This film is decidedly good and full of action.

The Tramp's Dream.
165 feet.

Here is shown a full-fledged "hobo," taken from the real article. He selects a cool, shady place under a tree and proceeds to eat his lunch, which consists of bread, which he no doubt "swiped" while the dog was out. After satisfying his ravenous appetite, he places his bundle under his head and stretches himself out for a good snooze. The pleasant dream he has is depicted on the screen. The scene changes, and a party of ladies and gentlemen are seen sitting in the parlor conversing, when the footman enters with a tray, on which is found the tramp's card. The master of the house orders him to be ushered in, and the "bum" is introduced and is invited to be seated beside a beautiful lady. He gets gay with her, but she appears to enjoy it, and, after enjoying a tete-a-tete, luncheon is served, of which the "hobo" partakes with evident relish. The glutton is here seen in his glory. After considerable amusement of this kind is afforded the audience the scene again changes, showing Mr. Tramp peacefully sleeping under the tree, and, on awakening and finding that it was only a dream, he yawns, and, with a look of disgust and disappointment on his dirty face, plods on his way to the next farm house where he can beg his next meal. The film is lively, brilliant and full of interest. The scenery is beautiful.

The Enchanted Cafe.
100 feet.

Here is a decided novelty. A restaurant scene opens to the view and

a gentleman enters. The waiter walks up and takes his order. At each request from his customer he holds out his hand and the dishes and food are mysteriously placed therein. He does not move out of sight of the audience, but, by a mere wave of his hand, the articles appear as if by magic. It will puzzle anybody to find out how this is done.

Twelve in a Barrel.

95 feet.

Twelve girls stand in a row, according to size. A magician displays an empty flour barrel to his audience. He then calls each girl to him, beginning at the eldest, and, as she steps upon the platform, he lifts her up and places her in the barrel until they have all been placed in the barrel, which he overturns and shows the audience that there is nothing in it. This picture is an exceptionally fine illusion.

The Devil in a Convent.

195 feet.

This picture shows the interior of a convent looking toward the cloister, with church and church yard in the background. In the foreground is a baptismal font, pulpit and chairs. A priest is seen kneeling in prayer, and, upon rising, turns out the gas and retires. As he disappears the devil jumps from the font of holy water amid a column of smoke and drops gently to the ground, using his large cloak as wings. An imp appears, and Satan and his follower are transformed into priest and choir boy, respectively. Ringing the bell and summoning the nuns to service is their next move. The nuns enter and seat themselves on the chairs in front of the altar. The devil, in the guise of priest, preaches to them, but suddenly transforms himself to his natural self, frightening the nuns, who flee in terror. The devil then changes the columns into the most grotesque figures, until the church resembles his own domain. Many imps appear at his command and dance around him. Ghosts of departed nuns suddenly appear and drive off all but Satan. A procession of priests, nuns and choir boys are seen approaching, with the object in view of conquering the devil, which they fail to do. Suddenly an apparition of St. George appears and overturns Satan, who descends to Hades amid clouds of smoke. This film illustrates the triumph of Christianity over Satan. Truly a most beautiful conception.

Mephisto in His Laboratory.

150 feet.

Of all the mystical illusions this is one of the few that is really superb. The picture first opens with Satan in the foreground apparently lost in thought as to what he should do next. Suddenly he stretches forth his hand, as though to call forth the imps at his command, when he immediately changes his form to that of a decrepit old man. He walks behind the counter conveniently placed near the wall and proceeds to wait on two customers who have entered meanwhile. After they imbibe they turn to go out, when a beautiful lady is seen sitting in a chair near the door. As one of the party stoops to kiss her hand she is transformed and Satan sits in her place. He causes a large cage to appear, and his guests are now seen inside behind the bars. They are suddenly released, and Satan transforms himself into a monkey, from that to a frog and from that to a donkey. He changes again to that of the old man, when one of the characters seizes a sword and chops his head off. The body disappears, but the head remains for some min-

utes on the counter, when it joins the body again and Satan appears in his true form. After considerable merriment he is himself behind the bars in the cage, and remains there, much to the comfort and peace of mind of those he has tormented.

The Wonderful Hair Restorer.
65 feet.

This is truly wonderful and proves that there is still a chance for all old bald heads. A man enters the parlors of a tonsorial artist and requests him to examine his bald pate to discover if there are any roots left. The barber fails to find any, but recommends his hair restorer, which he proceeds to apply to the shining head. Immediately after he makes the second application hair appears on the head in spots and continues to grow until the growth reaches to the shoulders of the patient. This is exceedingly funny.

Burglar and Fairy.
65 feet.

A beautiful and wonderful subject is this. A burglar enters, and, grasping the lady by the throat, who is seated with her back to him, he throttles her and throws her on the floor. He breaks open her cabinet, and, turning around and seeing her move, he places her in a trunk and strangles her. Her ghost rises and confronts him, which he attempts to fight off, but to no purpose. A picture of Justice is seen in the background, and, while he is struggling with his conscience, the officers come in and arrest him.

Hatching Chickens Up to Date.
135 feet.

This is the 20th Century Incubator. A man is seen stroking a full-grown hen, when she presents him with an egg, much to his surprise. He feels around for more, and finds them in their proper place. After having as many as he can use, he dismisses the hen. Breaking one of the eggs a little chick appears. The man is delighted, and tries again, with equal good success, and continues until each egg is now a chick. Picking up two halves of egg shells he holds them up as if to examine them, and one of the chicks disappears in the shells. Each chick returns to his shell in like manner, after which the man restores the eggs to that part of the hen's anatomy from whence they originally came. Extraordinarily good.

The Haunted House.
135 feet.

Silas Hayseed arrives in town and proceeds to put up at a hotel noted for its "tables," which are all made of hardwood. The country yokel is shown to his room, and divests himself of his best Sunday-go-to-meetin' clothes. His little bunch of whiskers that adorn his chin seem to be as proud of him as his Melindy Jane, whom he left in Grassville, back over yonder. He is finally undressed and tumbles into bed, resolving meanwhile to dream of the good prices he will realize on his produce. While pondering over matters, he looks around and discovers a ghost standing in the middle of the room. Silas becomes scared, begosh, and, leaping out on the floor, begs the ghost to do him no harm. The ghost suddenly vanishes and the hayseed is about to jump into bed again, when Satan appears from under the sheets and scares him to such an extent that he is willing to promise him even a box of fresh rooster eggs if he will only go away. But his Satanic majesty says "nit," and he is almost frantic. After causing much excitement, our poor unfortunate Silas is

hustled out in the street, but we are not informed whether he got his money back or not. This film will cause tears to flow with laughter.

Eating Dinner Under Difficulties.

90 feet.

This is a most perfect picture, and is bound to amuse everybody. When the picture first appears on the screen a dining room is seen, and a waiter enters with a number of dishes and prepares to set the table, when they fall to the floor. A man and his wife, with their guests, now enter the room, and, as they are about to sit down to the table, their chairs change their position, as if by magic, and the three persons drop on the floor. The table is also seen to move, and the chairs finally jump upon the table, when the parties seat themselves thereon and the table falls over, the three persons falling on top. Throughout the entire film there is life and action. It is not alone interesting, but laughable in the extreme, and young and old are highly amused. A very beautiful illusion.

A Visit to the Spiritualist.

120 feet.

This film would make a horse laugh. A young man, evidently a poet, judging from his hair, visits a spiritualist and begs him to invoke the aid of the spirits in his behalf. The spiritualist collects his fee at once, which we learn is the usual procedure. He then makes a few passes over the face of his "victim" and bows himself out. The poet draws his chair up to the table, which disappears, and he is violently thrown to the ground. When he arises the table is there. He lays his hat on the table, and as soon as he removes his hand from it the hat returns to its place on his head. This is repeated several times until, exasperated, he throws it down on the floor and stands on it. He then takes off his coat, but this behaves in the same manner as his hat—it will not stay off his shoulders. He drops his handkerchief, and, stooping to pick it up, he grasps a ghost, who arises with him from the ground. He seizes an umbrella and drives the ghost off. Laying his hat and coat on the ground they become suddenly animated and hop off. After numerous other antics the poet seats himself and the spiritualist returns and bows his victim out. This film cannot be accurately described. It must be seen to be appreciated.

Four Heads Are Better Than One.

65 feet.

Here is a film that will keep you guessing. A man is seen to lift his head from off his shoulders and places it on the table by his side. He does this three times, and, seating himself on a stool with a banjo in his hands, proceeds to sing and play; the three heads, all counterparts of the one on his shoulders, accompanying him. The heads annoy him so that he cannot proceed, and using the instrument as a club, he smashes two of them to pieces and throws his own away. He is now left without a head. Taking one from the table which he had allowed to remain he tosses it in the air and it lands in the proper place, when he bows to the audience and vanishes. Wonderful!

Expansion and Contraction.

50 feet

This film is really clever. Satan appears to a woman and on his first appearance he is of ordinary stature. As he comes forward he grows larger until he assumes immense pro-

portions, a veritable giant. The proverbial Fairy appears and Mephistopheles begins to contract until he is smaller than he was when he originally entered. Cleverly done.

The Lightning Artist.

60 feet.

If pictures could be taken as fast as the Lightning Artist appears to work, and if he could create his wearing apparel, wine and cigars, and use them as he does in this picture, the merchant would soon be an unknown quantity. Our artist friend draws a picture of a boy on the canvas, places a pipe in his mouth with his chalk and then takes the pipe out of the picture and proceeds to smoke it. He does the same with a glass of wine. He then draws a high hat on the figure, lifts it out of the picture and places it on his own head. He continues to perform other tricks of like character until you are dumfounded. Full of mystery.

Extravagant Changes.

75 feet.

Wherein two women are seen in acrobatic feats. Suddenly they are clothed in full black dresses and each throws a white sheet over her head; they are in turn transformed into two men. One proceeds to tear the other limb from limb, finally putting him together again. They face the spectators and cause the two women to appear by magic. A truly wonderful subject.

Ten Ichi, the Famous Japanese Magician, with His Troop.

100 feet.

This is one of the marvelous moving pictures that will hold any audience in awe. The Japanese are all known for their "legerdemain," but, in our opinion, this is one of the illusions that outdoes every one of its competitors. It is truly wonderful.

Ten Ichi Performing His Wonderful Water Trick.

60 feet.

While exhibiting on Keith's Circuit, thousands of persons witnessed this marvelous trick, and Ten Ichi became the talk of the town. He is, undoubtedly, the king of magicians.

Magician.

100 feet.

A most interesting film, showing a famous magician causing a rabbit to change to a dog, a monkey, and finally into a pickaninny. His tricks are marvelous and the picture will amuse everybody.

Petro in Fairyland.

125 feet.

Petro, while on a journey, becomes footsore and weary, and lies down on a rock to sleep. The rock is immediately transformed into a bathtub, and he is drenched with water from the rocks above. Clambering out of the tub, the rock again appears, and while Petro stands in bewilderment, and shivers as though with the ague, the scene is transformed into a church yard. Ghosts appear from behind the tombstones, and a heavy snow suddenly falls, covering the ground completely. Numerous other magical effects are seen throughout this entire picture, making it most marvelous. We can recommend this as a feature film.

Photographing a Ghost.

75 feet.

This is an illustration entirely out of the ordinary. Many fantastical shapes are assumed by the ghost, who apparently refuses to be photographed, and pandemonium reigns throughout the entire picture.

Marvelous Suspension.
100 feet.

After numerous exhibitions of the black art by the magician he causes a handsome young woman to appear suspended in the air. She slowly turns until her head is pointed toward the floor and her feet toward the ceiling. She revolves in both directions, as though on a pivot, with apparently nothing to hold her. Here is a picture that will amuse any audience, and cause them to stare in astonishment at this wonderful performance.

What Was Found in a High Hat.
160 feet.

The picture opens showing a gentleman in full evening dress costume. Removing his opera hat and cloak he lays the hat on the table and by a few passes causes it to assume immense proportions. Prior to increasing the size of the hat, he takes from it a table cloth, napkins, knives and forks and a few dishes. Then the hat is increased in size and he takes therefrom several chairs, after which the guests are produced from the same hat, consisting of two men and two women. They seat themselves at the table and proceed to eat of the good things provided, when the conjurer jumps backward on the table, and in the excitement everything disappears, leaving him as he was before, with the original hat. The scene is so funny that the pictures on the wall assume life and appear to enjoy the situation to such an extent that they almost fall down. After everything is righted the magician bows himself out of the picture.

Mysterious Trunk.
90 feet.

A professor and his assistant exhibit an ordinary trunk to the audience, which is truly empty. Closing the lid and immediately opening it again there is seen to issue forth a beautiful maiden daintily clad. He closes the trunk again, and, in the same manner, causes another sprightly chip to appear, likewise a large monkey and harlequin, who, after some gymnastic feats, go off, leaving behind them a longing to see this wonderful magic again. Marvelous.

The Living Posters.
110 feet.

Two posters pasted on a wall, one of a dandy dude, the other of a soubrette. The bill poster comes along and pastes a couple of snipes under them and departs. Suddenly the figures on the posters come to life, and, stepping down from their respective places, indulge in a fancy dance. Before they step down, however, two tramps stop a man on the street and strip him of his coat, high hat and cane, leaving their old duds behind. The posters then take life, as above described, and then return to their places, becoming inanimate, as before. Very good.

Cremation.
65 feet.

This shows a torture chamber, presumably during the Spanish inquisition, in which is seen instruments of torture, especially that of fire. A woman is dragged across the room at the end of a rope and thrown in the fire, when she is immediately consumed.

A ghost appears and the executioner, attempting to destroy it with his ax, loses his balance, falls into the fire and is himself consumed.

The Inflated Head.
160 feet.

This beautiful and interesting subject is laid in a laboratory. The attendant experiments with a head,

which he probably obtained from a local college. Placing the head on a rudely constructed stand, he applies an ordinary bellows to same and proceeds to inflate the head, which grows to enormous size. Turning off the valve the head remains in its present state, but as soon as he opens the valve it again becomes inanimate as before. Delighted with his experiment, he calls in the old alchemist, and repeats his operation until the head is about one-half larger than its natural size. The old man decides to experiment further and inflates the head to such proportions that it explodes destroying everything in the laboratory, and throwing both men, with much force, to the floor. The attendant, who recovers first, is so incensed that he punches the old man and finally kicks him from the room.

Herman the Conjurer.
75 feet.

This is one of the many films known as magical subjects, but it is exceedingly good. One that will prove a star attraction wherever shown. We recommend this film highly.

The Devil's Kitchen.
75 feet.

A wonderful illusion, full of mystery. Mephistopheles is here shown in all his power and the weird subjects he produces are truly satanic. Exceedingly good.

Fantastic Dining Room.
65 feet.

This is ludicrous. A man and two women attempt to seat themselves at a table when the chairs disappear and they fall to the floor again. On arising they find the chairs again, but the table rises to three times its natural height. They stand on the chairs and the table disappears through the floor, coming up in a far corner of the room. More magic is seen in this picture than in many twice its length.

NIAGARA FALLS

Great Gorge R. R., Niagara.
400 feet.

American Falls from Canadian Side.
100 feet.

Whirlpool Rapids.
100 feet.

Panorama Looking Down Niagara from New Suspension Bridge.
80 feet.

Rapids Above American Falls from American Side.
75 feet.

Horseshoe Falls from American Side
75 feet.

So much has been said of Niagara Falls and its surrounding beautiful scenery that it is unnecessary to enlarge on it. The above-mentioned films are taken from the best portions of the Falls and show them to an advantage. We justly claim these Niagara Falls pictures to be the best that were ever taken without exception. The panorama of the Gorge Route is beautiful beyond description.

Pennsylvania Coal Strike

Train Leaving Philadelphia With Troops for the Coal Mines.
50 feet.

This shows the National Guard of Pennsylvania leaving for the coal regions during the late great coal strike.

Breaker Boys Leaving the Coal Mines.
50 feet.

In which are seen hundreds of the breaker boys coming out of the mine at the end of the day.

Non-Union Miners at Work Under Guard of the Troops.
85 feet.

Showing a large body of men breaking up the coal that had been mined prior to the strike. These men, not being members of the Miners' Union, were compelled to work under guard of the troops, and after they quit work they are stoned by the "breaker boys," who are finally driven off by the soldiers.

Mules in the Coal Mines.
50 feet.

Showing the mules which are constantly in use in the coal mines hauling the cars from where the coal is mined to the shaft.

Mitchell Day at Wilkes-Barre, Pa.
100 feet.

This is a parade which took place on the day the great coal strike was settled, and is known as Mitchell's Day, named after the great president of the Coal Miners' Union, who by his knowledge and pluck obtained concessions for them not otherwise possible.

President Mitchell's Speech.
50 feet.

Here is President Mitchell himself addressing the miners and their admirers at Wilkes-Barre, Pa. If you want an effective and striking picture, buy the strike parade and join it on the front end of the "Mitchell's Speech Film." You will then have 150 feet of a subject that will enthuse any audience. The moving picture of Mitchell making his speech is the most striking one of its character we have ever made.

Scenes of Foreign Lands

Esquimaux Village.
200 feet.

Here we show an Esquimaux Village just as it appeared at the Pan-American Exposition in Buffalo. The picture shows how the Esquimaux of the far North live, portrays their habits and gives a general idea of their places of abode. This is a splendid moving picture, full of animation.

Panorama of Esquimaux Village.
45 feet.

Panorama of Philippine Village.
100 feet.

Turkish Dance.

Gipsies Dancing.
65 feet.

Boating in Lakes of Philippine Village.
90 feet.

Panorama of City of Venice.
75 feet.

Panorama of Venice.
200 feet.

Acrobats of Cairo.
140 feet.

Wedding Procession at Cairo.
100 feet.

Couchee Dance
75 feet.

Japanese Acrobats.
60 feet.

China

Chinese Massacreing Christians.
50 feet.

They batter down the door of a dwelling and enter, driving the inmates out before them. One is seen to raise a child by the feet, and, throwing her over his shoulder, runs off with her. Another drags a woman out by the hair, while a third, with the assistance of several others, places a man on a block and decapitates him. A perfect, realistic picture.

In the Pillory.
75 feet.

A party of Chinese soldiers appear leading a prisoner with his arms bound behind him. They unbind him and he is placed in the pillory. A number of men pass, who tease him unmercifully. Finally the soldiers return and take him back to jail. Very good.

Funeral of Lung Fei Dong, the Chinese Mason.
200 feet.

Thousands of Chinese are seen in this parade, many of whom hide their faces with fans, owing to their superstitious notions about having their photographs taken. This is interesting.

At the Grave of Lung Fei Dong.
65 feet.

This film shows the peculiar funeral rites of the Chinese, and portrays their customs, when burying a comrade, attended with Masonic regulations.

Chinese Silk Mill.
50 feet.

This is very interesting and shows how the Chinese weave silk in China.

Beheading the Chinese Prisoner.
75 feet.

A Chinese prisoner is tried before one of the chiefs, and, being found guilty, is sentenced to be beheaded, which sentence is immediately executed. The excutioner displays the head to the spectators to serve as a warning for evil doers. Very exciting.

Bombarding and Capturing the Taku Forts.
200 feet.

Here is a marvel. The fort is seen

on the far side of a body of water. Gunboats and torpedo boats glide back and forth, meanwhile firing at the forts. The shots are returned with interest, but the allied fleets finally conquer and the forts are captured.

Japan

The following pictures were taken in Japan and they are exceptionally fine photographically. Not alone this, they show the peculiar costumes of the Japanese in their street dress, and the dancers are particularly amusing and attractive. No mistake can be made in buying any of these subjects, which are all beautiful and novel. We give their titles and lengths:

Japanese Yuma Dance.
80 feet.

Eight Japanese Dancing Girls.
40 feet.

Geisha Girls.
40 feet.

Hu-Ki-Si, Japanese Dancer.
50 feet.

Is Ka Trio.
40 feet.

Black and White Hair Dance.
40 feet.

Four Hong Kong Sisters.
36 feet.

Japanese Brewery.
50 feet.

Street Scene, Tokyo.
55 feet.

Japanese Dancing Hall.
40 feet.

Fu Tschi Dancers.
40 feet.

Japanese Sword Fight.
50 feet.

Two Japs are seen fighting with large swords and drive each other about with ferocity characterictic of a Jap when in anger. It is exciting to see them deliver blows, which, if they landed, would have annihilated one or both of them.

Japanese Geisha Girls, No. 1.
40 feet.

In which these peculiar people are seen to advantage.

Japanese Geisha Girls, No. 2.
40 feet.

An entirely different subject from No. 1, but equally as good.

Ireland

Shooting the Rapids at Killarney.
100 feet.

A most interesting picture, showing several boats laden with passengers passing through the rapids and waving their hats to the audience. In the foreground we see the old wire bridge, well known to every Irish-born and visited by everybody who travels through Ireland. The boats pass through this bridge. The scenery is one of the most beautiful ever seen, and the picture will make a great hit wherever shown.

Cliff Scenery at the Gobbins.
125 feet.

A series of pictures illustrating the extraordinarily beautiful coast scenery at this spot, with numerous tourists passing over the bridge spanning the chasms. The rough sea lends variety to this most interesting picture.

rival of the Mail Steamer at Larne
50 feet.

aches Starting from Larne and Passing.
75 feet.

rough Tunnel on the Antrim Coast.
100 feet

e Waterfalls of Glengariffe.
150 feet.

Trip to the Giants' Causeway.
150 feet

Rough Sea on the Derry Coast.
75 feet.

ailway Panorama Between Green Island and Kilroot.
75 feet.

Iarket Day at Kenmare.
100 feet.

ono Railway Between Listowel and Ballybunion, Ireland,
150 feet.

The only railway in the world which ns on a single rail. It has a double gine of a most peculiar construction. is picture is exceedingly interesting, d will be appreciated by every audice.

atrick Street at Cork,
50 feet.

This picture is most interesting to ar Irish inhabitants, as it brings back memories of their childhood. It is an excellent picture of the well-known city.

Fun on Board of a Trawler.
100 feet.

The upper deck of a large fishing smack is plainly in view, and on which a number of fishermen are seen to sort the fish. Suddenly one of their number turns on the hose and they engage in a fight in order to obtain the hose, after which they sport with it until all are soaked through and through. Lots of fun.

COMIC IRISH FILMS.

Casey and Steam Roller.
60 feet.

Target Practice and What Happened to Widow Flaherty.
75 feet.

Irish Reel.
50 feet.

Biddy's Day Out.
50 feet.

Rushing the Growler.
50 feet.

How Murphy Paid Rent.
50 feet.

Dutch and Irish Politics.
50 feet.

O'Finnegan's Wake.
50 feet.

There is no Fool Like an Old Fool.
75 feet.

WAR SCENES

Fighting in the Philippines, Near Manila. Copyrighted.

375 feet.

Think of a war picture 375 feet long. A few months ago this was considered out of the question, but it remained for us to produce a life-motion picture of the American soldiers and the half-wild Filipinos in active battle. The high bridge and stone wall, behind which so many were killed and wounded, is seen in the distance, and, after a stubborn resistance, "our boys" vanquished their foes, and, climbing down from the top of the wall, proceed to deal a deadly fire on the semi-dressed savages, who scatter in all directions. Indeed, so startling is the action that audiences have been moved to shout aloud, and some stand in dread of a stray bullet that might come their way. All that is lacking in this film is sound, that can easily be produced artificially by means of a drum or some similar contrivance. This is not alone the most realistic and forceful war subject, but it is the longest film of the war thus far produced.

Gen. Otis and His Troops in the Philippines.

75 feet.

This is without doubt the best marching film ever made. It shows our own Gen. Otis, with the boys in blue, marching into camp in the Philippine Islands. Every American, man, woman and child, will enjoy this sight, and many will cheer the brave boys as they march by. This will enthuse your audience.

Battle of San Juan Hill.

95 feet.

This is one of the greatest war films ever placed on the market. The enemy is seen scouting in the underbrush at the foot of a steep hill. Suddenly our own soldier boys appear under the order of "forward by rushes," and gallantly charge up the hill. A struggle takes place, but our boys are victorious, and they plant our flag there to stay. The most realistic part of this subject is the explosion of bombs thrown by the enemy in close proximity to a soldier who has fallen and who is being cared for by the Red Cross staff, who finally carry him on a stretcher. A most exciting picture.

Scaling a Fort at Manila.

80 feet.

Here we see our soldiers, assisted by the marines of Dewey's fleet, scaling a wall of the fort at Manila. We cannot but admire these brave men who, at the risk of their lives, scaled the wall, not knowing at what minute they will be shot at by those at the top of the fort. It is a most inspiring picture, and one that will enthuse your audience.

Death of Maceo and His Followers.

45 feet.

This is a memorable occurrence, and one that created indignation throughout the civilized world. The poor Cubans are caught in ambush, and, although they defend themselves, are mercilessly shot down in

their tracks. The film is true as to the actual scene, and your audience will be thoroughly aroused.

Charge at Las Guasimas, Where Capron and Fish Were Killed.

60 feet.

A most realistic picture, full of life and action. The boys are seen rushing through fire and smoke in their desire to reach the enemy, who continue to retreat. A very exciting picture, and shows where Captain Capron and Sergeant Fish lost their lives. It also brings to mind the words of Colonel Wood, who, when the boys tried to appease their anger by swearing, said, "Don't swear, boys, fight!"

Repulse of Spanish Troops at Santiago by the American Forces.

65 feet.

Here is an exciting picture, where the Spaniards are repulsed with great loss by the volunteer army of the United States. This is an exact reproduction of the fight as it occurred, and it inspires you to see how bravely our soldier boys drive the Spaniards from their position and shoot them down as they try to escape.

Third Regiment, Philadelphia.

50 feet.

One of the crack Philadelphia regiments, headed by Col. Ralston, is here portrayed as they arrive in Philadelphia from the war. The boys, on the whole, look exceedingly well, which proves how sturdy and patriotic the American soldier is. Everyone is interested in the soldier boys. While, as a whole, the regiment returned in a very healthy condition, the results of four months' life in camps are plainly visible in the appearance of many of the men. A large number of them are extremely thin, some being changed so much as to make recognition by friends difficult. Quite a number of the soldiers who have returned with but little flesh were quite stout when they left this city. At first sight even immediate relatives failed to recognize some of the soldiers on account of their bronzed faces. Some had also changed their appearances by raising full beards. Buy this film for a money maker.

Mess Call at Chickamauga.

30 feet.

Don't show this picture unless your audience has dined, for the soldiers' rations are being distributed by the one delegated for that purpose, and the sight of them eating and drinking appeals to the inner man. Some of the soldiers are seen to carry buckets of water, and the general aspect is cheerful. This film is particularly interesting, as the men shown therein were on their way to the land of the Dons, where they met with hardships, which they were by no means accustomed to.

Ohio Colored Troops at Camp Alger

50 feet.

Colored troops are a novelty to the ordinary layman, in that we rarely see them in battle array. Here, then, can be seen Ohio's crack colored regiment, as proud as only colored soldiers can be, but who will be heard from to their advantage later. There was a "hot time" when they came before Havana.

Fun in an American Camp Near Havana.

30 feet.

This film is full of fun. To see the soldiers dancing, tossing one of their number up in the air and catching him in a sheet, and their various

antics, seems as though they have no fear of the enemy who is close at hand. Their mascot, the goat, is seen romping about, presumably in quest of tin cans and gum shoes—a delicate morsel enjoyed only by a goat—so it is said. A picture of this kind provokes laughter and bids fair to enliven your audience after they have seen the more sad pictures incident to the war. You want this film, by all means.

After the Battle.

200 feet.

After the fierce fight is over there are always a number of dead and wounded soldiers left on the field. In this picture you can see the Sisters of Charity and members of the Red Cross Society going about the field caring for the wounded. You can also see the priest as he administers the sacrament to the dying, and you can see the dead soldiers carried from the field.

American Cavalry Charging With Drawn Sabres.

50 feet.

The public never grows tired of war pictures, as is evidenced by the enormous sale of films treating on the subject. They show their appreciation in the repeated encores, and the profits derived from these exhibitions are flattering in the extreme. We rarely are treated with a view of charging cavalry, and, therefore, look on this great picture with awe as the men, with drawn sabres, dash forward on their spirited horses, and you imagine for a moment that they are the real article. Very exciting.

President McKinley and Cabinet at Camp Alger, May 28, 1898.

50 feet.

In this film, the only one of its kind on the market, is seen the President and his Cabinet on the reviewing stand. There is no other film like this in existence, and you are, therefore, enabled to steal a march on your competitors who are showing old films. It is a masterpiece of the photographic art, executed by one of the best photographers money can procure, and, being a subject that every true-hearted American is interested in, it goes without saying that it is one of the greatest money makers ever placed before the public. Buy it now. We can fill your orders at once.

Soldiers Marching, During the Review by the President at Camp Alger.

50 feet.

About 15,000 soldiers are seen in military order marching past the reviewing stand at Camp Alger, May 28. This picture appeals to those who remember war times from 1861-65, when thousands who went away light-hearted and gay to fight for a cause they considered just failed to return. It thrills us to think that our soldiers, at present time about to leave for the enemy's country, may never see American soil again, and we bid them Godspeed in their undertaking. The faces are clear and distinct and each figure stands out in bold relief. A touching picture that will interest everybody.

New York's 7th and 71st Regiments.

115 feet.

The start of this film shows the famous 7th Regiment Band beginning to play. The 71st Regiment follows in columns 32 abreast, commanded by Colonel F. V. Greene, of New York. After they have passed the 7th Regiment of New York comes into view and marches by.

10th Pennsylvania Drilling at Manila.

50 feet.

This picture will not alone enthuse Pennsylvanians, but will receive unbounded applause from any audience, no matter where it is shown, owing to the reputation this brave regiment made for itself while in the Philippines. They one and all look every bit the soldier. The late Colonel Hawkins, who was in command of the regiment, was a brave and valiant soldier, and his men deserve all the attention that is being showered on them by their countrymen since their return to the United States. This is by far the most accurate drilling scene in life motion pictures ever made.

Filipino War Dance.

50 feet.

We are all interested in the Philippine Islands, and its unruly inhabitants, and this film in particular will give an idea of how these semi-savages prepare for war. In their scanty costume they go through numerous antics, brandishing their deadly spears and utterly unnatural sounds, dancing all the while. These half-civilized men represent the following of the notorious Aguinaldo, the chief of the revolutionists, but who will finally be subdued by the brave American soldier boys now in the Philippine Islands. You want this film, as a star of all war films.

Naval, Marine and Aquatic Series

Panoramic View of Atlantic City Beach.

100 feet.

This is, without doubt, the only film on the market that shows not less than a thousand persons bathing. It also shows the fresh young man exhibiting his acrobatic feats. The mass of humanity as portrayed in this film proves the undying popularity of this world-famous seaside resort.

Yachting at Atlantic City.

90 feet.

Many of us have participated in a ride on the yachts at Atlantic City, but there has never been a good picture taken thereof, as this has always seemed a difficult picture to obtain. We were successful, however, in getting a perfect picture of a yachting party on their yacht, showing same leaving the pier, in mid-ocean and finally returning, some of them much the worse for the ride. This is also a beautiful water effect.

Atlantic City Boardwalk, Easter Morn.

125 feet.

A beautiful, lively picture of this famous boardwalk, showing thousands of promenaders sunning themselves on Easter Sunday morning.

Atlantic City Life Rescue.

80 feet.

A woman swimmer loses her presence of mind and is carried out with the tide. The Life Guards are called into action, and at the risk of their lives, rescue her and bring her to the shore, where she is resuscitated. Every movement in this subject is

plainly seen and shows the mode of treatment given by the life-savers at Atlantic City to those whom they rescue from the surf. This, by the way, is also an excellent picture of the beach.

Atlantic City Bathers.
125 feet.

An ever-popular subject is the moving picture of the bathers at Atlantic City. We have taken a number of these subjects, all of which took exceedingly well, but this picture is different from any ever taken heretofore. It not alone shows the beach and the bathers, but it also shows a panorama of the boardwalk. In other words, this is a panorama of the beach and boardwalk at Atlantic City, N. J.—an excellent subject.

Battle of Bladders.
100 feet.

Here is an interesting and lively subject. Two men are seen, each on a raft, in mid-stream, fighting with bladders. When one gains a victory over the other they both tumble into the water and scramble about for supremacy. It is not alone interesting, but amusing and exciting.

Grand Naval Review in New York Harbor August 20, 1898.

Of the United States fleet which destroyed the fleet of the Spanish Admiral Cervera at Santiago, Cuba, These were made especially at great expense by special permission of the New York authorities, and they are the grandest naval films ever produced, showing the United States fleet of battle-scarred war ships as they passed in triumphal procession from Tompkinsville, Staten Island, to Grant's Tomb, in Riverside Park, New York City, and back to Staten Island, accompanied by hundreds of gaily-decorated river steamers, excursion boats, tugs, and showing views along North River, of New York and New Jersey. The naval heroes can be seen on their respective ships. None but those engaged in the battles were allowed on board except the United States Cabinet officers and their ladies, who were on board the cruiser New York with Rear Admiral W. T. Sampson, in command of the fleet. The following were the vessels in line:

Cruiser New York.
50 feet.
Rear Admiral W. T. Sampson. Captain F. E. Chadwick.

Cruiser Brooklyn.
50 feet.
Rear Admiral W. S. Schley. Captain F. A. Cook.

Battleship Iowa.
50 feet.
Captain Robley Evans.

Battleship Indiana.
50 feet.
Captain H. C. Taplor.

Battleship Massachusetts.
50 feet.
Captain N. J. Higginson.

Battleship Oregon.
50 feet.
Captain C. E. Clark.

Battleship Texas.
50 feet.
Commodore John W. Philip.

Every one should have these great pictures, as they are very popular and will draw big crowds.

Crew of the Battleship Texas.
50 feet.

These are the brave men who did the work and their appearance was hailed with delight. They looked like

fighters, every one of them. We pride ourselves on the brilliancy of our justly named "Superior Films." We are not satisfied ourselves unless the detail is brought out so that every feature and every object is true to life. After the severe test which all our films are made to undergo, we send them out to all parts of the civilized world, assured that only praise for them will be our portion, and we have thousands of testimonials attesting this fact.

U. S. Battleship Indiana.
50 feet.

Another of the grand war ship films, but, like the Cincinnati, lacks motion which interests audiences so much.

The Battleship Maine Leaving U. S. Harbor for Havana.
50 feet.

In this picture you see the battleship Maine with her huge smokestacks and cannon. The crew is seen moving about engaged in their work incident to a war vessel leaving port. The American flag, that emblem of freedom, waves proudly as it catches the breeze. All this and more can be seen in this superior film, which has been pronounced by experts to be the finest and most accurate film of our ill-fated battleship thus far placed on the market. It is absolutely perfect in detail. With this film any theatre, hall or church could be filled to overflowing.

Morning Exercise on Board the U. S. Cruiser Raleigh.
60 feet.

This film shows the navies taking their morning exercise, and from the expression on their faces they appear to thoroughly enjoy themselves. These brave sailors are justly proud of their vessel and its brave commander, and deserve all the attention lavished on them on their return from the Philippines.

Naval Parade on the Delaware River on Monday, May 1st, in Honor of Admiral Dewey.
150 feet.

Here we show the Naval Parade on the Delaware River, Philadelphia, in celebration of Dewey Day, May 1st, 1899. Hundreds of pleasure and tug boats are plainly seen gliding around the United States cruiser Raleigh, and thousands of persons are seen waving their hats as she salutes. Philadelphia City Hall tower is plainly seen in the distance.

Hobson and the Crew of the Merrimac.
50 feet.

Hurrah for Hobson and his brave crew. This hero is worthy of all the homage that has been paid to him, and more. There is only one Hobson. His successful and hazardous undertaking has endeared him to both young and old. On his appearance in the Jubilee parade the multitudes vied with each other to get near him, and many were moved to tears of joy on beholding a man, young as he is, who took his life in his hands for the welfare of his country. All hail to Hobson and his crew! This film is clear and brilliant. The faces are distinct and you cannot fail to recognize and indelibly stamp upon your mind the handsome features of our hero of the navy.

U. S. Dispatch Boat Dolphin.
50 feet.

This is one of the fleetest vessels in our navy, and aside from all her other qualities, is, from an artistic

standpoint, a beauty. A prettier vessel is rarely if ever seen, and she has become one of the favorite vessels in the Navy Department, being often used by the Secretary of the Navy for inspecting purposes. The photographic art is well represented in this film.

Broadsword Exercise on the Battleship Texas.

50 feet.

Our films are made up of uncommon subjects, as you can readily see by the titles and descriptions. This one is a novelty. The men are seen at broadsword exercise, and, although they were called upon in the late war to fight at close quarters, bringing their broadswords into play, yet they are drilled regularly, and are always prepared should the emergency arise. A beautiful picture.

Cleaning and Adjusting the Hotchkiss Revolving Cannon on Battleship Texas.

50 feet.

This is a sight to behold. The film shows in detail how the men clean and fire the immense Hotchkiss gun, a weapon capable of great destruction. When you look at this film you see the tools our sailor boys used to destroy the entire Spanish fleet and enabled us to boast that, though we were not prepared for war, the Yankee is ever equal to the task set before him. This is a most excellent subject.

U. S. Cruiser Raleigh, Returned From Manila.

50 feet.

This film shows the U. S. cruiser Raleigh, which assisted to a great extent in wiping out the entire Spanish fleet at Manila. Her brave captain is also in plain view, and it is a picture that will enthuse any audience. Every one wants to see this trim war vessel, with which Admiral Dewey punished the proud Spaniards. The film is perfect. The figures are clear and distinct in detail and to show it is call for an encore.

Capt. Sigsbee on Deck of the U. S. Battleship Texas.

50 feet.

These pictures were taken by special permit of Captain Charles Dwight Sigsbee, who was commander of our ill-fated battleship Maine at the time of the explosion, and who now commands the U. S. battleship Texas.

The well-known Captain Sigsbee is here shown on the deck of his vessel. No fear need be entertained that any audience will tire of viewing war ships and their commanders, and especially this one, who, after being assigned to the auxiliary cruiser St. Paul, gave a good account of himself and earned the reward of being placed in command of the splendid battleship Texas.

U. S. Monitor Miantonomah Leaving League Island for the War.

50 feet.

In this film can be seen the formidable Miantonomah leaving the greatest navy yard in the world. To see this fighter is to thrill you with the possibilities of what she can do. Patriotism is aroused as the picture is cast upon the screen, and the audience rises to do homage to the most beautiful flag afloat and its powerful protector. Enthusiasm is at its height as America's largest and most powerful monitor sails into view. This is a wonderful and awe-inspiring film.

Launch of the First-Class Battleship Alabama.

50 feet.

Particularly interesting was a war ship at the time when our country was plunged in war with the Spanish Dons, and it is gratifying to the American public to see these monster marine fighters on which so much depends and on which we have placed all our hopes. In this picture is shown our largest and most powerful battleship of the first-class, the Alabama, being launched at Cramps' Shipyard, Philadelphia, May 18, 1898. Words fail to describe the immensity of this wonderful floating fort of steel. It is conceded that the Alabama is without a peer for armament, size and capability. This is a film that will enthuse old and young America, and any one exhibiting it will be in a position to command crowded audiences wherever he appears.

The U. S. Cruiser Raleigh Firing a Salute.

75 feet.

The film is doubly interesting owing to the fact that you see the gun that fired the first shot at the Manila rebels, again fired, but for the purpose of celebrating the anniversary of the defeat of the Spaniards. A beautiful film, full of smoke, effect and activity. This film must be seen to be appreciated.

Manning the Yard Arm on the U. S. Cruiser Raleigh.

60 feet.

This is one of the first life-motion pictures of this feature regularly practiced on board a man-of-war. The men are seen to jump into the rigging and go through certain manœuvres that are interesting to witness. It is an elegant, lively subject.

President McKinley and His Cabinet on the Reviewing Stand, at Fairmount Park, Phila., May 27, 1899.

50 feet.

The Chief Magistrate of the nation is here shown reviewing the soldiers and also the boys from the cruiser Raleigh, who returned from Manila. The film is a beautiful lively subject, full of detail and one that will greatly interest every one who admires the great War President.

Crew of the U. S. Cruiser Raleigh Passing the Grant Monument at Fairmount Park, Philadelphia.

50 feet.

Here is shown the brave crew of the cruiser Raleigh marching in review at the unveiling of General Grant's Monument at Fairmount Park, Philadelphia. Everyone is interested in the men who so ably fought the Spaniards at Manila, directly over their mines in the harbor and under the guns of their forts. They are a brave looking set of men, and this film shows the men just as they appeared.

BOAT RACES.

Columbia in the Lead.

200 feet.

This film shows our own Columbia leading in the race with the Shamrock.

Shamrock Placing Her Topsail.

175 feet.

Shamrock Rounding Sandy Hook Lightship.

100 feet.

Columbia and Shamrock.

100 feet.

Yacht Race.
75 feet.

Yacht Columbia.
50 feet.

Yacht Shamrock.
50 feet.

Boat Race.
50 feet.

This is a grand subject. The effect of the water surrounding the racers is extremely beautiful. The race is exciting and everyone will be pleased with the picture.

RAILROAD AND STREET CAR PANORAMAS

Panorama of Kings County, N. Y.
145 feet.

There are films that never become old, and this is one of them. No. more beautiful scenery can be found than in this country, and the high hills and deep valleys are shown with true and startling effect. This film will hold the attention of your audience from start to finish.

Panoramic View of Haverstraw Tunnel, N. Y.
160 feet.

As much as has been said of panoramic views, no picture ever taken of one can compare favorably with this entirely new subject. The roadbed of the New York Central R. R. is clearly shown, winding its way around tall mountains, across bridges and through the famous Haverstraw Tunnel, about one mile in length, and emerging therefrom, rises to an eminence and from this height can be seen in the distance far below in the beautiful valley a sheet of water and surrounding farms so true to nature as to remind one of the country life so much written about in song and story. The curves in the road shoot past like a cannon ball, fired from a big Krupp gun, and you stand amazed at the ingenuity of the master mind who invented the apparatus for reproducing nature so true and lifelike. A film like this one is a whole show in itself, and anyone exhibiting it must be prepared to repeat it again and again.

New Passing Train Scene.
55 feet.

If you want a film that will enthuse your audience buy this one. It represents the Philadelphia, Washington & Long Branch Express coming toward you and the Continental Limited receding. It is not alone the fastest train scene thus far produced, but the scenery is the most beautiful and picturesque of any landscape film ever made in life motion. After the first train has passed the audience will witness a hairbreadth escape of a man and a boy, who did not notice the train coming from the opposite direction until it was almost upon them. They were so frightened at the occurrence that it took some minutes to recover from the shock. By an unforeseen lucky accident, we are enabled to produce a picture that may never again be brought forth in its entirety. If you want a winner for repeated encores, get this one.

Collecting the King's Mail.

50 feet.

This picture shows how they collect the mail in England. We see an English train approaching at full speed, probably about 600 miles an hour, and collects the mail without stopping. The novelty of this film is that you see a thorough English train, with its compartments, as you have seen it described, and the landscape itself is pleasing to the eye. Decidedly novel.

Woodside Park Trolley Panorama.

50 feet.

This is a familiar scene to every Philadelphian. Woodside Park, a new pleasure ground adjacent to Fairmount, proved a paying investment to its promoters. It is a most beautiful part of the country, and well worth seeing. This production is true in every sense, and is conceded to be the best of its kind ever produced. It is clear and brilliant and sure to please everybody.

Panorama of Schellen Gorge of Switzerland.

This is one of the most beautiful panoramic views in life-motion pictures yet made. It not alone shows the famous Schellen Gorge of Switzerland, but shows the Alps Mountains and Devil's and Napoleon's bridge crossing the gorge. This is an interesting and pleasing subject.

Brooklyn Bridge.

200 feet.

This picture shows the entire Brooklyn Bridge from end to end. The car from which the picture was taken started from the Brooklyn end and lands in the depot in New York. This picture was taken on Dewey Day, when thousands of persons were on the bridge. This is the only film on the market that shows the bridge from one end to the other. One of the interesting features of this marvelous picture is the winding in and out of the car tracks in the New York depot.

Panorama of Market Street, San Francisco.

600 feet.

This beautiful film shows the Market street of San Francisco in its entire length, beginning at the Mission and ending at the Ferry building. This picture was taken shortly before the earthquake, and is so much more interesting, as it shows the city in its original state. The film is very lively, as passing automobiles, thousands of people and hundreds of wagons cross the path of the electric car which carried our camera. The film is clear, sharp and distinct and will be appreciated wherever exhibited. (This film can be had in any length from 200 feet up.)

A Trip Up Broadway.

150 feet.

This picture was taken from the front end of a trolley car, starting from Grace Church, proceeding up Broadway, around Dead Man's Curve, Union Square, across Madison Square, through the theatre district and Herald Square, ending at Long Acre Square. One of the features of this picture is the famous Times Building, which can be seen for half a mile directly in the centre, towering above everything else.

Along the Shore Line of Lake Washington.

200 feet.

This film was taken about five miles from Seattle. This part of the

railroad is notorious, beause it was here that the famous bandit, Tracy, made his headquarters while murdering and robbing. He was chased many and many times by an army of officers and pursued for several weeks. The picture shows Taylors' saw-mill, where Tracy forced the proprietress to cook him a meal. After having partaken of the same he stole a horse from the barn and drove down to the station, which is to be seen on the left of the picture. Tracy, as will be remembered, committed suicide when captured.

The film is clear, sharp and distinct and shows a beautiful railroad panorama.

FIRE SCENES

LIFE OF AN AMERICAN FIREMAN,

420 feet.

This beautiful subject, so dear to the life of every American man, woman and child, will create enthusiasm unbounded and an encore will positively result from the exhibition thereof. The picture is made in 10 scenes, showing the Fireman's dream, the view of a Fire Alarm Box, the interior of sleeping quarters of the brave fire laddies, the interior of the engine house, the apparatus leaving the house, the fire run and the arrival at the fire and the rescue of women and innocent children, etc., etc.

No more touching scene could be enacted than this, and none is more ready to do homage to the Firemen than the American who justly places the value on life above riches. Unlike any other position in the City Government's service, the firemen are considered in a class wholly by themselves. Great latitude is allowed them, and where one is seen, especially in a crowded building, no matter where, one feels that he is protected and that the danger has been reduced to a minimum.

Note the fireman dozing in his armchair in the fire house, and one sees the dream depicted on the wall over his head. He dreams that his wife and child are probably in danger, and in fancy he sees his wife placing the child in its crib for the night. Disturbed by the dream, he awakens and paces the floor nervously until an alarm is sounded and the scene changes to the sleeping quarters of the men. They jump out of their cots, hastily don some of their clothing and slide down the pole erected in the centre of the room and which leads to the main floor below. Meanwhile the horses bound out of their stalls, place themselves in front of the apparatus and are secured thereto by the men who have reached the ground. The doors are opened and out they dash at breakneck speed, threatening danger to whoever may place himself in their way.

Then note the fire run, the greatest ever yet produced. One after another they dash by with almost lightning rapidity, until the very earth trembles with vibration from the iron hoofs of the grand horses, who appear to know that they are on an errand of mercy.

They arrive at the fire, and immediately is seen the hook and ladder being placed in position, the firemen mounting the ladder, carrying the hose with which they finally extinguish the blaze, but not before they rescue several inmates of the burning dwelling.

uding a number of children. No re realistic picture could be imag- l or offered to the public, who, with- exception, praise the heroic efforts he fire fighters, and applaud again again. No picture show is com- e without one of these marvelous motion headliners.

sburg, Pa., Fire Department,

50 feet.

his picture was taken on a bright, shiny day, and is beautifully sharp. hows six of the fire apparatus used Pittsburg, Pa., including those that drawn by three horses abreast, they about to dash off the screen into the lst of the people. Very fine.

oing to the Fire and the Rescue.

225 feet.

This is a new film, and it is safe assume that it is an only one of s kind ever made. When the alarm given the horses are seen to run om their stalls and place them- lves in their accustomed places at e wagons. The harness is adjust- l, the firemen jump on and they ash out of the fire house and down the street. The picture changes and the entire apparatus is seen coming at full gallop toward the audience down a long lane. The picture again changes and the fire laddies are again seen rescuing women and children from a burning building, after which, in another change of the picture, they are seen to arrive at the fire house, unharness the horses and back the apparatus into the house. This film is animated throughout and the photography is perfect. This is an extraordinary picture of an interesting subject.

Fire in New York's Bowery.

200 feet.

This is one of the best fire films we ever put on the market. It shows not only the Bowery, but also one of the fastest fire runs and the most thrilling rescues ever undertaken by a fire department. The film is full of life throughout; clear, sharp and distinct. An excellent subject for every show.

(See our special illustrated catalogue.)

DANCES

he New Serpentine and Fire Dance

120 feet.

This film is a decided novelty. 'Argentine, the famous fire dancer, s seen battling with the flames, hich finally devour her. She fights ard, however, to maintain her su- remacy, during which time the ost gorgeous effects are obtained n the screen. This film is furnished n colors when so ordered for an additional sum of $7.50. We furnish it plain, however, when not otherwise ordered. Gorgeous.

Old Maid's Ballet Dance.

50 feet.

An excruciatingly funny picture, showing a typical old maid trying to dance as they do in the ballet. In her effort to kick high she falls heavily to the floor. On rising she limps off in a painful manner. This is a good one.

Lady Contortionist.

50 feet.

Here is shown Mlle. De La Roy, the well-known dancer, who has a native reputation. The lady seems to be double-jointed, as she twists herself in every conceivable shape. This film shows the dancer doing her great slipt act. A very warm subject.

Fatima, Couchee Dancer.

75 feet.

Here we show the great and only "Fatima," the world's most wonderful Couchee Dancer. This mode of dancing is extremely popular in the Eastern countries, and requires much practice and great skill to control and move the muscles of the body at will. This picture shows her in all her glory. We have this film in three different lengths, 50 feet, 75 feet and 100 feet.

French Can-Can.

50 feet.

You are not often afforded the privilege of viewing a real French can-can and this film is therefore bound to score a success. Mlle. Fraidora, the celebrated French can-can dancer, is shown in all her glory dancing her favorite dance as only she can do it. And it is not necessary to go into detail as all who have seen her pronounce her to be an artist in her line. Take this film with you to please the bald-heads. Very warm.

Mexican Dance.

50 feet.

Another well-known dancer with a national reputation is Mlle. Rodriquez, in full costume, doing the Mexican dance, which is in itself, very pretty, but to which she adds her graceful movements and personal charm. You want this film; it's a winner.

Wing Dance.

50 feet.

The famous Hale Sisters are shown in this film, true to life, doing the wing dance. Any one ever having seen these dancers will admit of their cleverness and ability to amuse an audience for an hour. A brilliant subject.

French Couchee Dance.

50 feet.

Hot stuff. Here's a film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very spicy.

Irish Reel.

50 feet.

This film will appeal to the sons and daughters of the Emerald Isle where the great Daniel O'Connell first saw the light of day. You rarely see a real Irish reel and you stamp your foot to the time of the music, which should be played when this film is on the screen, and many of your audience if allowed would willingly take part. Biddy Murphy and Mickey Roach have an exciting finish. There are quite a number of persons in this dance. Full of motion.

Irish Couple Dancing Breakdown.

50 feet.

Moriarity and his "ould woman" in it. To the tune of the bagpipes they are dancing a real old Irish breakdown, and are evidently enjoying themselves. This is one of the films that will appeal to our Celtic brothers and sisters.

hinese Dance.
50 feet.

A decided hit. Who ever saw a hinese dance? Very few of us. If ou buy this film you will have omething to overwhelm your cometitors with. It brings to mind the ainty and delicious "chop sooye" nd "yock-a-mai" served in the Chiese restaurants. See this dance, "hit e pipe," eat a dish of that Chinese ixture and in their language of the reet you will be a Chinaman, "for ir." The dance is comical in the xtreme. John Chinaman calls on his iend, Half Lung, and tells him a nny story. They enjoy it so much ogether that it starts them dancing n real Chinese fashion. Very funny.

Quaker Dance.
50 feet.

A Quaker and his dame are seen n their own peculiar style. They re dressed in the usual Quaker garb —Broadbrim and wife appear to enoy themselves. This is a subject ou don't see every day.

Scotch Highland Fling.
50 feet.

Here is a novelty, and one to amuse any one. Dances are always encored, and this one is bound to get its share of applause. As far as we know this is the only film made of a Scotch Highland fling, and will prove a star picture in any show.

Sailors' Hornpipe.
50 feet.

Another lively and interesting subject is the Sailors' Hornpipe. This picture is full of life and action, and depicts a sailor laddie at his best. It is clear, sharp and distinct in detail.

Three Bell Sisters in a Fancy Dance
50 feet.

This popular trio, well known to the public, are seen indulging in a fancy dance. Their action is fine, and one has only to see them to pronounce them artists of the first class. A very pretty picture.

New Umbrella Dance.
50 feet.

This is a dainty subject, full of vim, where is seen a man and woman dancing in gaudy attire, and each one carrying a fancy umbrella. Their movements are very graceful and artistic, and they charm their audiences. Full of motion and the detail is perfect.

Dance Around the Moon.
50 feet.

This is a real novelty. A child beautifully clad is seen dancing around the moon. At times she disappears from view, but the moon continues to revolve and the pretty little dancer again appears, this time with her feet in the air, and slowly descends until she again dances before the audience as when she started. It will puzzle you to try to discover how this is done.

New Couchee-Couchee.
50 feet.

This is a warm subject that will please the "sporty" boys. It will also amuse a great many who have heard of the couchee-couchee, but who have never seen it danced as it should be. This is the real, unadulterated article.

Buck Dance.
50 feet.

Here are seen a number of "smokes" dancing for their favorite "watermelion," and they pound the floor with their cinderellas to beat the band. The luscious fruit is held by one of their number in plain view and they finally stop dancing and engage in a tussle to see who can obtain the green fruit and devour it. Very lively and funny.

Teaching Ballet Dancing.
50 feet.

This film shows a French master teaching two fairy-like pupils the ballet dance. They do some pretty steps, but the most interesting part of the picture is the scanty apparel of his pupils.

Egyptian Sword Dance.
50 feet.

Two Egyptians are here seen dancing what is known in their country as a sword dance. It requires lively action on the part of both to avoid being struck, for although it is a dance, they make ugly lunges at each other, which might prove fatal were they to land. Very good and very exciting.

Tyrolienne Dance.
50 feet.

Two pretty girls indulge in their native dance. Very pretty.

Spanish Dance.
60 feet.

Showing an artistic fancy dance by a celebrated Spanish artist. Very graceful and brilliant.

New Lipman Dance.
50 feet.

This is a most lively picture and a very popular subject. A man and a woman are seen dancing a number of fancy figures, and, after a turn or two, she suddenly leaps on the table, presenting her dainty foot, which he kisses. He appears to enjoy the act, for he chucks her under the chin and repeats the operation. An excellent film; full of life.

L'Argentine Mirror Dance.
70 feet.

L'Argentine Butterfly Dance.
50 feet.

L'Argentine Silver Dance.
50 feet.

Buck and Wing Dance.
50 feet.

Waltz Clog Dance.
50 feet.

Odetta, Chinese Dance.
50 feet.

Odetta, Spanish Dance.
50 feet.

Odetta, Rope Dance No. 1.
50 feet.

Odetta, Rope Dance No. 2.
50 feet.

These dances are performed by the celebrated dansuese, "Odetta."

Essence of Old Virginia.
50 feet.

Old Darkey Dancing.
50 feet.

Dancing Skeleton.
40 feet.

Here is a good one. The skeleton dances around intact for awhile, after which certain bones take flight and float in the air for a while, when they again attach themselves to the skeleton frame, continually in motion.

Prize Fights and Wrestling

production of Corbett-McGovern Fight.

1200 feet.

The last fight between these little nts was fought at San Francisco, arch 31, 1903. Interest was centered this fight because of the reputation McGovern, who was popularly own as "Terrible Teddy," and who s only defeated by Corbett once be-re. They met again in order to set-beyond a doubt which was the mas-. Corbett proved again that he was e champion. The pictures are true life, and figures, being large, the hters are easily discerned, and they ht from the time the gong sounds til the finish, when McGovern is unted out. We have endeavored to ake these fight films as accurate as ssible and have even introduced in-the pictures the dispute which arose tween the fighters and their seconds ior to the fight. We will sell six of e principal rounds, containing about ven hundred feet, if desired, and in e set of six we include the first and t, or knockout, rounds, the four hers being the most interesting.

npersonation of the Fitzsimmons-O'Brien Fight.

1800 feet.

The greatest pugilistic contest ever tnessed. Films the clearest ever ade. We sell the full 13 rounds, in-ding knockout. The six best rounds, o feet, $175.

eproduction of the Nelson-Britt Fight.

700 feet.

The best six rounds.

The Only Original Fitzsimmons-Ruhlin Fight.

Complete in six rounds, including training pictures.

About 1000 feet.

Needless to say, this is the finest fight film ever taken. Even though the pictures were taken at enormous expense, the price of the films is within reach of all exhibitors. The greatest money maker.

Nelson-McGovern Fight, 1906.

Complete in six rounds.

800 feet.

Read what Terry McGovern and his manager, Joe Humphreys, have to say about this film:

"This film, showing every blow delivered by me in the Nelson-McGovern fight at Philadelphia on March 14, 1906, is the finest fight picture I ever saw taken of myself.

"Yours truly,
"Terry McGovern."

"The film showing Terry McGovern in his fight with Nelson is certainly the most realistic fight film that ever yet has been produced.

"Joe Humphreys."

Reproduction of the Jeffries-Fitzsimmons Fight in 1902 in Eight Rounds, Showing the Knockout.

Full length about 835 feet. $91.85.

It is acknowledged that our Prize-fight films are perfect in detail. The figures are large, faces easily discerned and spirited fighting is seen throughout. These are "Feature Films."

Reproductions of Prize Fights Between

Corbett-Fitzsimmons, 14 Rounds.
About 1700 feet.

Sharkey-McCoy, 10 Rounds.
About 1000 feet.

Dixon-McGovern, Rounds.
About 1000 feet.

Maher-McCoy, Rounds.
About 1000 feet.

Jeffries-Fitzsimmons, 11 Rounds.
About 1700 feet.

McGovern-Palmer, Rounds.
About 800 feet.

Roeber-Olsen Wrestling Match.
275 feet.

Showing a spirited and aggressive wrestling match reproduced by counterparts of these two giants of muscle. This is so exciting that the audience is moved to cry quit. We have the only reproduction of this marvelous wrestling match.

Jeffries-Sharkey, 25 Rounds.
Each round about 150 feet.

Jeffries-Corbett, 23 Rounds.
Each round about 150 feet.

Reproduction of the Gans-Nelson Fight.
1250 feet.

This is the greatest fight of the age between a white man and a colored man. Our film shows ten selected rounds, including the first and the last, the 42d, in which the foul blow is plainly shown, which Nelson delivered to his superior opponent. This is the fight the country is talking about.

Reproduction of Burns-Palmer Fight.
London, England, Feb. 10, 1908
600 feet.

The Original Prize Fight Between

Corbett-McCoy, 6 Rounds.
1000 feet and training pictures.

THE SAN FRANCISCO EARTHQUAKE

We have the following Original Films of the San Francisco Disaster:

SET NO. I—	No. 1	Refugees in Jefferson Square. Part A	145 ft.
		Refugees in Jefferson Square. Part B	145 "
	" 2	Panorama of Nob Hill	67 "
	" 3	Panorama of Mission Street	101 "
	" 4	Panorama from Grand Avenue	155 "
	" 5	Panorama, Market St., from U. S. Mint	86 "
SET NO II—	No. 6	Pan. from Nob Hill	120 ft.
	" 7	" of Chinatown	70 "
	" 8	" St. Francis Hotel	70 "
	" 9	Thieves in Camp, golden Gate Park	70 "
	" 10	Refugees in Golden Gate Park	155 "
	" 11	Fun among the Refugees	75 "
SET NO. III—	" 12	Pan. San Francisco in Fire and Smoke	200 "
	" 13	First Trolley after the Earthquake	95 "
	" 14	Doomed City, showing Falling Walls and Houses	145 "
	" 15	Refugees on Market Street	145 "
	" 16	Water-Front Refugees Leaving San Francisco	100 "
	" 17	Arrival of Refugees at Oakland	135 "
SET NO. IV—	" 18	Feeding Chinese	45 "
	" 19	Pan. from Telegraph Hill	90 "
	" 20	Effect of Earthquake	80 "
	" 21	Pan. of Market Street before the Fire	400 "
	" 22	Going to the Fire, showing Chief Sullivan, who was killed during the Earthquake	120 "

We guarantee every Film to be Original; taken at the scene of the Great Disaster.

Over The Midland Terminal Railroad

THROUGH CRIPPLE CREEK DISTRICT

LENGTH, 360 FEET PRICE, $39.60

This Film shows a beautiful train ride. The scenery is vivid throughout. Our panorama shows all the important mines and cities. On our right we see boys skating while in the background we see Independence, the City where Harry Orchard blew up the fourteen nonunion miners.

Far in the distance many miles away we see the mountain range of Sangre De Cresto.

The trains go still further through a beautiful mountain region. We see the towns of Elton and Anacondack and many others.

This is an exceedingly good railroad panorama and is highly interesting from start to finish.

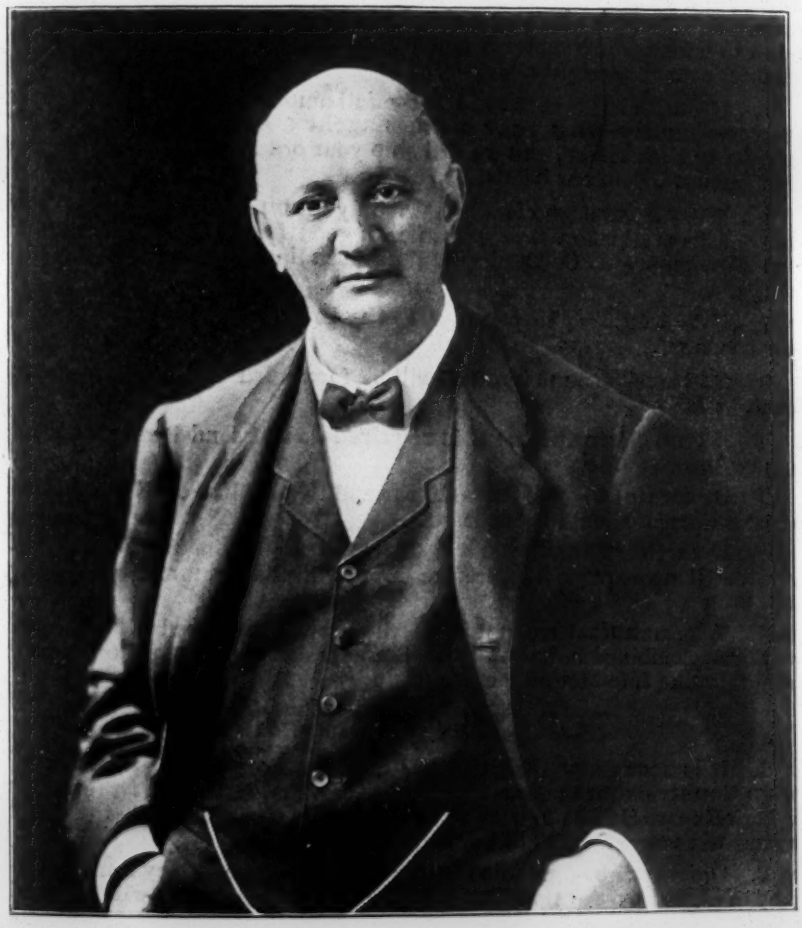
Through "Yellowstone Park"

LENGTH, 145 FEET PRICE, $15.65

This is a film of rare beauty. It begins with a panoramic view of the **"Mammoth Hot Springs,"** passing to the **"Devil Fire Hole."** We have a panoramic view of the **"Yellowstone Falls"** (305 feet high) and of **"The Canyon"** (1200 feet deep). Next we get **"A close view of the falls"** pass on to the **"Giant Geyser Crater,"** a most beautiful sight. Senator Miles of Montana **"Feeding the Elk"** and **"A Herd of Buffalos"** finish this excellent film. And all this is only 145 feet.

1908

Machine Catalogue



S. LUBIN

Largest Manufacturer of

Life Motion Picture Machines, Films, Slides and Stereopticons

19-21 South Eighth Street : PHILADELPHIA. PENNA., U. S. A.

2000 1-08

1. **We sell for cash only.**

2. Goods are not sold on time.

3. In ordering the best way is to **send Postoffice or Express Money Order for the full amount.** You also may send **Bank Draft** which can be obtained at any Bank.

4. **Goods can be shipped** either by Express or Freight, but **where machines are wanted in limited time we would advise that shipments go by Express.** It is the quickest mode of transportation and if sent by freight the time lost in transit would cause a much greater loss than the additional cost of the express over the freight rate.

5. If you do not care to send us the full amount with your order, you can **deposit the money with your express agent and have him write or telegraph us to that effect,** and we will ship your order the same as we would if the full amount was in our hands.

6 **We forward goods C. O. D.** only **upon receipt of one-half the amount** of the original order as guarantee of good faith. **Customers can save return charges** on C. O. D. shipments by sending full remittance with their orders.

7. **If desired,** we ship goods **with the Privilege of Examination in the Express Office.**

8. **Goods to be sent by mail** will be forwarded only when accompanied **by cash in full.**

9 **If immediate shipment is required** do **not** send Personal Checks, but Money Order or Draft only.

10. **Be careful to give full address** and to state line or Express Company by which shipment should be made.

11. **If further information is desired** we will be pleased to write in greater detail upon request, therefore do not hesitate in making your wants known to us.

12. **We manufacture** not only the world renowned Cineograph with Stereopticon Combined but also **Films,** Stereopticon **Slides,** in short, everything pertaining to the Life Motion Picture Business.

FOREIGN SHIPMENTS

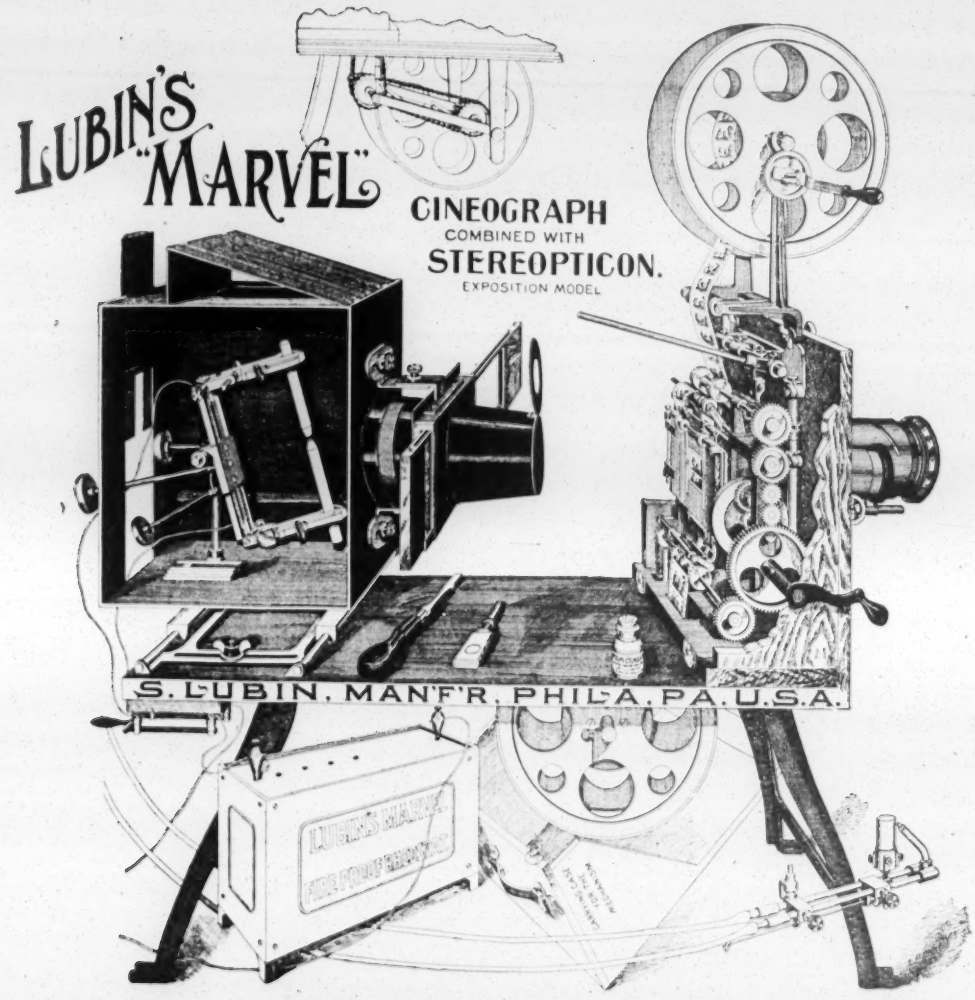
1. **It is necessary that the full amount accompany all orders from Foreign Countries,** or the order can be placed through any of the responsible New York Export Houses to whom you can send the money, with instructions to pass same to us on receipt of bill or shipping documents.

2. Orders can be forwarded by cablegram and the money sent at the same time by mail, and by the time the funds reach us the goods will be ready for immediate shipment.

GUARANTEE AND WARRANTY

1. We guarantee every Machine of our manufacture and while our line embraces a great number of various styles and prices, we make but one grade, that is, **the best.**

2. **Each and every Machine** that leaves our factory bears the stamp of **Durability and perfect Mechanism.** It matters not whether it is our lowest or highest priced machine, **you are sure of getting your full money's worth. Every Machine is guaranteed to give perfect Satisfaction and every part is warranted to be made of the very best Materials.**

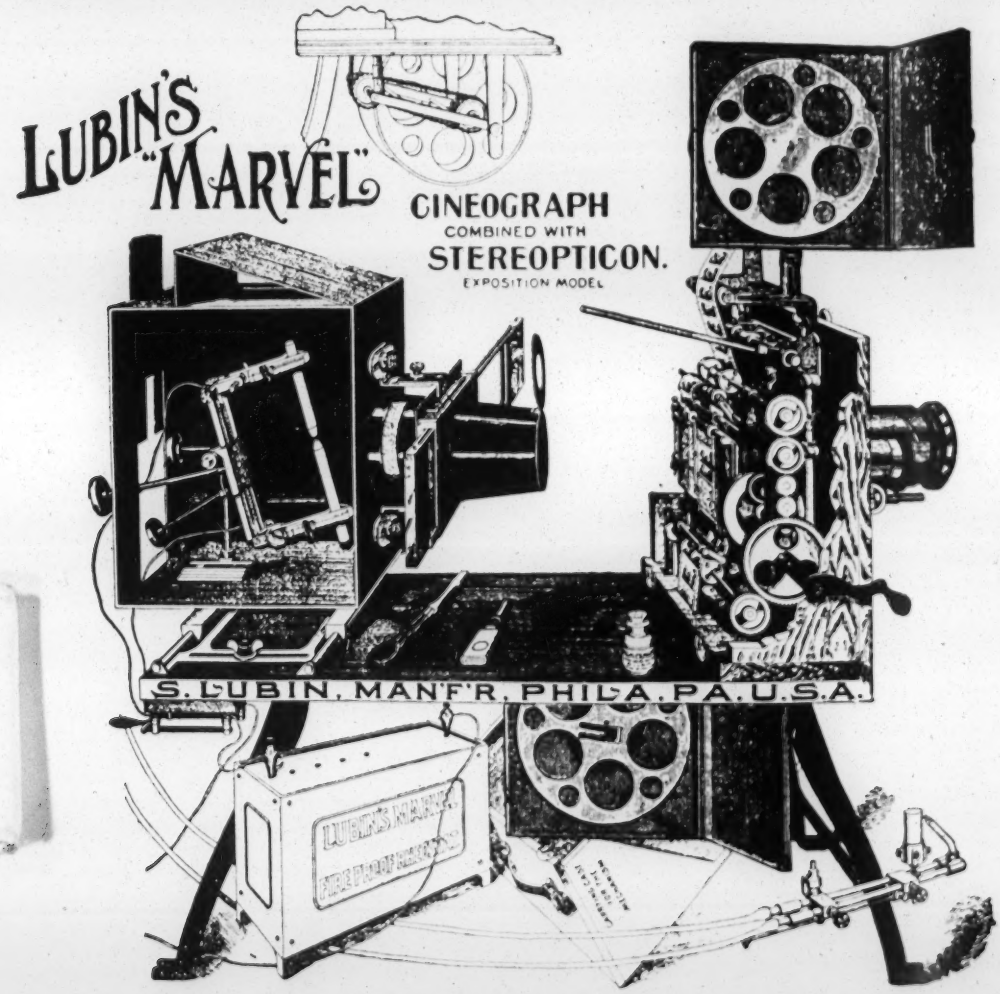


EXPOSITION MODEL

This outfit complete including Top and Bottom Rewinder and everything seen on above cut, together with Electric Lamp, Fire-Proof Adjustable Rheostat for direct or alternating Current, also Calcium Light Lamp for Oxygen-Hydrogen Gas or for the Oxylithe Gas Making Outfit, Two Reels, Screw Driver, Oil Can and Film Cement.

The Whole Complete Outfit for $85

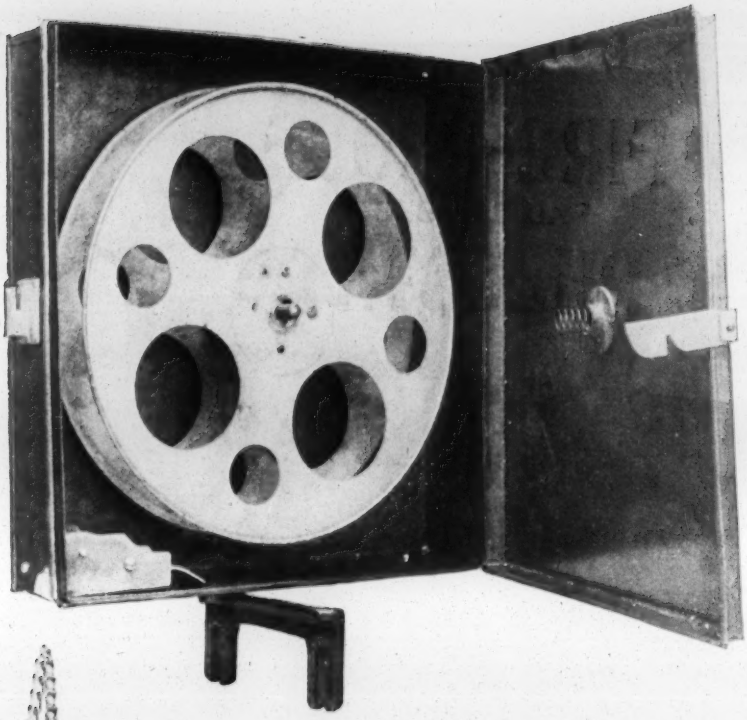
WITH FIRE-PROOF FILM MAGAZINES



EXPOSITION MODEL

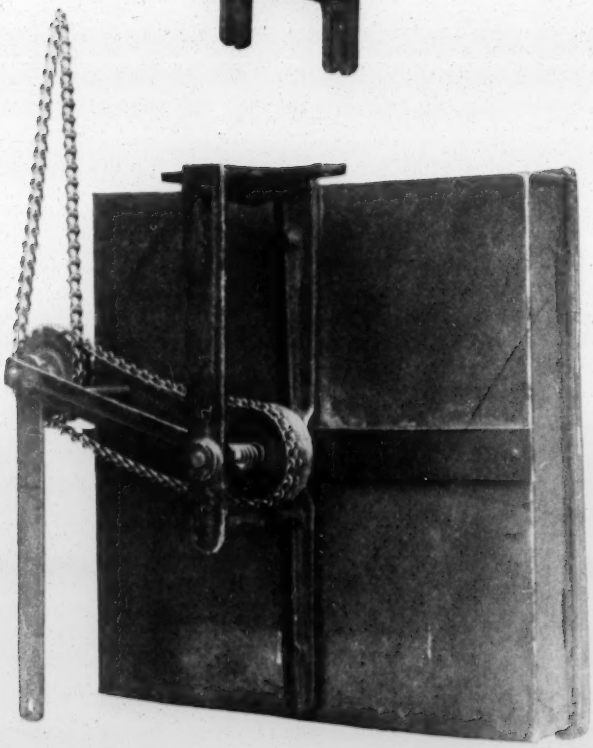
This is the same outfit as shown on the previous page, fitted WITH FIRE-PROOF FILM BOXES FOR TOP AND BOTTOM REWINDER, (Lubin's Patent)

This Outfit Complete as on page 4, but equipped with Fire-proof Film Magazines **$105**



UPPER

Fire-Proof Film Magazine



LOWER

Fire-Proof Film Magazine

Including Rewinding Attachment

Price of Both Magazines together with lower Rewinding Attachment

$20.00

Lubin's Fire-Proof Film-Boxes

(PATENTED)

Recommended by the Chief of Police, Fire Marshalls, Chief of Fire Departments, Underwriters, Etc., of every City of Importance.

LUBIN'S

FIRE-PROOF

ADJUSTABLE

RHEOSTAT

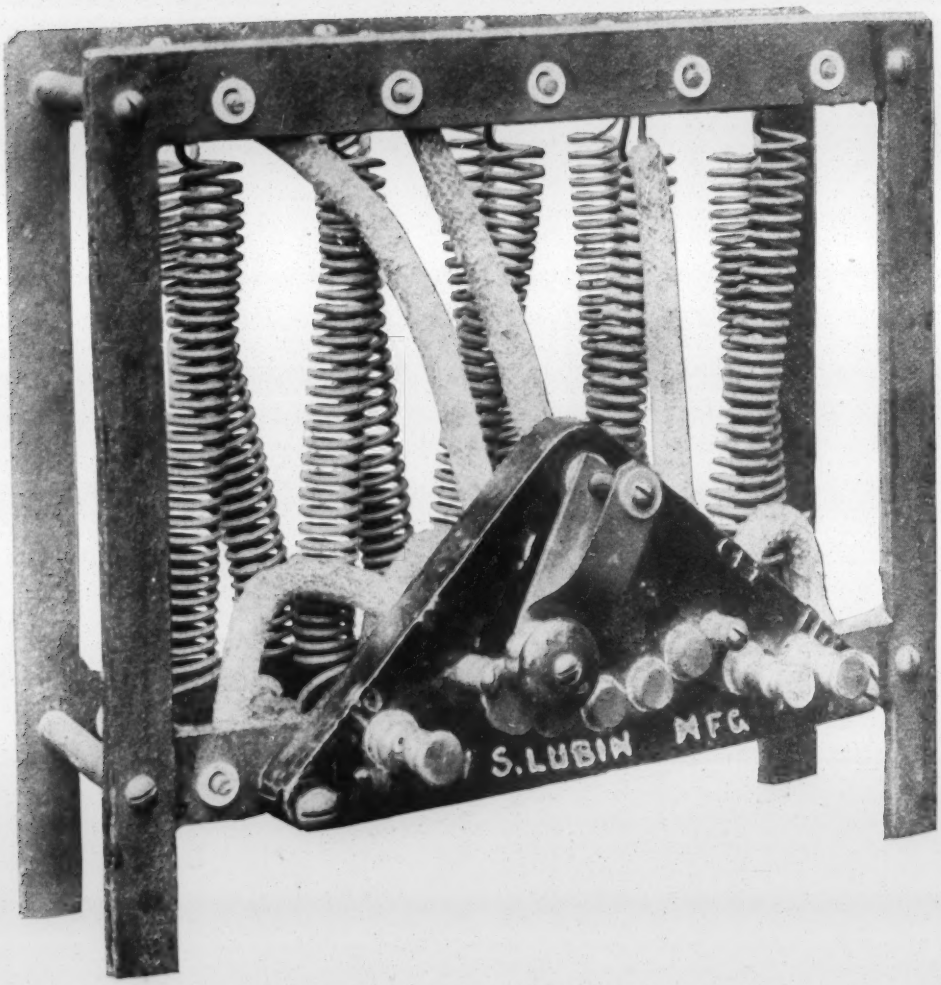
FOR (110 Volts) DIRECT OR ALTERNATING CURRENT

Fully protected and accepted by the Fire Underwriters and Fire Marshalls.

PRICE, COMPLETE, $8.50

LUBIN'S

"New Idea" Adjustable Rheostat



For 110 Volts Direct Alternating Current

PERFECT IN EVERY PARTICULAR

Price, $7.50

LUBIN'S

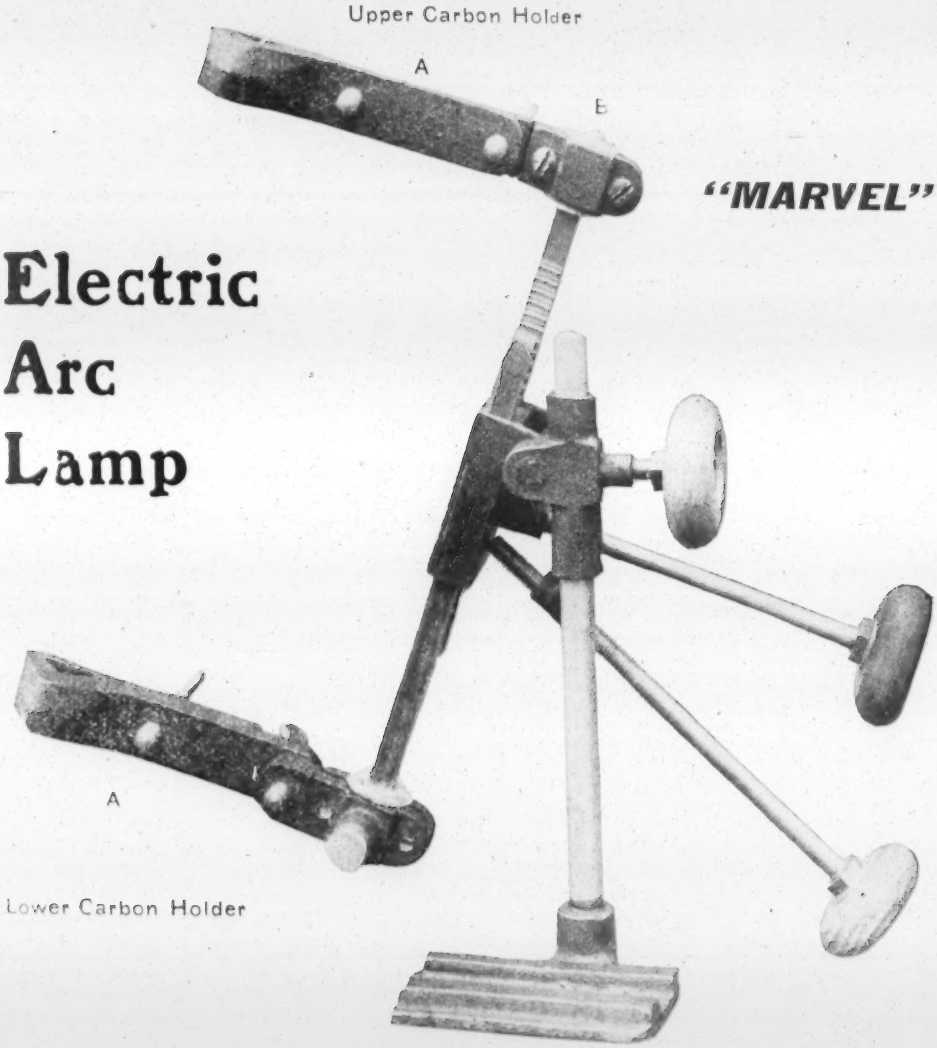
"New Idea" Adjustable Rheostat

FIRE-PROOF

For 110 Volts Direct or Alternating Current
A Most Practical Rheostat

PRICE, $8.50

LUBIN'S



"MARVEL"

Electric Arc Lamp

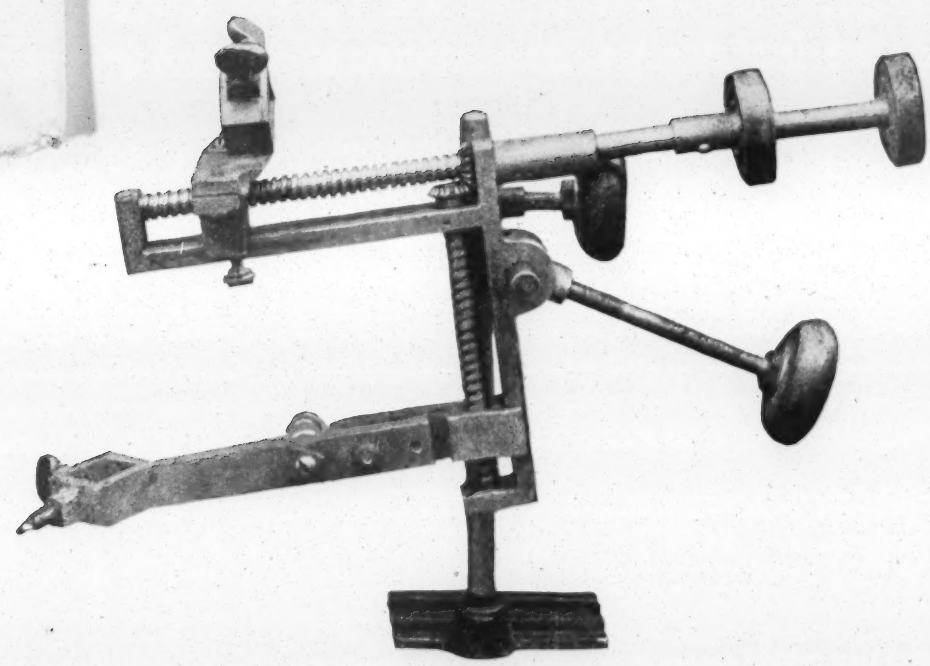
For Direct or Alternating Current up to 3000 Candle Power

The Best and Most Practical Lamp

Price, $7.50

"Right Angle" or "90-Degrees"

"Electric-Arc-Lamp"

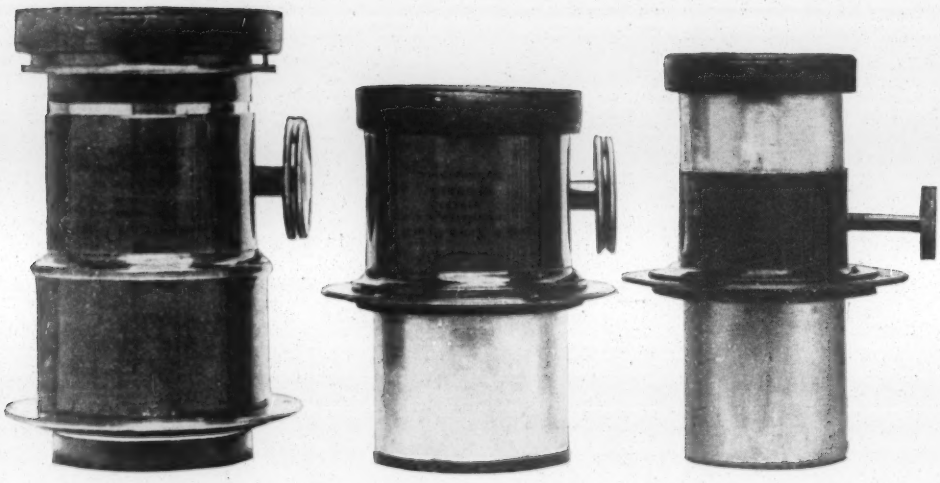


This Lamp is especially made for use in small Lamp-houses. It can be used on either direct or alternating current. Either Carbon can be operated separately or both Carbons together, just as desired.

Price, $7.50

Moving Picture

Projecting Lenses



All our Machines are equipped with Moving Picture Lenses made by the Bausch & Lomb Opt. Co. of Rochester, N. Y., stamped with their address and specially made for us.

It is well known that the Bausch & Lomb Opt. Co. are the largest Lens Manufacturers in the world. Their Lenses are guaranteed to give best results.

The Middle Distance Lens will project a picture approximately 12 x 14 at 50 feet distance.

The Long Distance Lens will give about half the size picture at the same distance while the Wide Angle Lens will give half a size larger picture at the same distance. At a longer range or shorter range pictures are larger or smaller, according to the lens and distance.

Lubin's "MARVEL" REWINDER

The only practical Rewinder ever constructed. For single films as well as for reels.

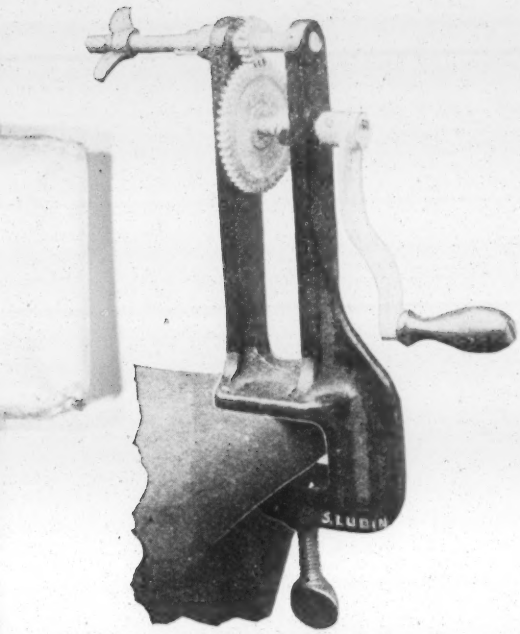


Fig A.

Fig. A shows the Rewinder in use for single films.

Fig. B shows a Reel on the Rewinder.

(Price of our extra fine Steel Reels, $1.00 each.)

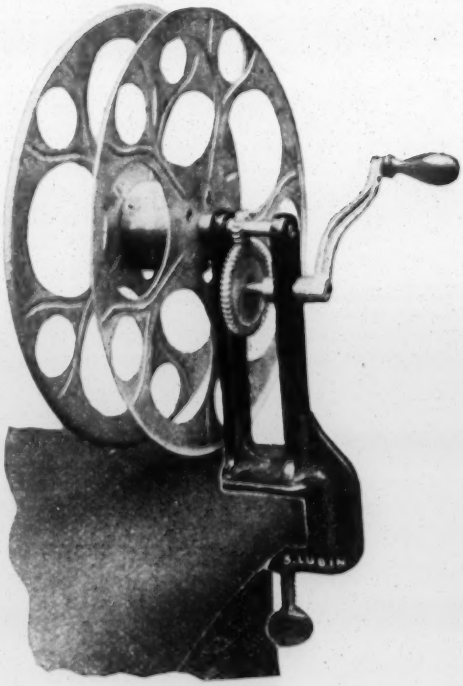


Fig B.

"MARVEL" REWINDER

Price, $2.50

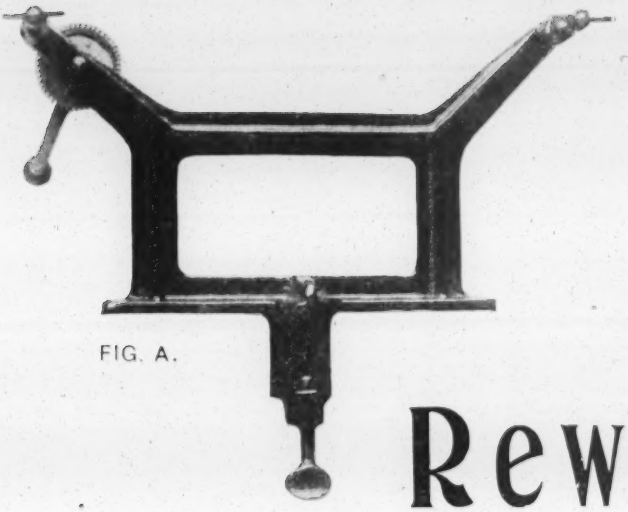


FIG. A.

LUBIN'S "Marvel" Double Rewinder

The most practical Rewinder for quick work. Can be attached to any machine, bench or table

Price, $3.50

Fig. A. shows the Rewinder without Reels.

Fig. B. shows the Rewinder with Reels ready for work.

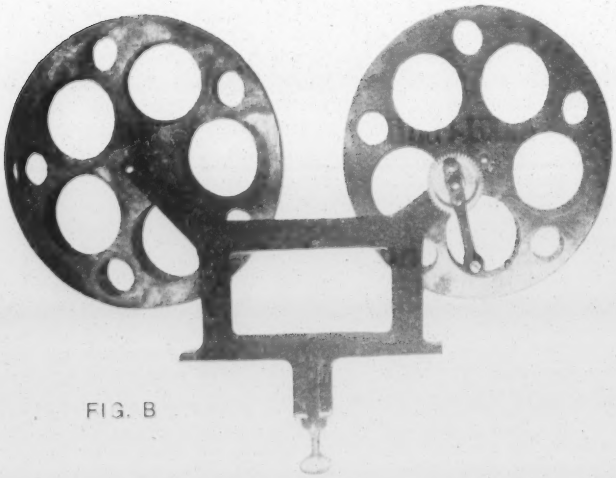
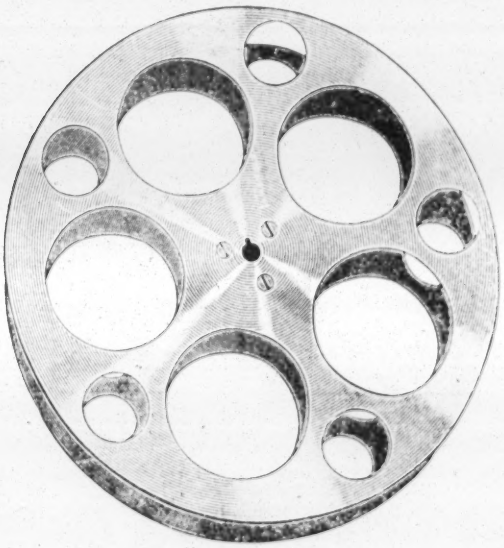


FIG. B

REELS, 10 inch diameter, best cold-rolled steel 75c Each
9 inch diameter " " " " 50c "

Lubin's Reels

FIT ALL STANDARD MOVING PICTURE MACHINES



MADE OF THE FINEST QUALITY COLD ROLLED STEEL

NICKEL-PLATED, CAREFULLY STRAIGHTENED WITH ROUNDED EDGES

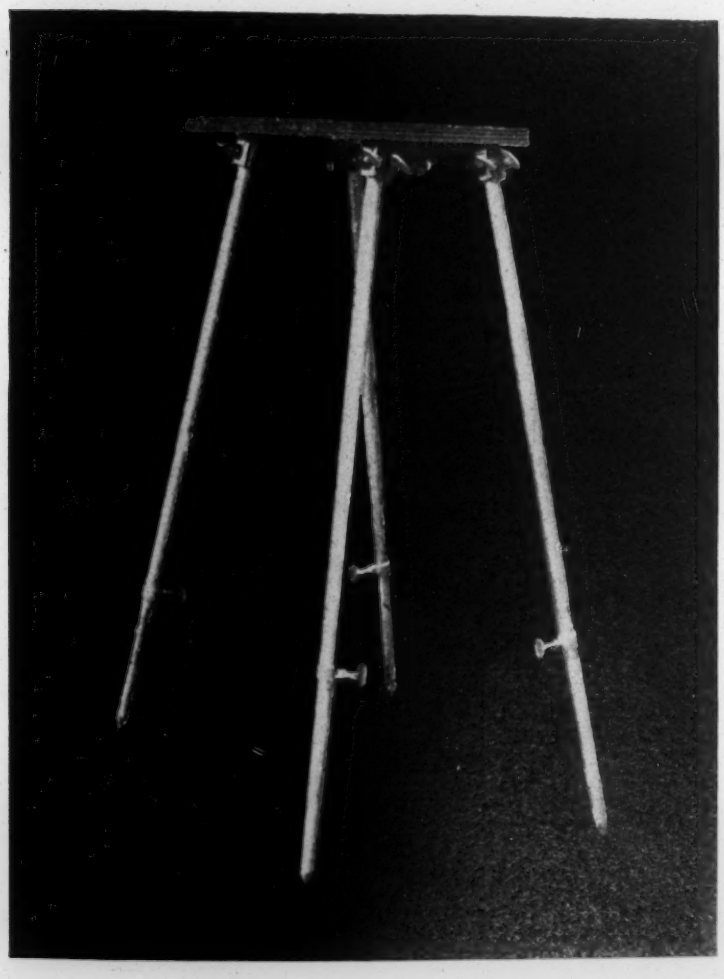
REELS, 10 Inches in Diameter hold 1000 feet of Film
REELS, 9 " " " " 800 " " "

PRICE

Reels, 10 Inch Diameter @ .75	6 Reels	-	$4.00
" 9 " " " .50	6 Reels	-	3.00

LUBIN'S
Adjustable (Steel) Legs

Can be attached to any Moving Picture Machine
(Table Not Included)



ABSOLUTELY STEADY

Made of the best Bicycle Steel Tubing.
Extends up to over five feet high.

YOU OUGHT NOT TO BE WITHOUT THEM

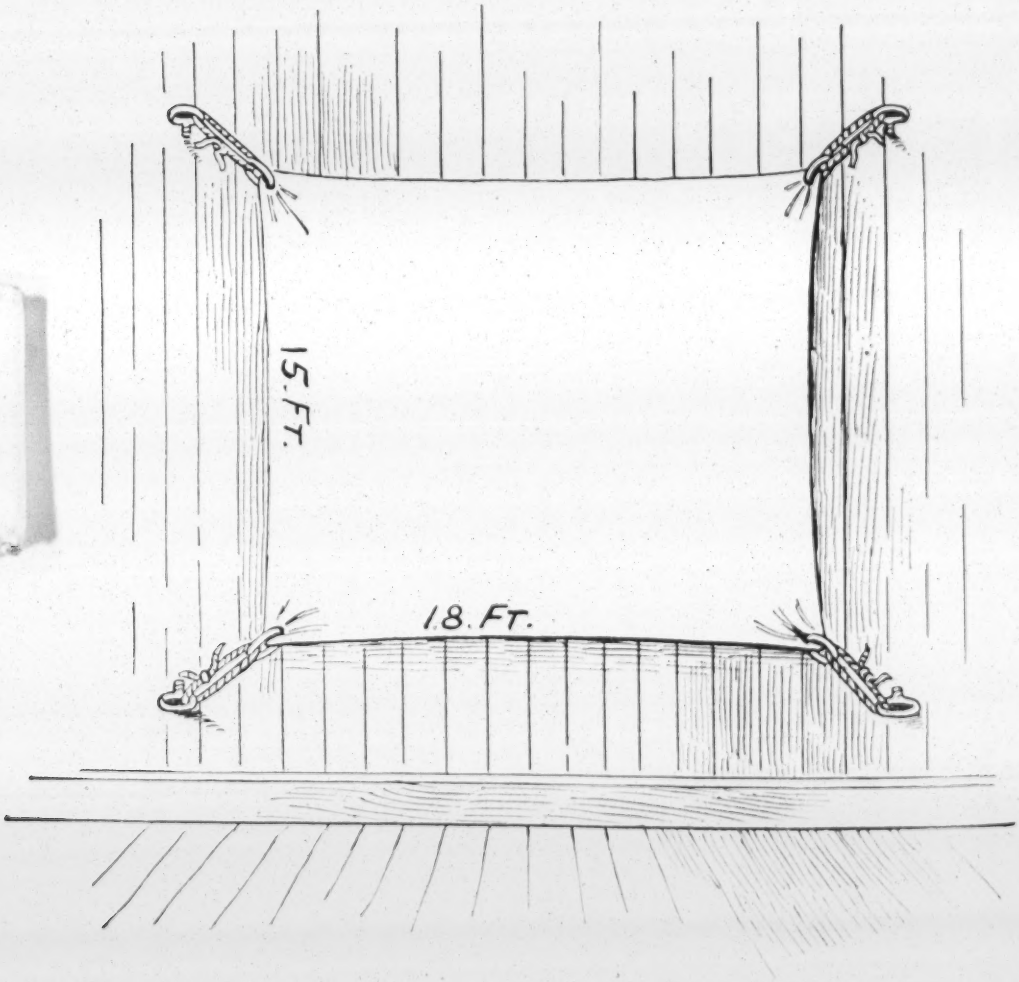
Price, $10 a Pair

Including attachment to adiust to any table

Lubin's Special Screen

ON WHICH TO PROJECT

Life-Motion Pictures and Stereopticon Slides



The above illustration shows a screen specially prepared for projecting Life Motion Pictures and Stereopticon thereon and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 x 18 feet.

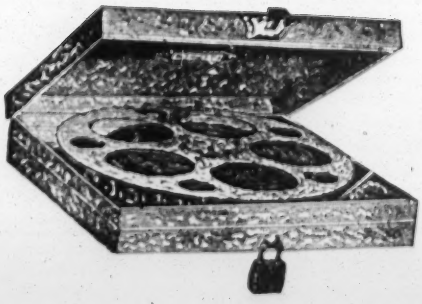
PRICE, $6.50

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

LUBIN'S

Film Carrying Cases

Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key.



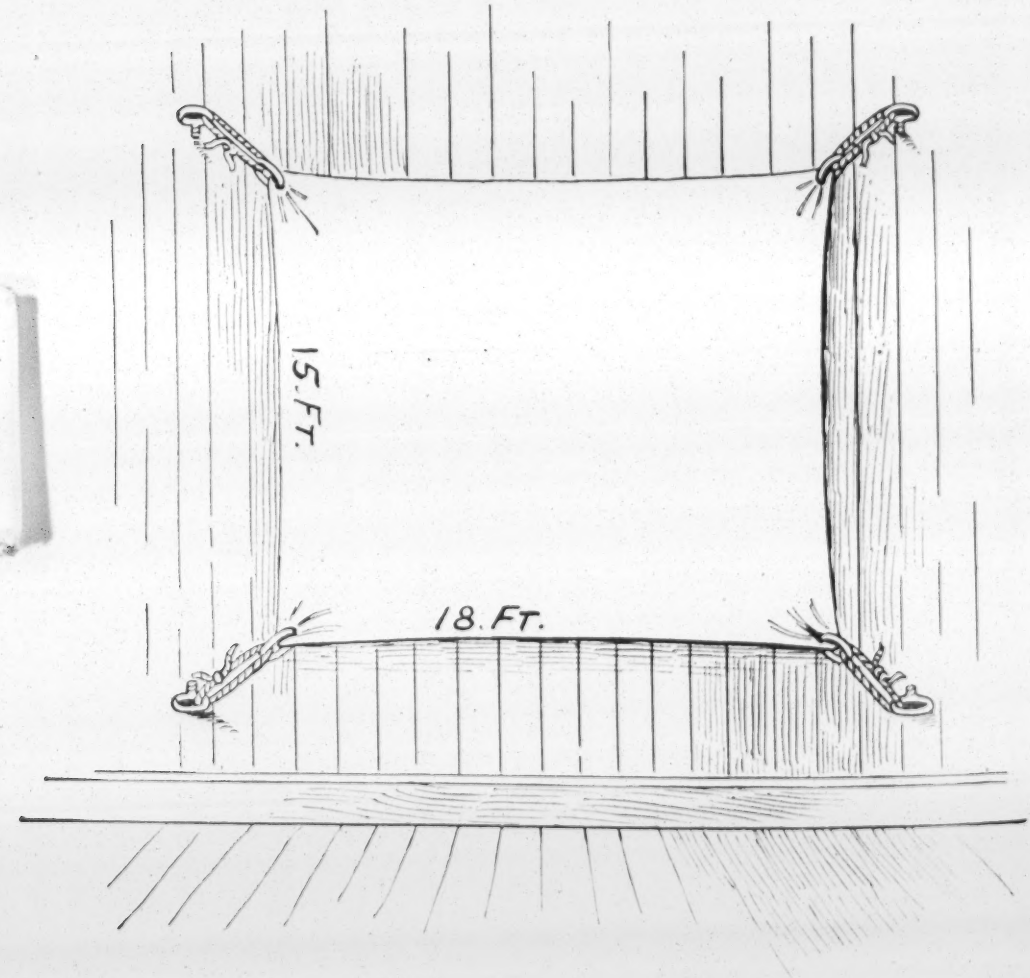
Box No. 1 holds one Reel . $1.00 each

Box No. 2 holds two Reels . $1.50 each

Lubin's Special Screen

ON WHICH TO PROJECT

Life-Motion Pictures and Stereopticon Slides



The above illustration shows a screen specially prepared for projecting Life Motion Pictures and Stereopticon thereon and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 x 18 feet.

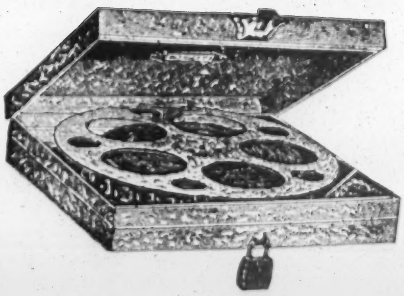
PRICE, $6.50

Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

LUBIN'S

Film Carrying Cases

Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key.



Box No. 1 holds one Reel . $1.00 each

Box No. 2 holds two Reels . $1.50 each

The illustrations below show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

BLANK FILMS

or connecting two or more pictures and as starters

5 CENTS PER FOOT

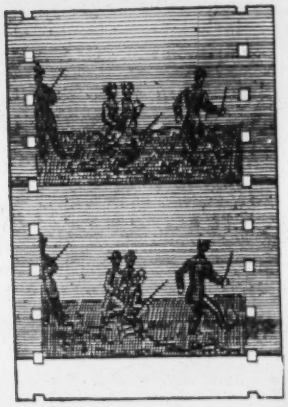


Fig. 1.

Fig. 2.

Fig. 3.

Figs. 1, 2, 3 show how to prepare films when necessary to repair, or to join 2 or more films.

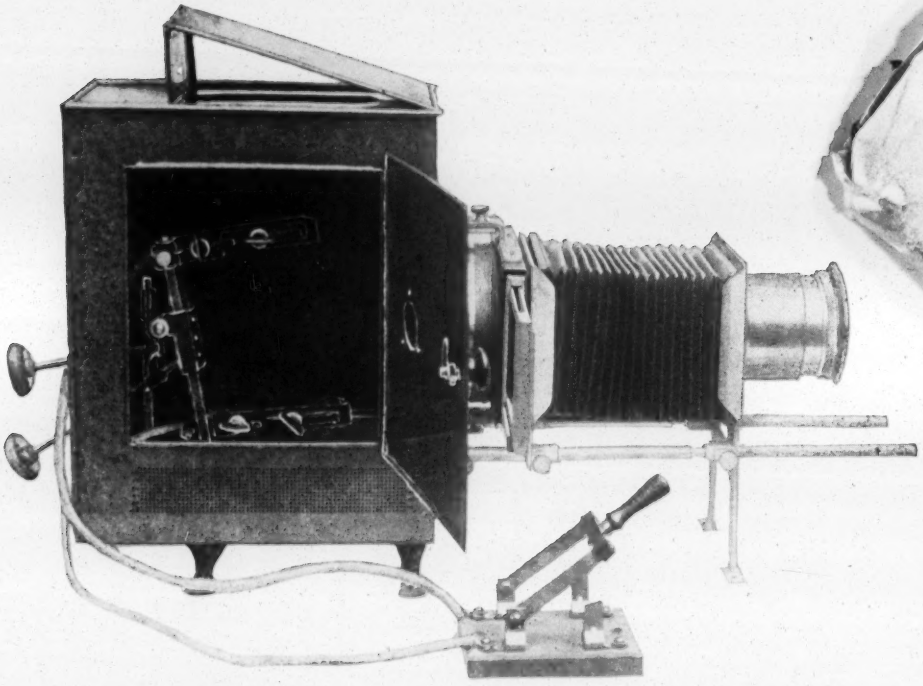
Film Repairer, Made of Solid Brass, Nickeled.
Price, $1.00.

Film Cement.
Price, 15c per Bottle.
By Mail, 25c.
Including postage

DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see Fig. 1. Cut the other end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the Emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white space on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where the Emulsion has been scraped off. This is where the Cement should be placed. Be sure to spread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion side.) Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the Cement. Then lay Fig. 2 on the opposite side of the Mender, and press the finger tightly through the centre directly over the joint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint will be equally as strong as before the Film was cut.

LUBIN'S
"Grand Stereopticon"



The cheapest and best Stereopticon on the market for Views, Illustrated Songs, Poses and Serpentine Dances. Can also be used as a small Spotlight by disconnecting Bellows and Lens and taking out the front Condenser. A perfect machine at a small price. Special Combination Objective Lens sixteen-inch bellows with lens to suit any distance and size of screen. Including Electric Lamp, and Adjustable Rheostat, also Calcium Lamp.

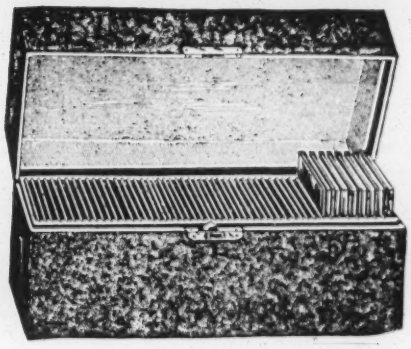
Price, $35.00

The same with Calcium Lamp only

Price, $25.00

Carrying Cases For Slides.

NO. 1. SLIDE BOX FOR 50 SLIDES.



Made out of wood, cloth covered Very durable. With card board partitions in single row to hold 50 slides. With double clasps for fastening. Outside dimensions: Height, 4¾ inches; length, 10¼ inches; width, 4½ inches.

Price, $1.00.

NO. 2. SLIDE BOX FOR 75 SLIDES.

Same as above, with cardboard partitions for 75 slides. Drawing shows box closed. Outside dimensions: Height, 4¾ inches; length, 15 inches; w dth, 4½ inches.

Price, Without Straps, $1.50.

NO. 3. SLIDE BOX FOR 100 SLIDES.

Made out of wood, cloth covered. Very light and durable. The interior cardboard partitions are arranged in two rows of 50 each. Has leather straps and double clasps for fastening. Outside dimensions: Height, 4¾ inches; length, 10¼ inches; width, 8½ inches.

Price, $2.50.

NO. 4. SLIDE BOX DE LUXE.

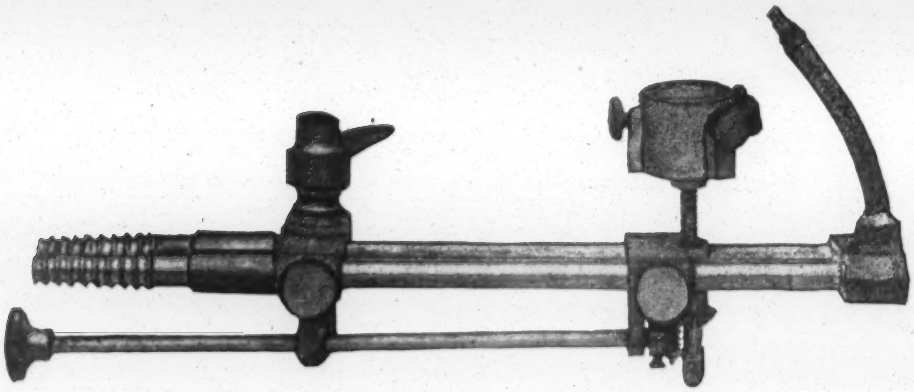
The handsomest, strongest and most practical slide box yet devised. Size is: Height, 5 inches; length, 11¾ inches; width 9 inches. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered, has two clasps, and in addition lock and key, with leather handle for carrying.

Price, $4.50.

LUBIN'S

New Improved, High Power

Calcium Light Lamp



This Calcium Light Lamp has the highest efficiency of anv Calcium Light Burner on the market and is particularly well adapted for the projection of moving pictures.

Price, $5.00

TIPS FOR CALCIUM LAMP . . 25c

(When ordering state if small or large bore is wanted)

LUBIN'S

First Quality Lime Pencils

There is a big difference in the quality of Lime Pencils. We sell the best only.

ONE DOZEN IN A BOX

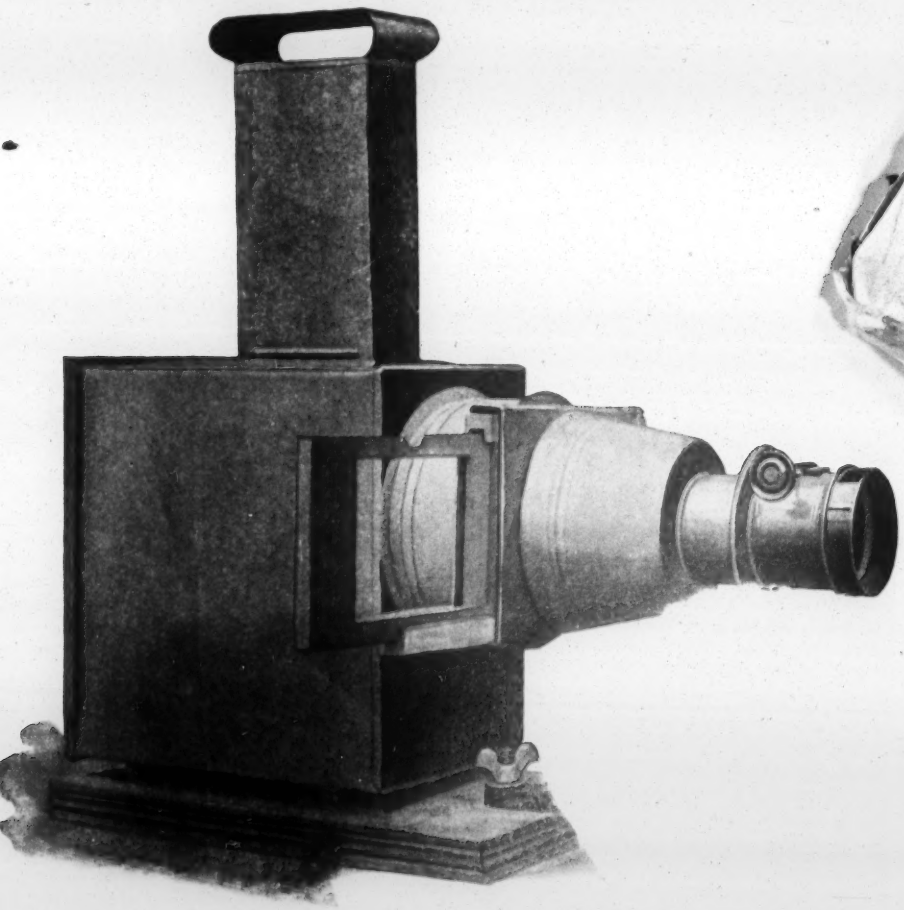
Price, $1.00 per box

LUBIN'S STEREOPTICON

INCLUDING

THREE WICKS OIL LAMP

Wide Angle Lens and Double Slide Carrier

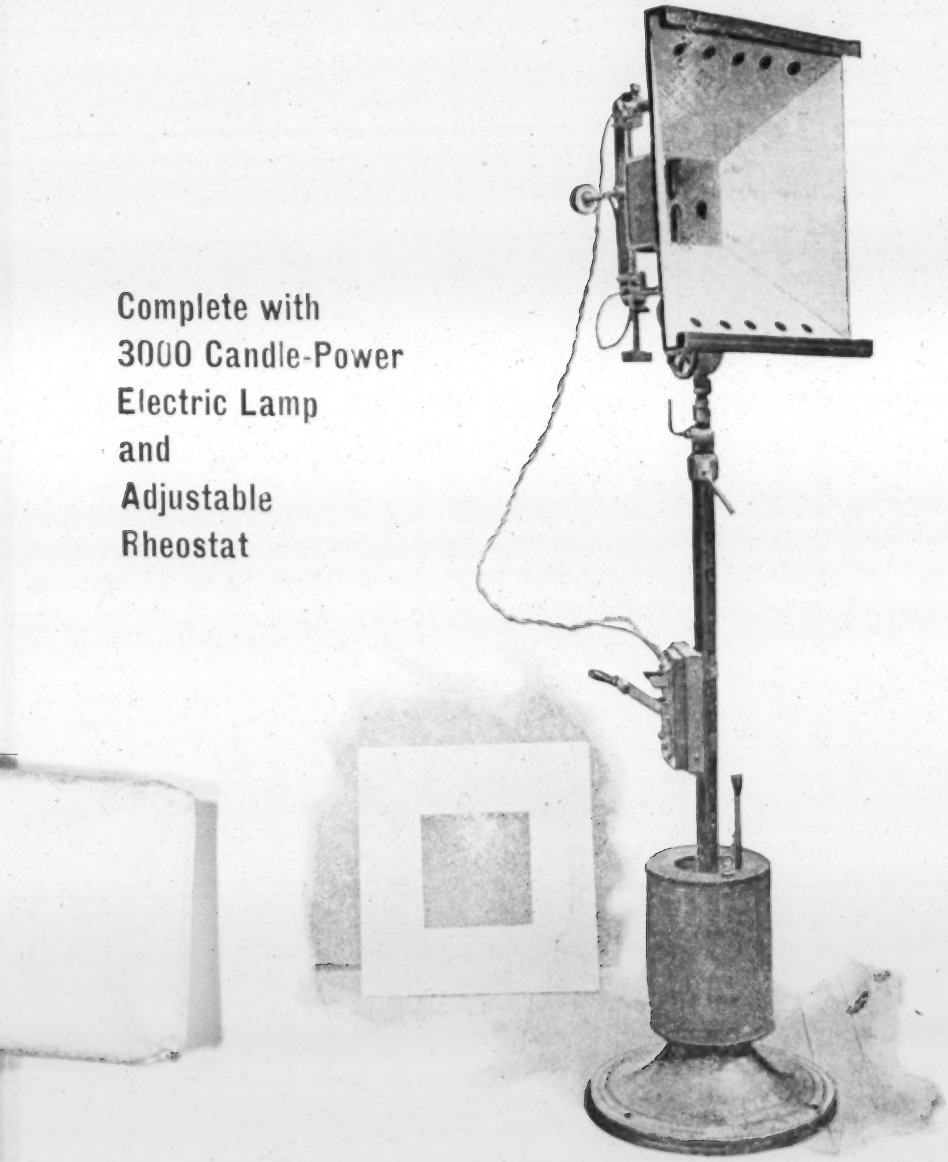


Price Complete, as above, $15.00

Oil Lamp with 3 Wicks, $3.75

LUBIN'S
STAGE CALCIUM

Complete with
3000 Candle-Power
Electric Lamp
and
Adjustable
Rheostat

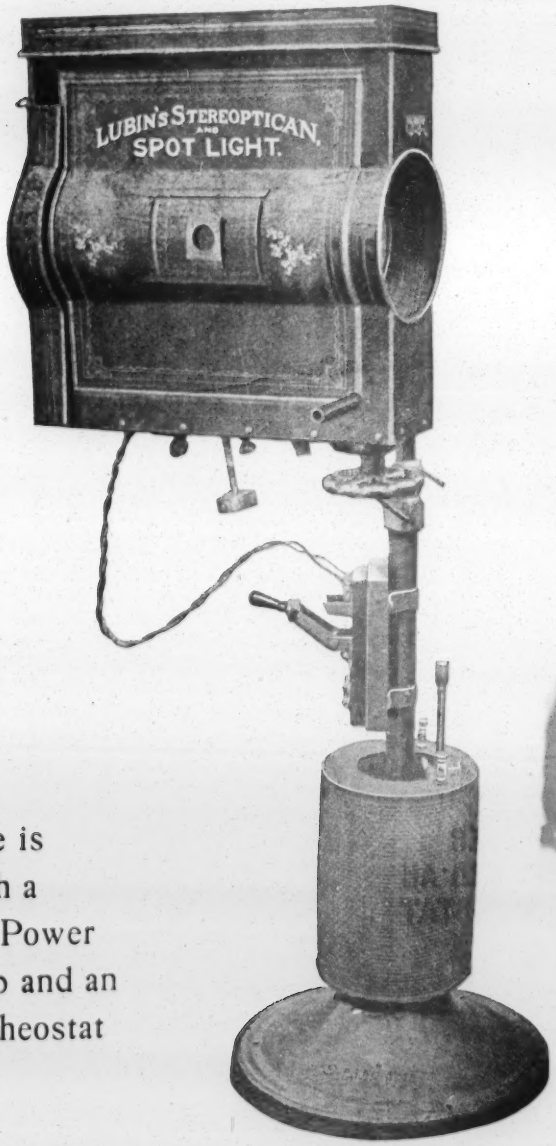


Price, $50.00

LUBIN'S

--Stage Spot Light--

FOR ELECTRICAL EFFECTS

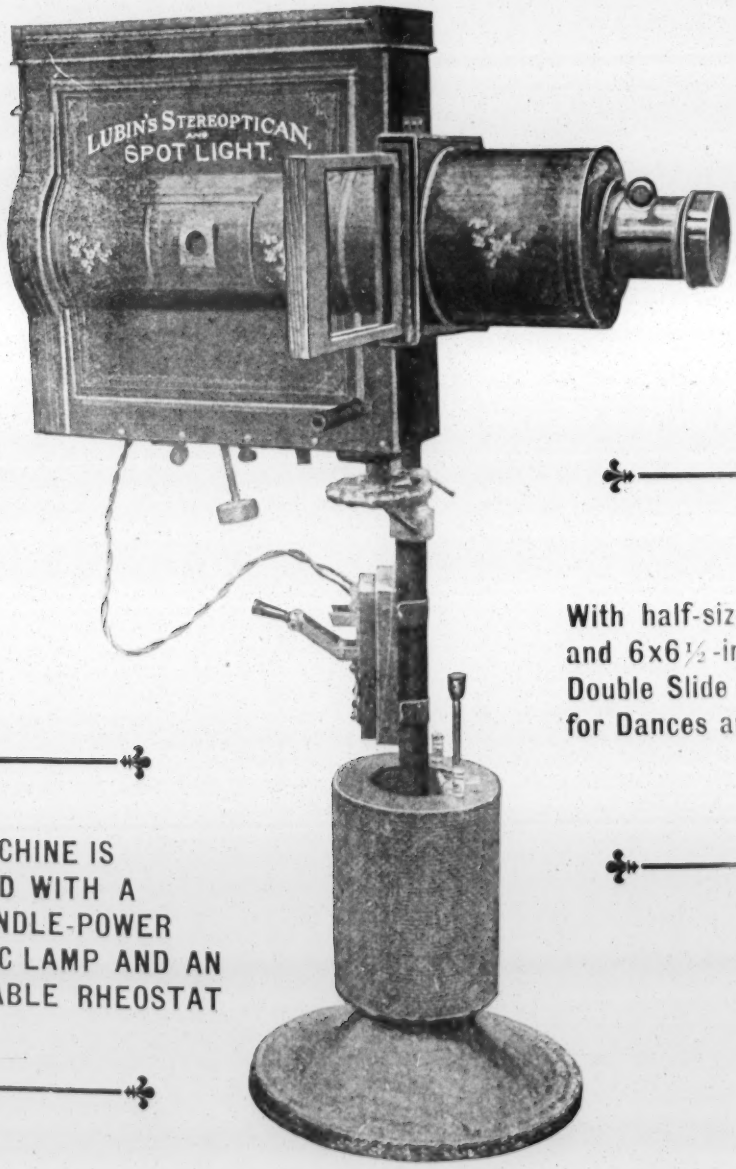


This Machine is Supplied with a 3000 Candle-Power Electric Lamp and an Adjustable Rheostat

PRICE, COMPLETE $50.00

LUBIN'S

Stage Stereopticon and Spot Light



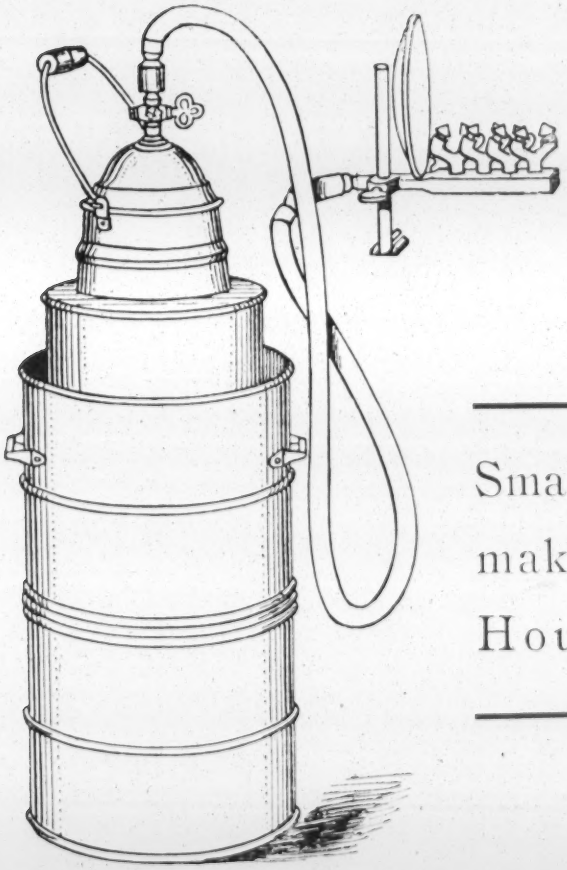
With half-size Lens and 6x6½-inch Double Slide Carrier for Dances and Poses

THIS MACHINE IS SUPPLIED WITH A 3000 CANDLE-POWER ELECTRIC LAMP AND AN ADJUSTABLE RHEOSTAT

Price, Complete $75.00

LUBIN'S

Acetylene Gas Outfit



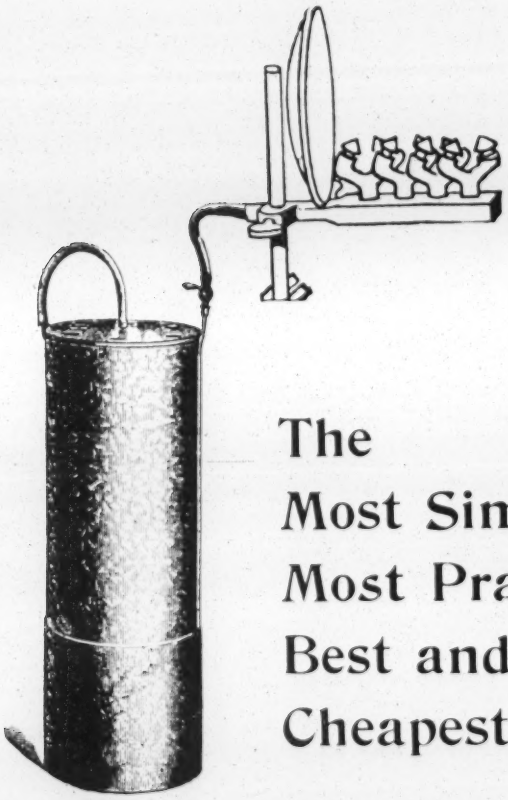
Small Size Outfit to make Gas for One Hours Exhibition

Including Eight-tip Burner, Reflector and Stand

Price, $10.00

LUBIN'S

"Star" Acetylene Generator



The
Most Simple
Most Practical
Best and
Cheapest

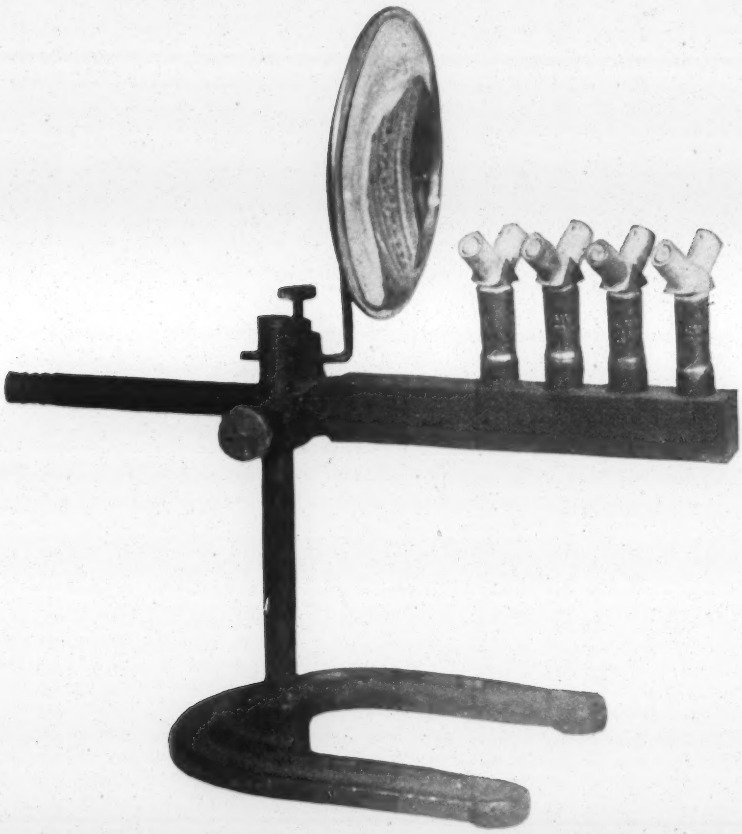
Including Patent Eight-Tip Burner,
Reflector and Stand

Price, $15.00

CARBIDE - - -	15c per lb.
In lots of 100 lbs., 10c per lb.	

LUBIN'S

ACETYLENE LAMP



THE VERY BEST MADE

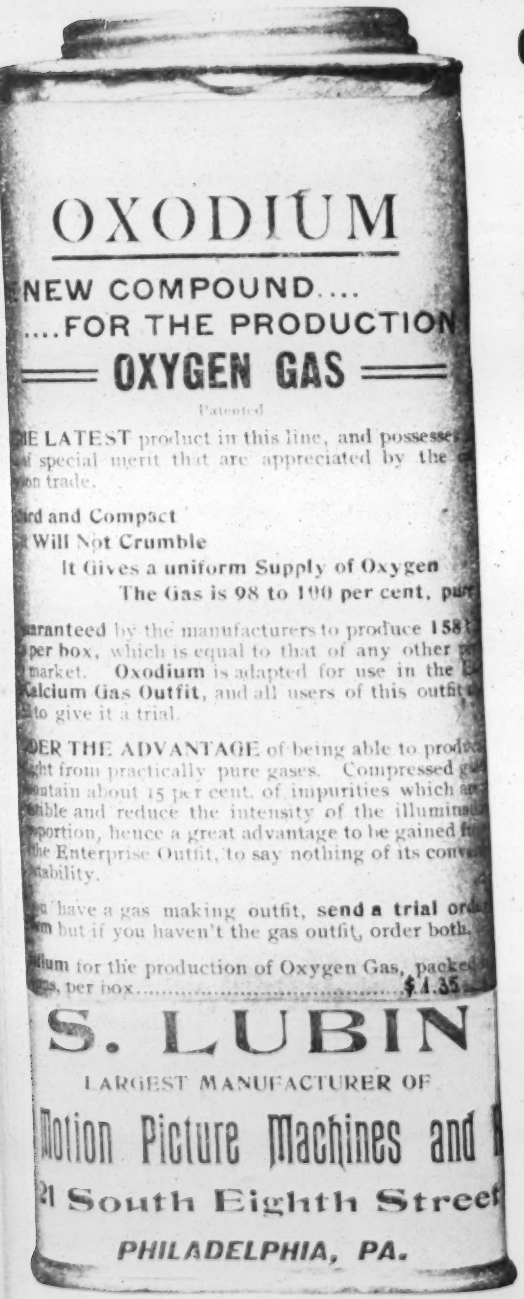
With Patent Eight-Tip Burner,
Reflector and Stand

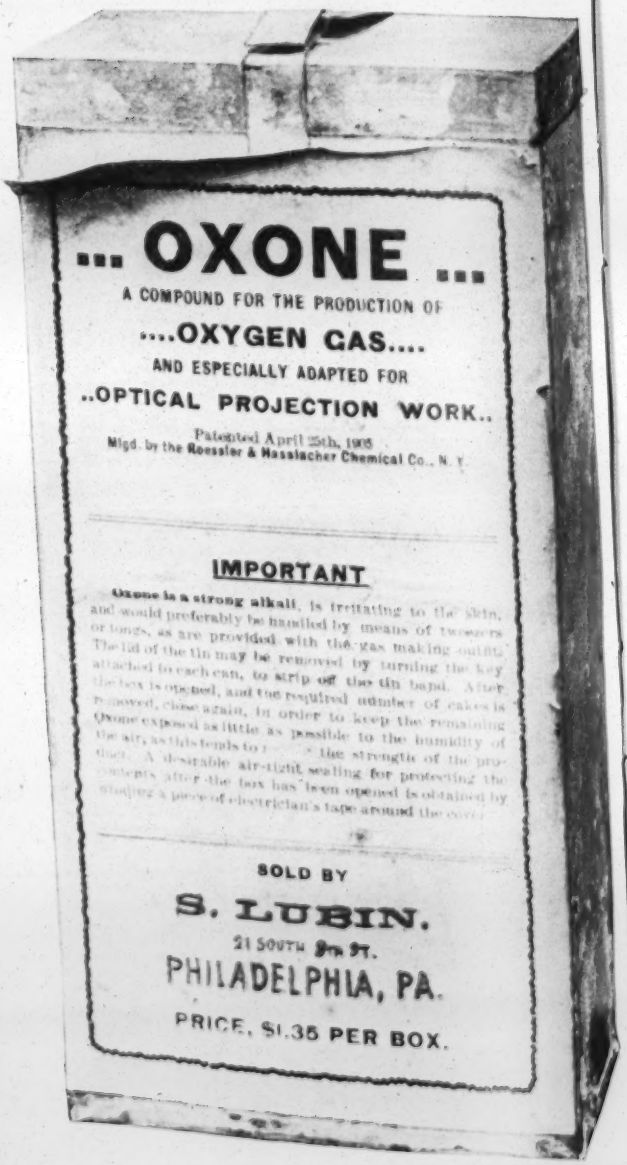
$5.00

Oxylithe, Oxodium or Oxone

FOR USE WITH OUR

OXYLITHE GAS-MAKING OUTFIT





One box contains enough chemicals for an exhibition of over one and one-half hours when using a burner of medium core.

Price, $1.35 per box

THE BEST SUBSTITUTE FOR ELECTRIC LIGHT

"OXYLITHE"

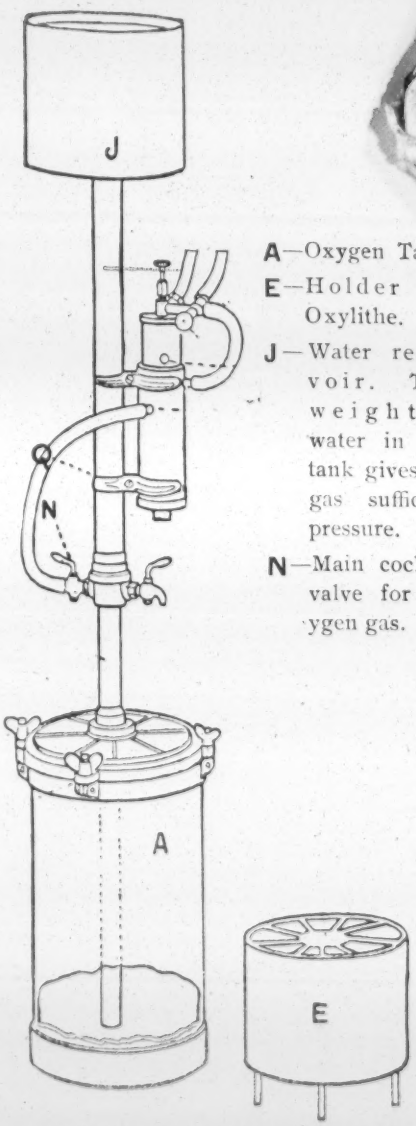
Gas Making Outfit

Makes Its Own Gas, but Requires no Forced Pressure, No Hot Retort, No Furnace, No Hot Water, No Heat of Any Kind, No Gases in Wrong Place, Causes No Disappointments, No Failures, No Delays, No Accidents, No Freight, Express, Cartage, No Excess Baggage Bills, No Disappointments Owing to Delays in Transit, or Illuminating Apparatus Going Astray as when Using Cylinders or Old Style Outfits.

A CHILD CAN USE IT WITH PERFECT SAFETY, AND ITS WEIGHT IS BUT 35 POUNDS
(including the Case)

It Makes PURE Oxygen Gas (Others only 85 Per Cent). It is Positive. It is Automatic. It Makes Gas as Used. No Waste of Chemicals, as it May be Charged for any Length of Entertainment Desired.

Gives Over 700 Candle Power Light, as strong as from Compressed Gases in Cylinders, and Stronger than Produced by Other Portable Gas Making Outfits.



A—Oxygen Tank.

E—Holder for Oxylithe.

J—Water reservoir. The weight of water in this tank gives the gas sufficient pressure.

N—Main cock or valve for oxygen gas.

Calcium Light is produced by burning in combination, the proper proportion of Oxygen and Hydrogen gases, both of which are generated in the "**Oxylithe**" outfit. **The Oxygen Gas** is generated from either one of the New Oxygen Chemical Compounds which are put up in sealed tin boxes, weighing about 2¼ pounds. These chemicals generate Oxygen Gas when brought into contact with water with which the tanks are partly filled. **The Hydrogen Gas** is produced by the vaporizing of Sulphuric Ether. Calcium Light, (sometimes called Oxy-Hydrogen) is the only all-around satisfactory light for high-class Stereopticon and Motion Picture exhibitions, and no traveling exhibitor who desires to give a first-class show to large audiences, at good prices, can afford to be without it.

The Oxylithe Calcium-Gas-Light Outfit,
complete including rubber tubing, wrench, tongs, funnel and full printed instructions, in case, . . . **$37.50**

Finest Imported "Electra" Carbons

(PINK LABEL)

⅝ INCH SOFT CORED AND ½ INCH SOLID

Per Dozen, one kind or mixed - - -	40c
Per 100, " " " " - - -	$3.00

Stereopticon Lenses

16, 24 or 40 inch Focus

$1.00 Each

Best Imported Condensers

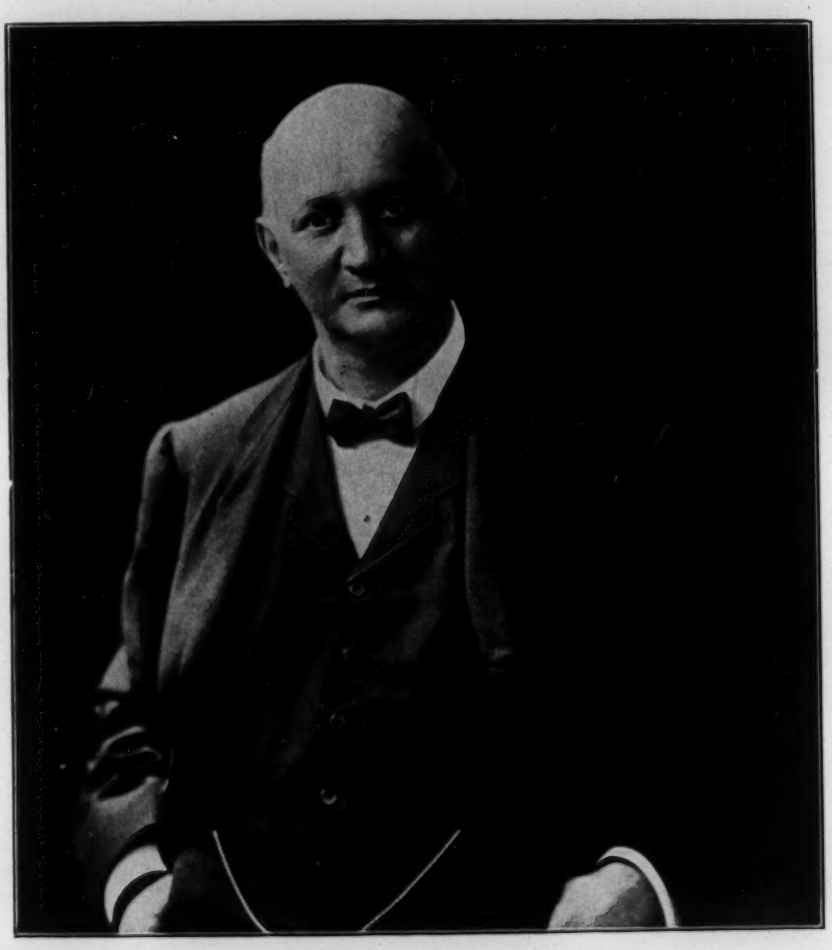
4½ Inch Diameter *Fit any Machine*

Price, $1.00 Each

6 Condensers $5.00 12 Condensers $9.00

OTHER SIZES AT DIFFERENT PRICES

Machine Catalogue



S. LUBIN

Largest Manufacturer of

Life Motion Films, Slides

S. Lubin
TRADE MARK REG.
COPYRIGHTED.

Picture Machines and Stereopticons

LUBIN BUILDING, 926-928 MARKET STREET PHILADELPHIA, PENNA., U. S. A.

1. **We sell for cash only.**

2. Goods are not sold on time.

3. In ordering the best way is to **send Postoffice or Express Money Order for the full amount.** You also may send **Bank Draft** which can be obtained at any Bank.

4. **Goods can be shipped** either by Express or Freight, but **where machines are wanted in limited time we would advise that shipments go by Express.** It is the quickest mode of transportation and if sent by freight the time lost in transit would cause a much greater loss than the additional cost of the express over the freight rate.

5. If you do not care to send us the full amount with your order, you can **deposit the money with your express agent and have him write or telegraph us to that effect,** and we will ship your order the same as we would if the full amount was in our hands.

6 **We forward goods C. O. D.** only **upon receipt of one-half the amount** of the original order as guarantee of good faith. **Customers can save return charges** on C. O. D. shipments by sending full remittance with their orders.

7. **If desired,** we ship goods **with the Privilege of Examination in the Express Office.**

8. **Goods to be sent by mail** will be forwarded only when accompanied **by cash in full.**

9. **If immediate shipment is required** do **not** send Personal Checks, but Money Order or Draft only.

10. **Be careful to give full address** and to state line or Express Company by which shipment should be made.

11. **If further information is desired** we will be pleased to write in greater detail upon request, therefore do not hesitate in making your wants known to us.

12. **We manufacture** not only the world renowned Cineograph with Stereopticon Combined but also **Films**, Stereopticon **Slides,** in short, everything pertaining to the Life Motion Picture Business.

FOREIGN SHIPMENTS

1. **It is necessary that the full amount accompany all orders from Foreign Countries,** or the order can be placed through any of the responsible New York Export Houses to whom you can send the money, with instructions to pass same to us on receipt of bill or shipping documents.

2. Orders can be forwarded by cablegram and the money sent at the same time by mail, and by the time the funds reach us the goods will be ready for immediate shipment.

GUARANTEE AND WARRANTY

1. We guarantee every Machine of our manufacture and while our line embraces a great number of various styles and prices, we make but one grade, that is, **the best.**

2. **Each and every Machine** that leaves our factory bears the stamp of **Durability and perfect Mechanism.** It matters not whether it is our lowest or highest priced machine, **you are sure of getting your full money's worth. Every Machine is guaranteed to give perfect Satisfaction and every part is warranted to be made of the very best Materials.**

UNDERWRITERS' APPROVED MODEL

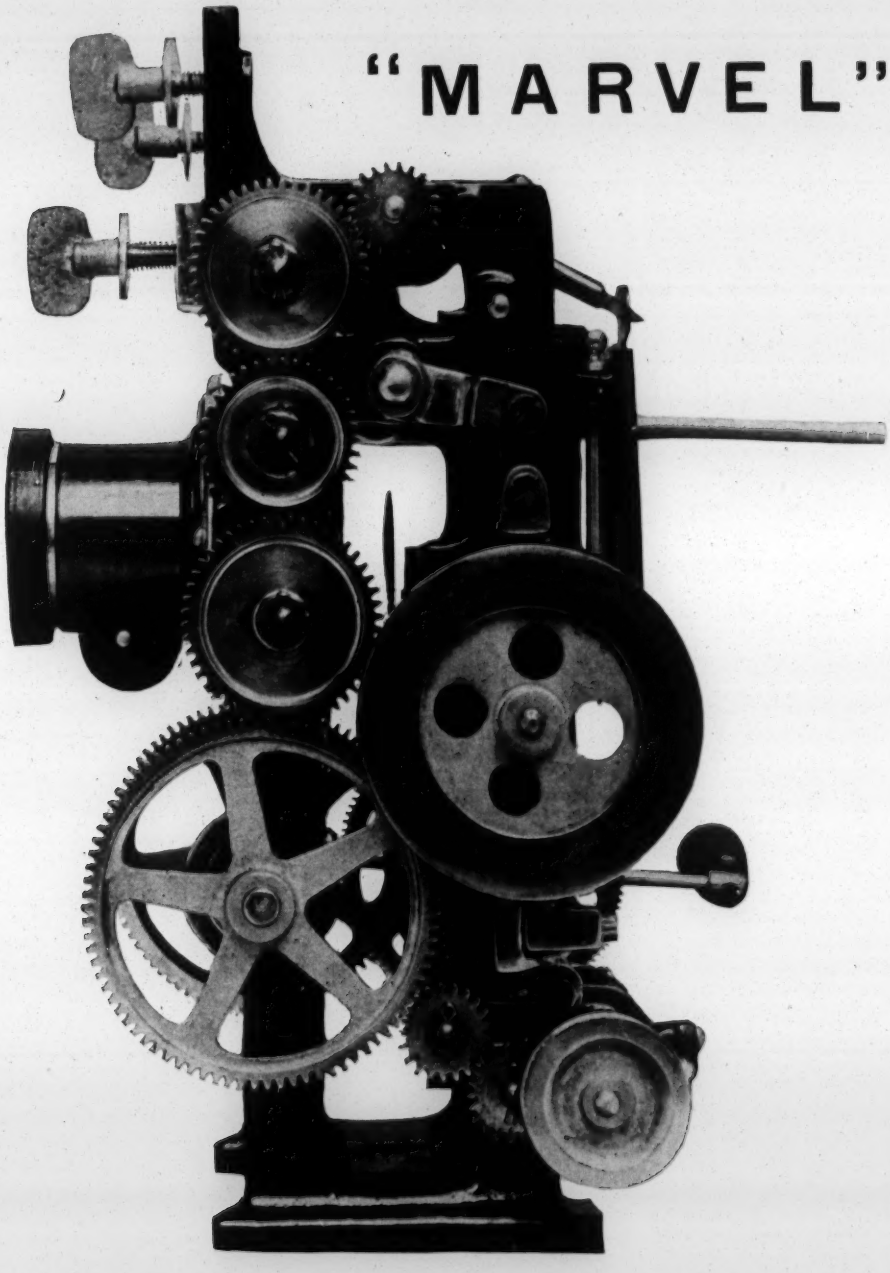
Equipped with improved Fire Magazines, Automatic Fire Shutter and Automatic Fire Shield (Lubin's Patent) Asbestos covered Wire Connections, new improved Lamp-House, new style Fire-proof Rheostat, improved Electric Lamp.

Approved and recommended by the Philadelphia Department of Public Safety and the Fire Marshal for absolute Safety and Protection against Fire.

Complete as above together with Electric Lamp and Adjustable Rheostat for direct or alternating current, including Hard Wood Polished Carrying Case for the Mechanism, Two Reels, Screw Driver, Oil Can and Film Cement, equipped with Adjustable Bicycle Steel Legs which can be raised to over 5 feet high **$145.00**

Underwriter's Approved Model

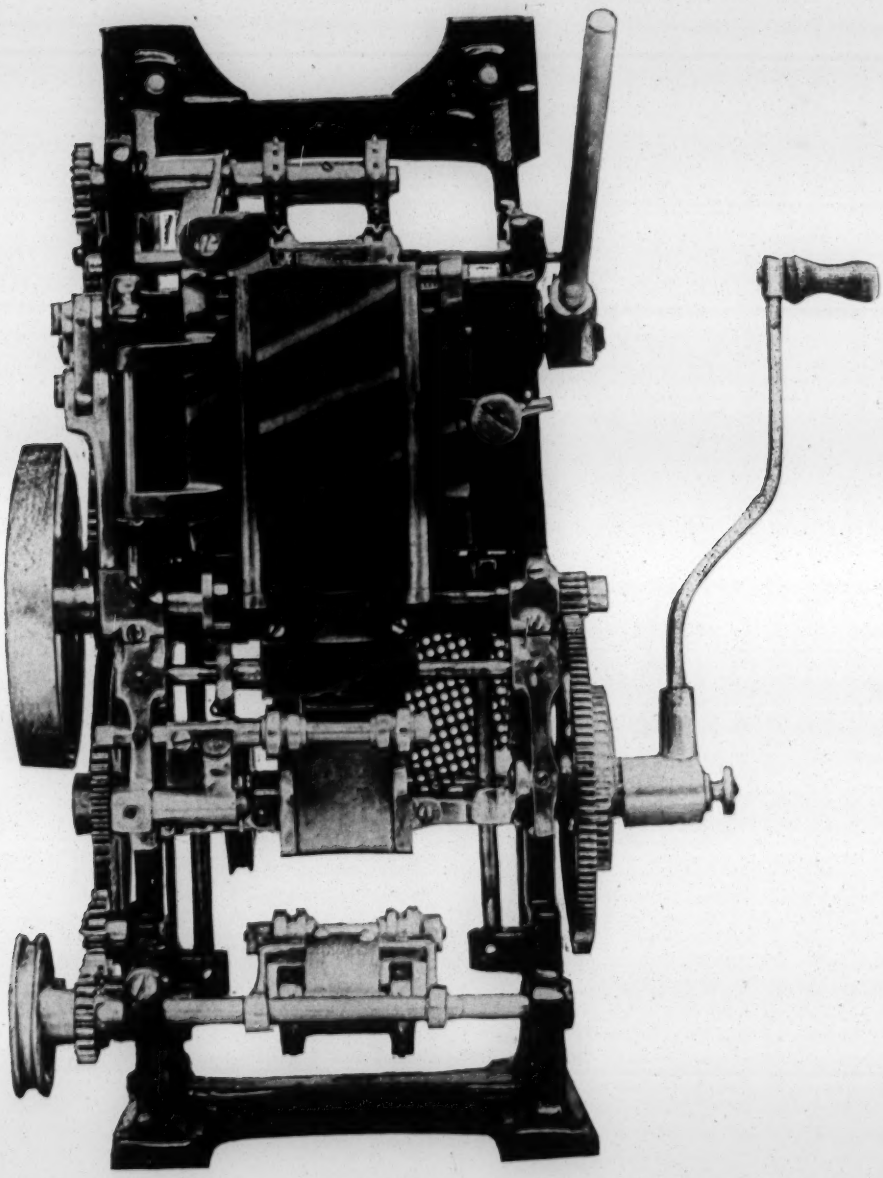
"MARVEL"



The Outfit is built to stand the wear of hard work. No complicated machinery, liable to break down when you need it most. The superiority of our machine over all others lies in

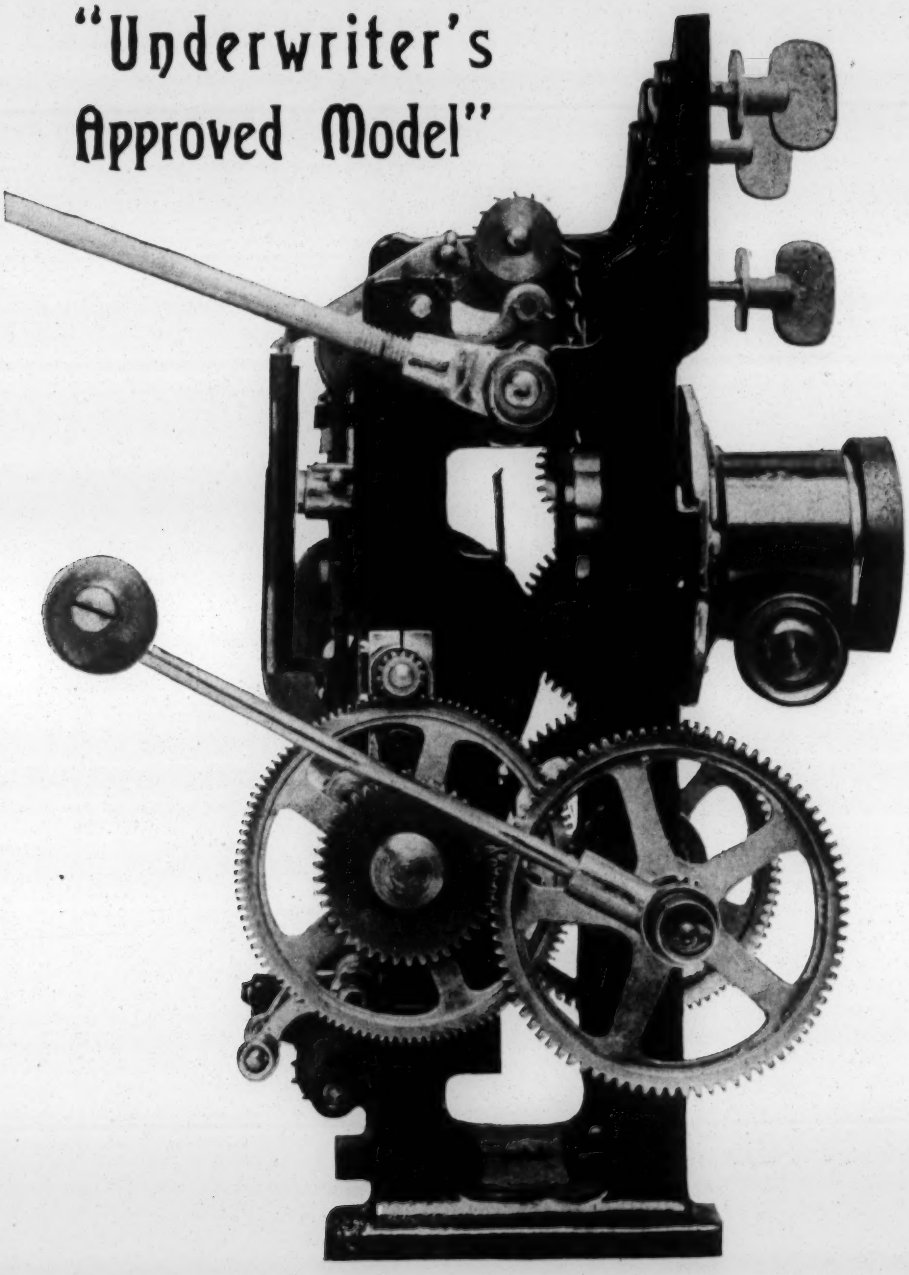
Workmanship, Simplicity, Completeness, Durability

UNDERWRITER'S APPROVED MODEL



This picture of the 1908 Marvel shows HOW EASILY REPAIRS CAN BE MADE if necessary. EVERY PART IS INTERCHANGEABLE AND quickly replaced. The frame is OPEN ALL AROUND so that NO DUST can settle in the Mechanism. The gears are divided, working on both sides of the frame, which guarantees a steady and even motion.

Another view of the "Marvel"

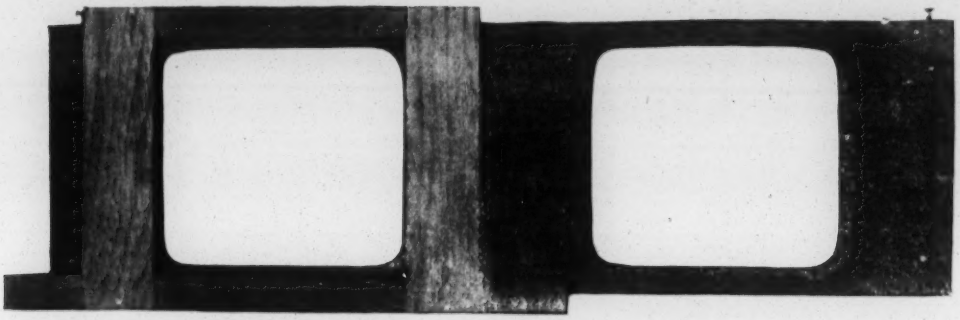


The gearings of

"UNDERWRITER'S APPROVED MODEL"

are made of Phosphor Bronze, minutely exact, highly polished by the most skilled labor, thus **MAKING THE MACHINE ABSOLUTELY FLICKERLESS.**

Double Slide Carrier



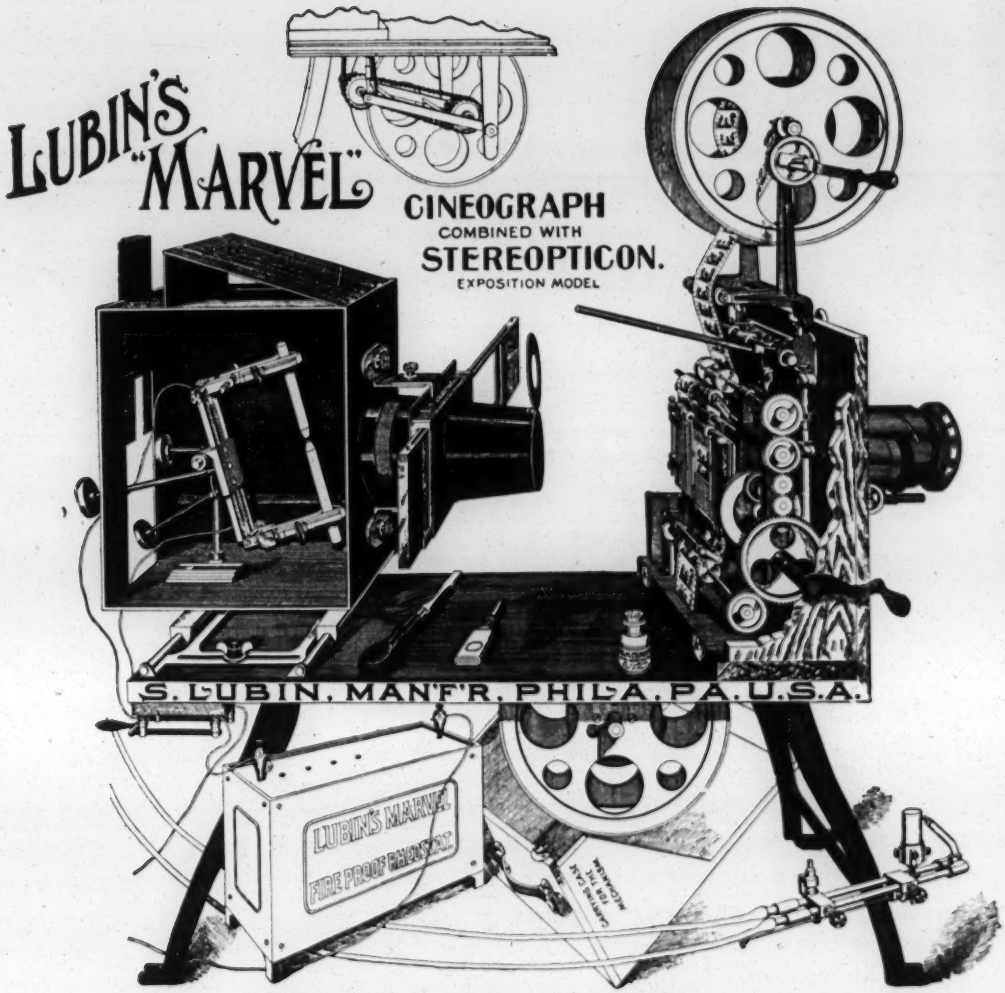
For all Machines Using Standard Slides

Price, 50c. Each

HARDWOOD POLISHED CARRYING CASE

FOR THE MECHANISM OF LUBIN'S "MARVEL"

Free With Every "Underwriters' Approved Model



EXPOSITION MODEL

This outfit complete including Top and Bottom Rewinder and everything seen on above cut, together with Electric Lamp, Fire-Proof Adjustable Rheostat for direct or alternating Current, also Calcium Light Lamp for Oxygen-Hydrogen Gas or for the Oxylithe Gas Making Outfit. Two Reels, Screw Driver, Oil Can and Film Cement.

The Whole Complete Outfit for $85

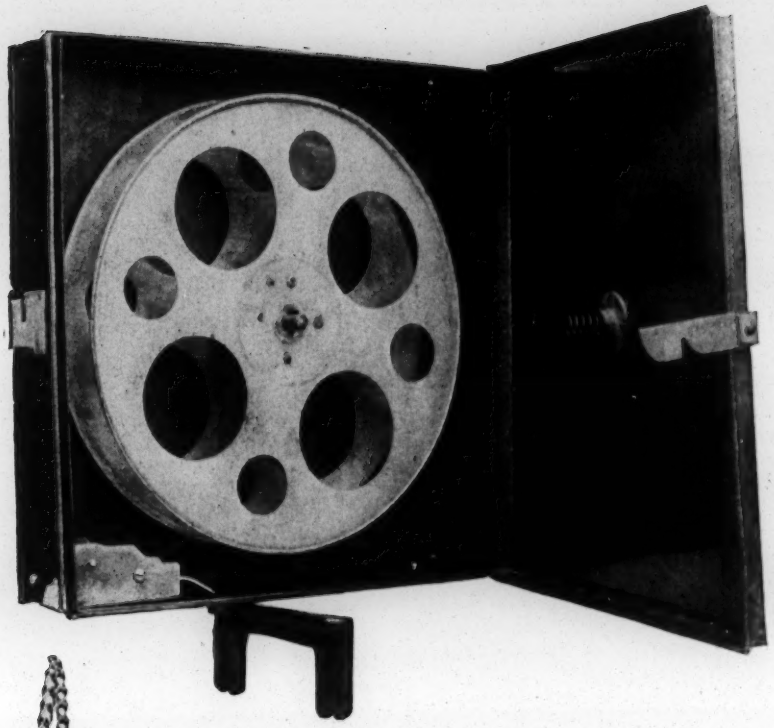
We can put AUTOMATIC FIRE SHUTTER and FIRE SHIELDS on this Machine at an Extra Charge of $17.50.

WITH FIRE-PROOF FILM MAGAZINES

EXPOSITION MODEL

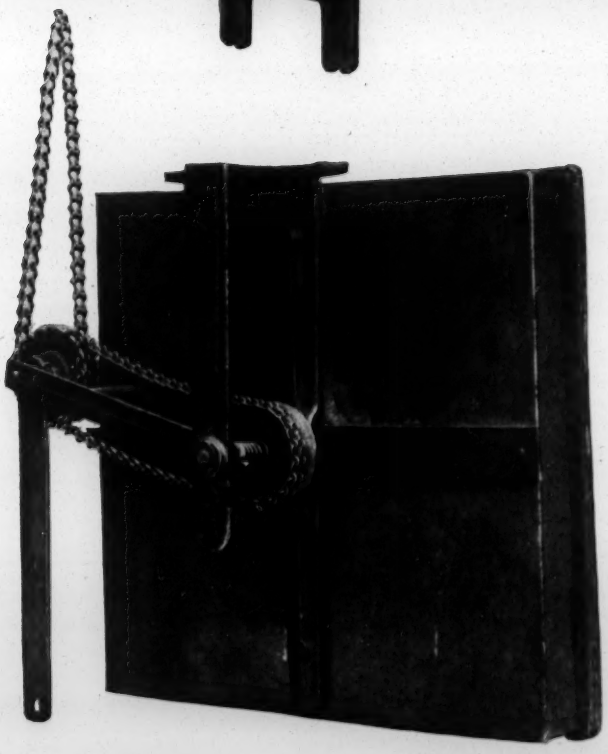
This is the same outfit as shown on the previous page, fitted WITH FIRE-PROOF FILM BOXES FOR TOP AND BOTTOM REWINDER, (Lubin's Patent)

This Outfit Complete as on page 4, but equipped with Fire-proof Film Magazines **$105**



UPPER

Fire-Proof Film Magazine



LOWER

Fire-Proof Film Magazine

Including Rewinding Attachment

Price of Both Magazines together with lower Rewinding Attachment

$20.00

Lubin's Fire-Proof Film-Boxes

PATENTED)

Recommended by the Chief of Police, Fire Marshals, Chief of Fire Departments, Underwriters, Etc., of every City of Importance.

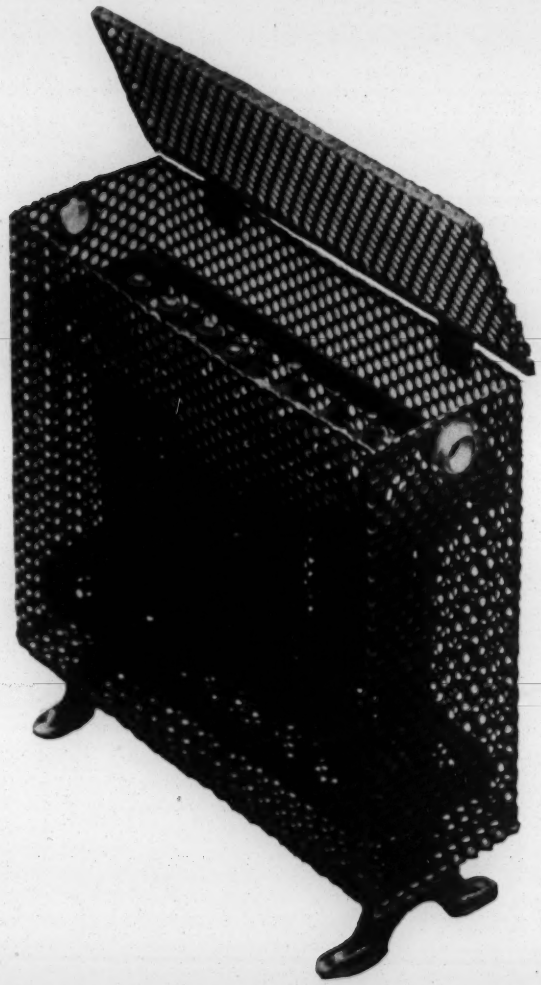
LUBIN'S

Fire-Proof Adjustable Rheostat

For 220 Volts Direct or Alternating Current.

★ ★

No Open Connections; No Short Circuit.



Fully Protected and Accepted by the Fire Underwriters and Fire Marshals.

★ ★

The most Simple and most Practical Rheostat.

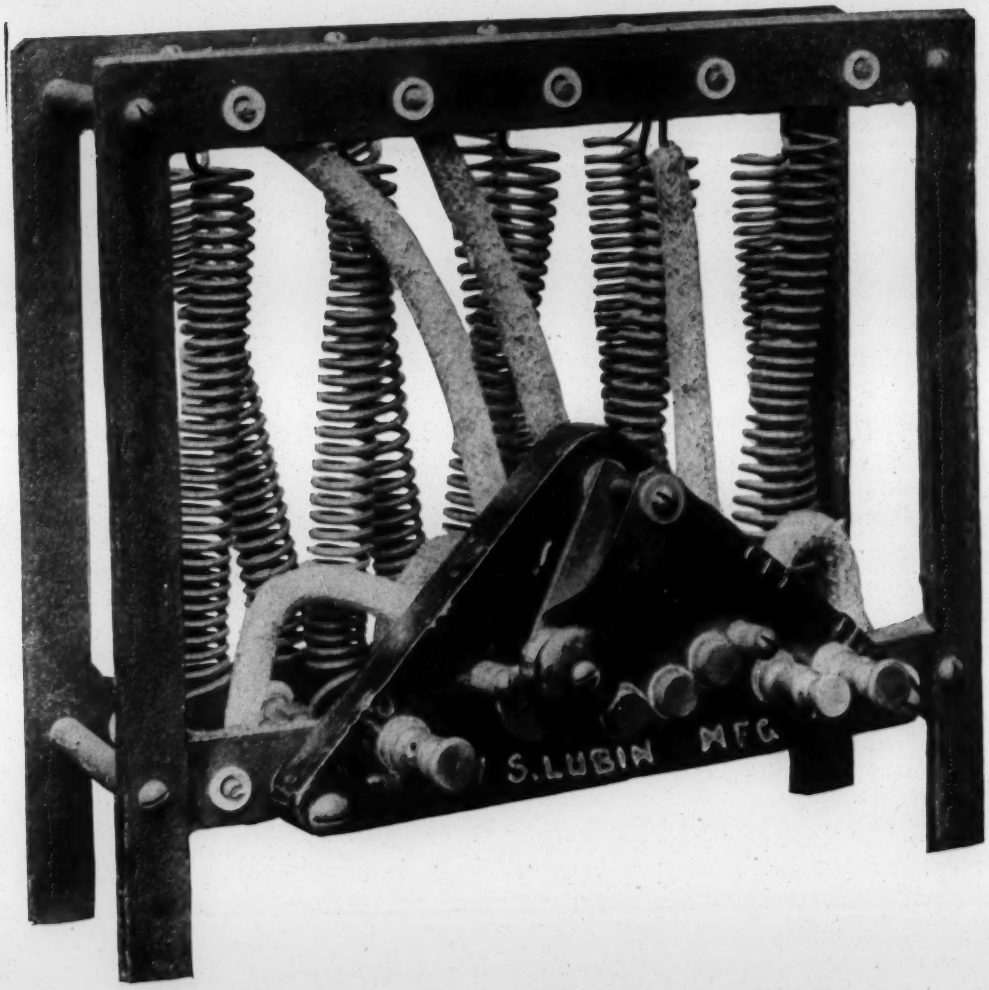
FOR (110 Volts) DIRECT OR ALTERNATING CURRENT

Fully protected and accepted by the Fire Underwriters and Fire Marshalls.

PRICE, COMPLETE, $8.50

LUBIN'S

"New Idea" Adjustable Rheostat



For 110 Volts Direct Alternating Current

PERFECT IN EVERY PARTICULAR

Price, $7.50

LUBIN'S

"New Idea" Adjustable Rheostat

FIRE-PROOF

For 110 Volts Direct or Alternating Current
A Most Practical Rheostat

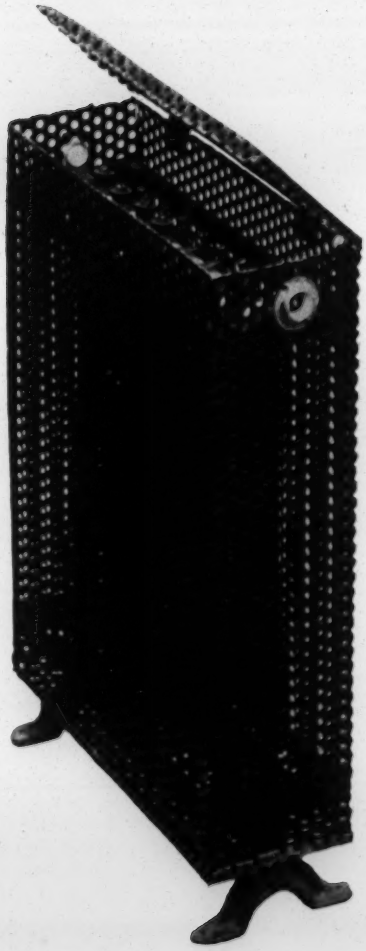
PRICE, $8.50

LUBIN'S

Fire-Proof Adjustable RHEOSTAT

For 220 Volts Direct or Alternating Current.

No Open Connections; No Short Circuit.

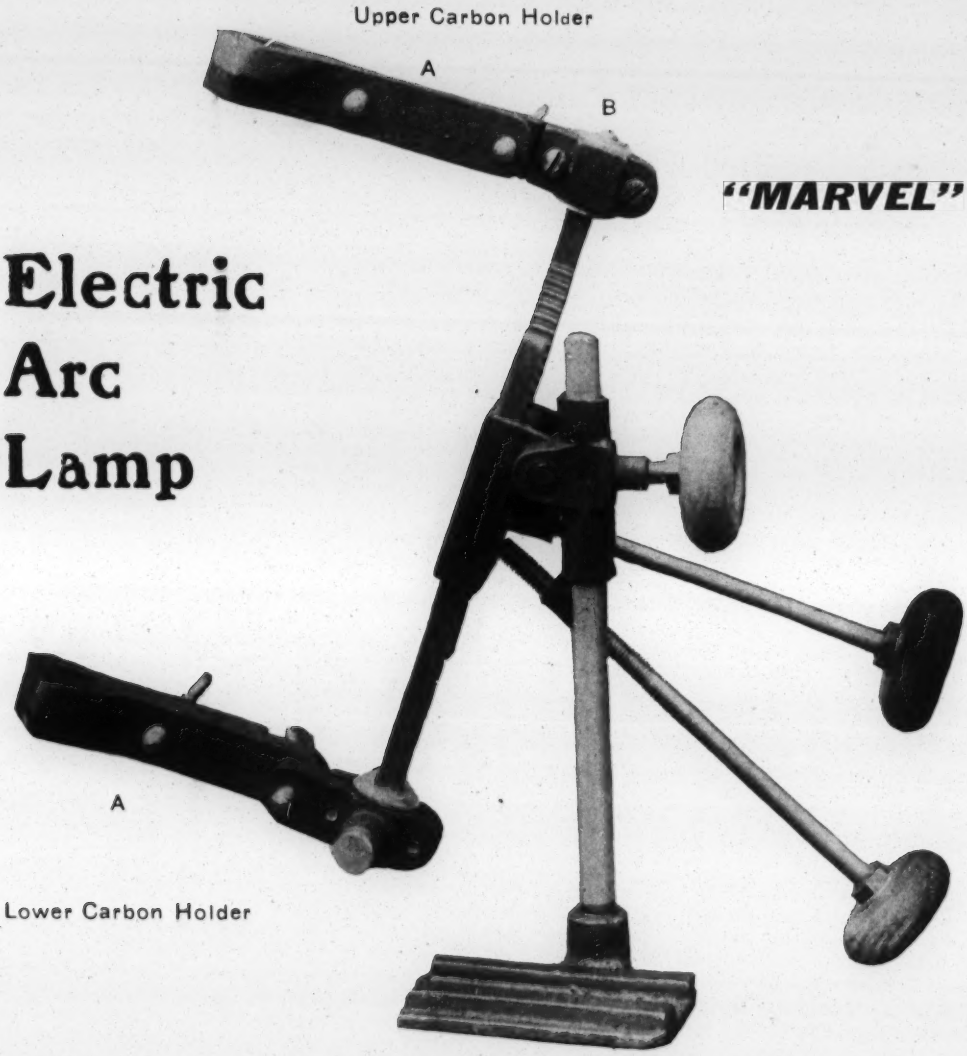


Fully Protected and Accepted by the Fire Underwriters and Fire Marshals.

The most Simple and most Practical Rheostat.

Price, Complete $15

LUBIN'S



"MARVEL"

Electric Arc Lamp

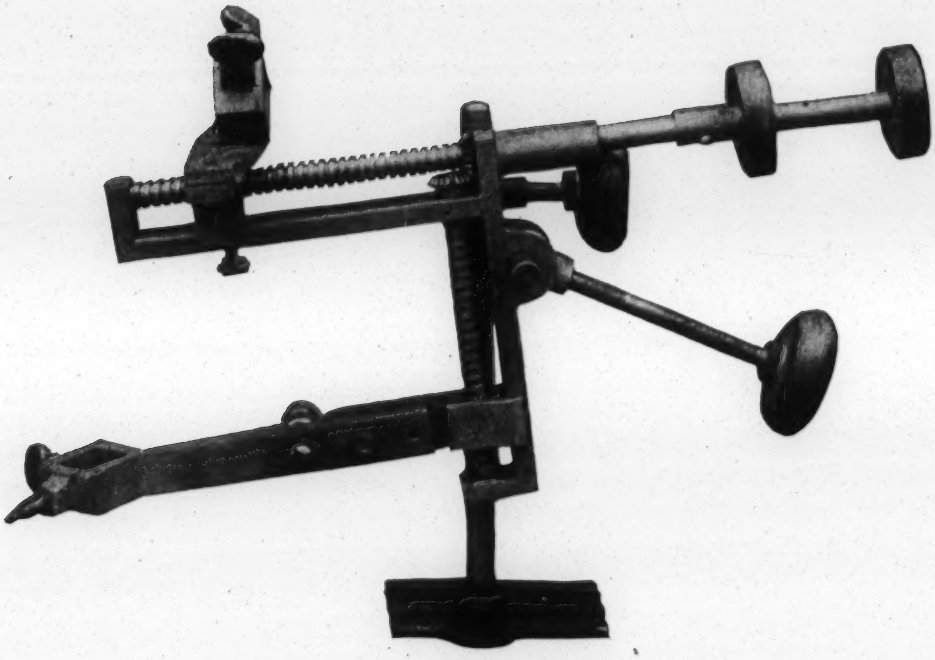
For Direct or Alternating Current up to 3000 Candle Power

The Best and Most Practical Lamp

Price, $7.50

"Right Angle" or "90-Degrees"

"Electric-Arc-Lamp"

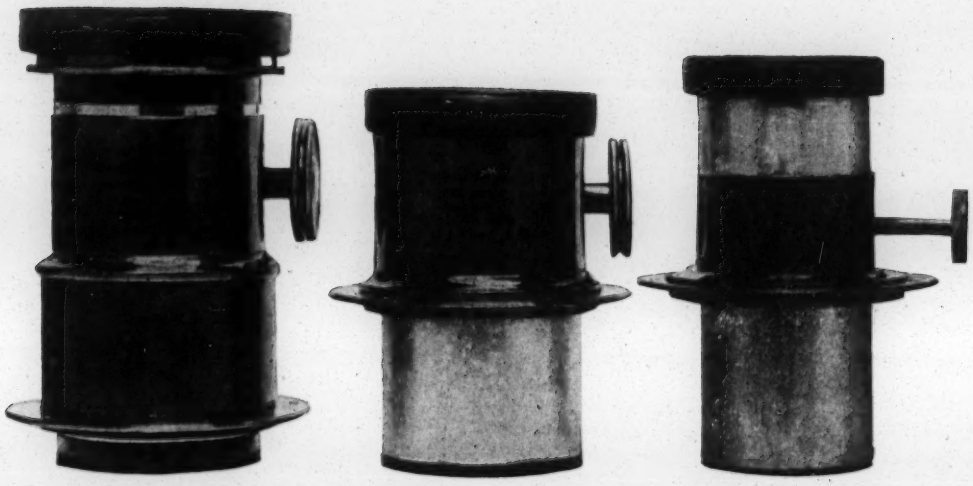


This Lamp is especially made for use in small Lamp-houses. It can be used on either direct or alternating current. Either Carbon can be operated separately or both Carbons together, just as desired.

Price, $7.50

Moving Picture

Projecting Lenses



All our Machines are equipped with Moving Picture Lenses made by the Bausch & Lomb Opt. Co. of Rochester, N. Y., stamped with their address and specially made for us.

It is well known that the Bausch & Lomb Opt. Co. are the largest Lens Manufacturers in the world. Their Lenses are guaranteed to give best results.

The Middle Distance Lens will project a picture approximately 12 x 14 at 50 feet distance.

The Long Distance Lens will give about half the size picture at the same distance while the Wide Angle Lens will give half a size larger picture at the same distance. At a longer range or shorter range pictures are larger or smaller, according to the lens and distance.

Lubin's
"MARVEL" REWINDER

The only practical Rewinder ever constructed. For single films as well as for reels.

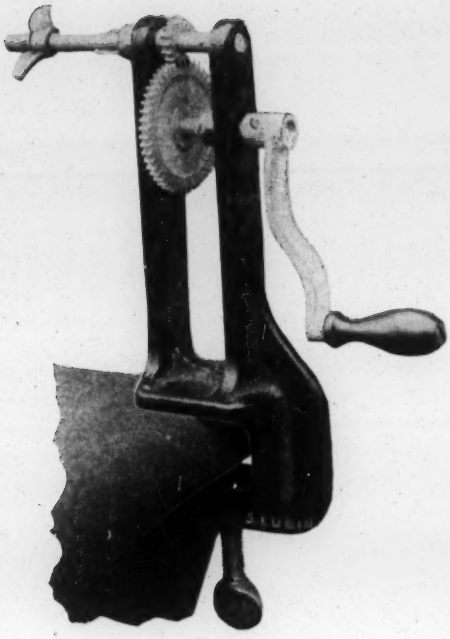


Fig A.

Fig. A shows the Rewinder in use for single films.

Fig B shows a Reel on the Rewinder.

(Price of our extra fine Steel Reels, $1.00 each.)

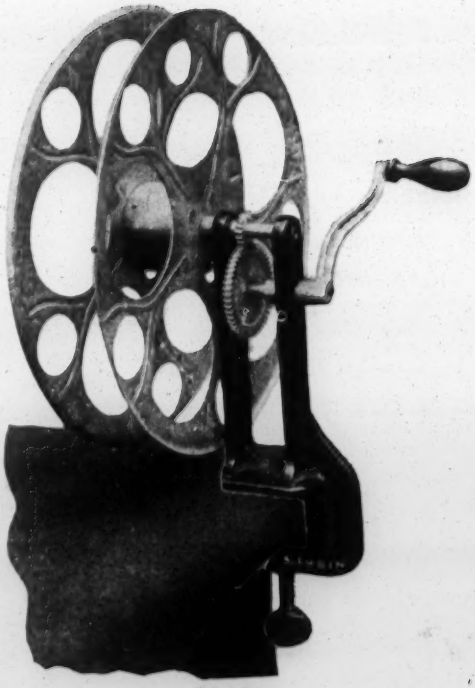


Fig B.

"MARVEL" REWINDER

Price, $2.50

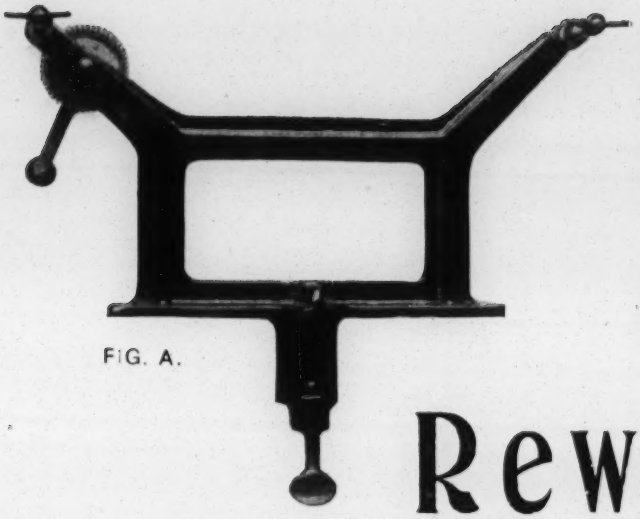


FIG. A.

LUBIN'S "Marvel" Double Rewinder

The most practical Rewinder for quick work. Can be attached to any machine, bench or table

Price, $3.50

Fig. A. shows the Rewinder without Reels.

Fig. B. shows the Rewinder with Reels ready for work.

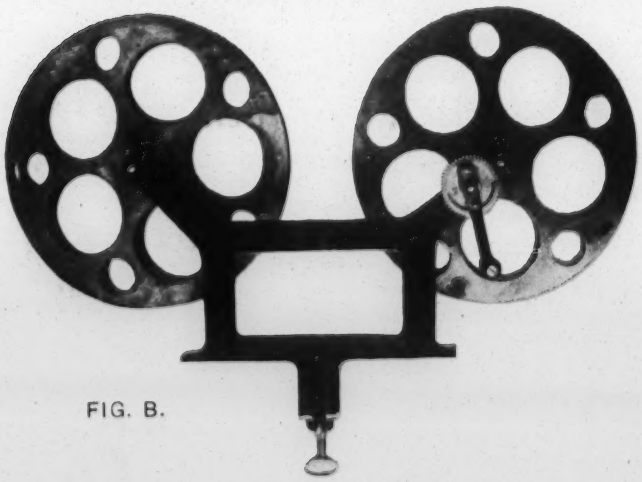
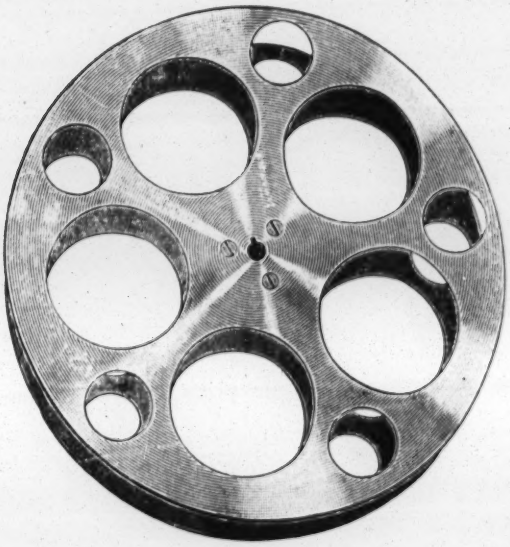


FIG. B.

REELS, 10 inch diameter, best cold-rolled steel 75c Each
9 inch diameter " " " " 50c "

Lubin's Reels

FIT ALL STANDARD MOVING PICTURE MACHINES



MADE OF THE FINEST QUALITY COLD ROLLED STEEL

NICKEL-PLATED, CAREFULLY STRAIGHTENED WITH ROUNDED EDGES

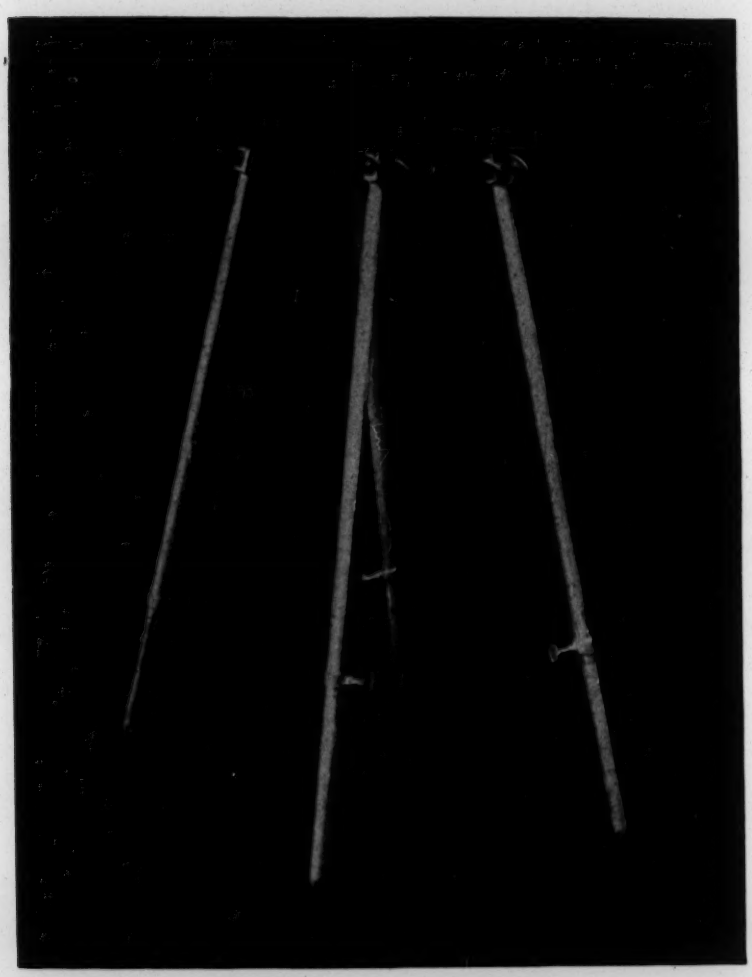
REELS, 10 Inches in Diameter hold 1000 feet of Film
REELS, 9 " " " " 800 " " "

PRICE

Reels, 10 Inch Diameter	@ .75	6 Reels	-	$4.00
" 9 " " "	.50	6 Reels	-	3.00

LUBIN'S
Adjustable (Steel) Legs

Can be attached to any Moving Picture Machine
(Table Not Included)



ABSOLUTELY STEADY

Made of the best Bicycle Steel Tubing.
Extends up to over five feet high.

YOU OUGHT NOT TO BE WITHOUT THEM

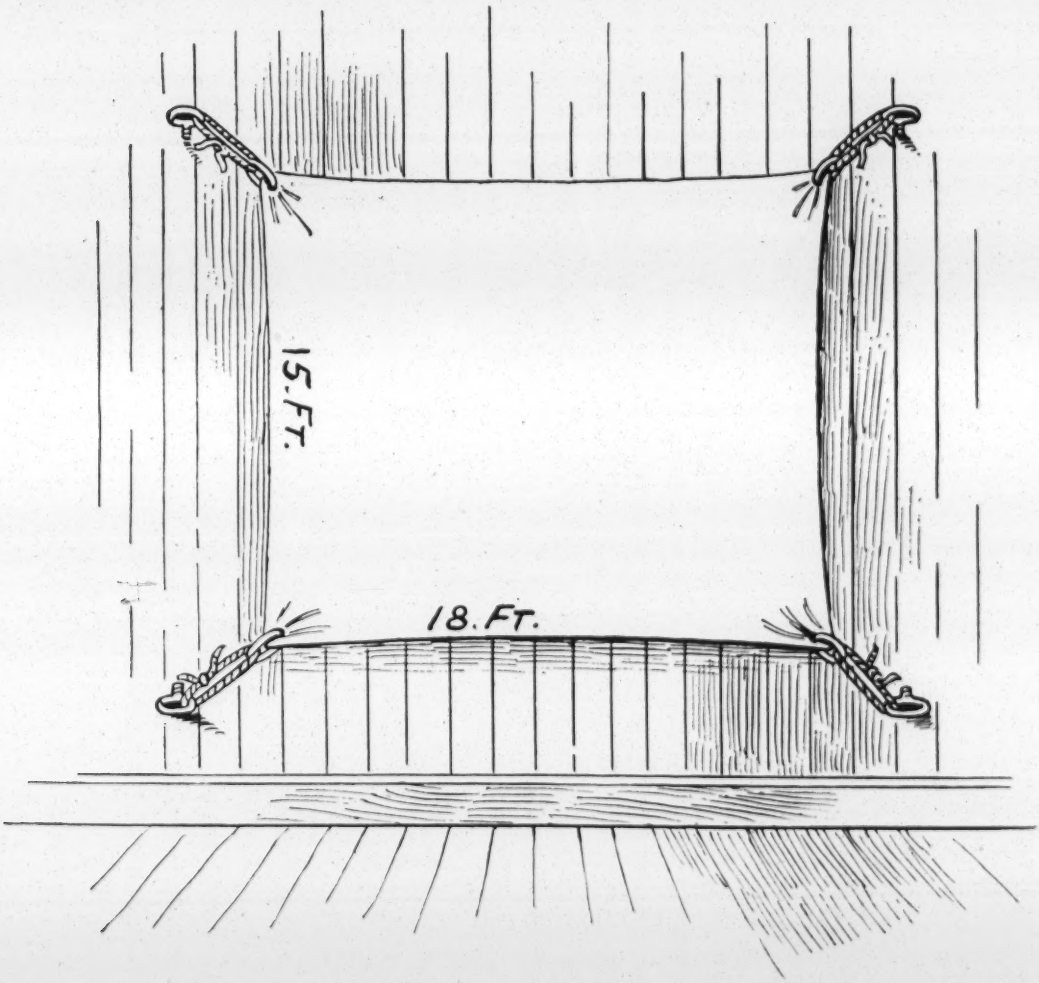
Price $10 a Pair

Including attachment to adiust to any table

Lubin's Special Screen

ON WHICH TO PROJECT

Life-Motion Pictures and Stereopticon Slides



The above illustration shows a screen specially prepared for projecting Life Motion Pictures and Stereopticon thereon and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 18 feet.

PRICE, $6.50

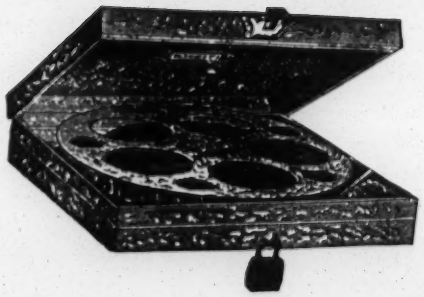
Don't Carry Your Films Loose in Your Hand or in Your Trunk. Use

LUBIN'S

Film Carrying

Cases

Made of strong Russian-Iron, black enameled, has carrying handle and an adjustment for lock and key.



Box No. 1 holds one Reel . $1.00 each

Box No. 2 holds two Reels . $1.50 each

The illustrations below show how to prepare and join films when it is desired run them on reels, or to join them when the ends become separated.

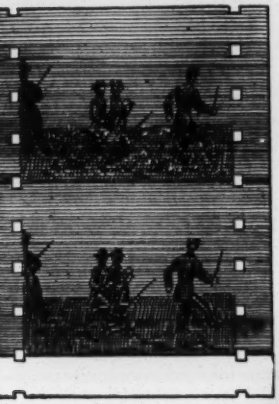


Fig. 1.

Figs. 1, 2, 3 show w to prepare films hen necessary to pair, or to join 2 more films.

BLANK FILMS

For connecting two or more pictures and as starters

5 CENTS PER FOOT

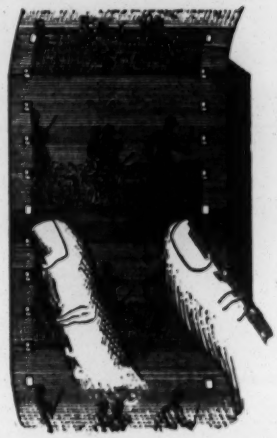


Fig. 3.

Fig. 2.

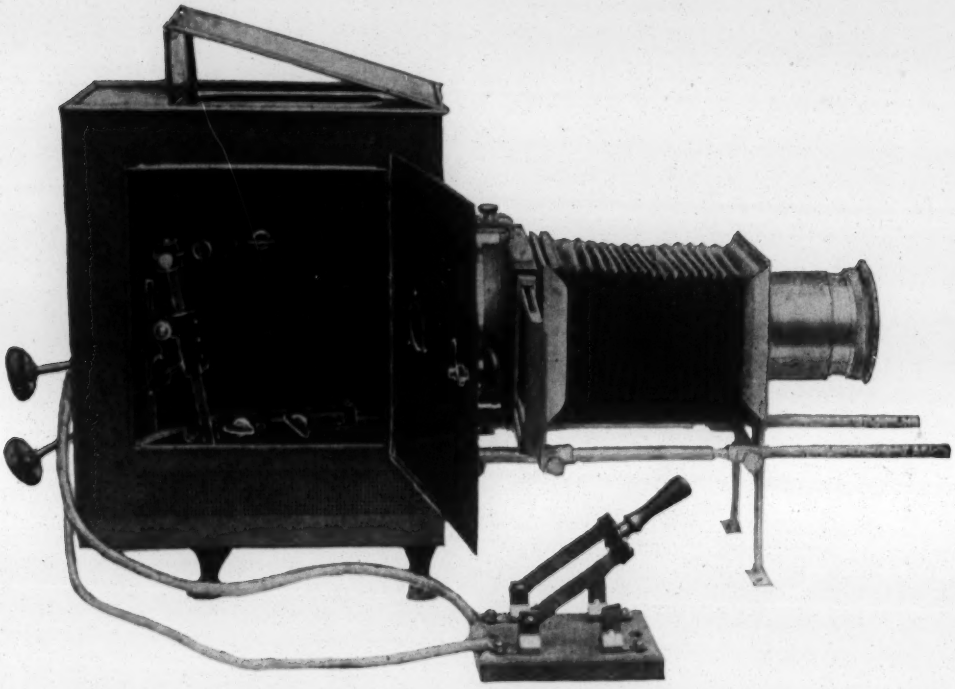
lm Repairer, Made of Solid Brass, Nickeled.
Price, $1.00.

Film Cement.
Price, 15c per Bottle.
By Mail, 25c.
Including postage

DIRECTIONS.

Cut the Film about ¼ inch from LOWER line of one of the pictures, see Fig. 1. Cut the ther end of Film to the extreme TOP line of the picture. The ¼ inch on the end is necessary o make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape ff the Emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white pace on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where he Emulsion has been scraped off. This is where the Cement should be placed. Be sure to pread the Cement in equal proportion on the Film. (The dull side of the Film is the Emulsion de.) Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the Cement. Then lay Fig. 2 on he opposite side of the Mender, and press the finger tightly through the centre directly over the oint, for a moment, and the Cement will dry in a few seconds. If properly cemented, the joint ill be equally as strong as before the Film was cut.

LUBIN'S
"Grand Stereopticon"



The cheapest and best Stereopticon on the market for Views, Illustrated Songs, Poses and Serpentine Dances. Can also be used as a small Spotlight by disconnecting Bellows and Lens and taking out the front Condenser. A perfect machine at a small price. Special Combination Objective Lens sixteen-inch bellows with lens to suit any distance and size of screen. Including Electric Lamp, and Adjustable Rheostat, also Calcium Lamp.

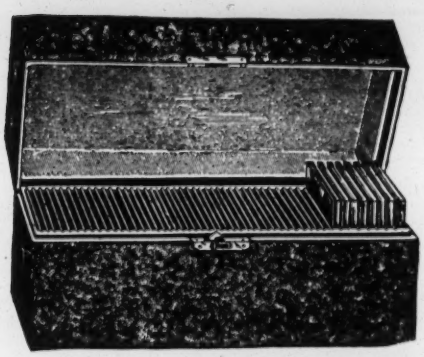
Price, $35.00

The same with Calcium Lamp only

Price, $25.00

Carrying Cases For Slides.

NO. 1. SLIDE BOX FOR 50 SLIDES.



Made out of wood, cloth covered Very durable. With card board partitions in single row to hold 50 slides. With double clasps for fastening. Outside dimensions: Height, 4¾ inches; length, 10¼ inches; width, 4½ inches.

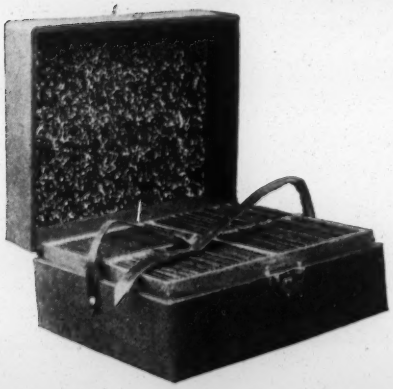
Price, $1.00.

NO. 2. SLIDE BOX FOR 75 SLIDES.

Same as above, with cardboard partitions for 75 slides. Drawing shows box closed. Outside dimensions: Height, 4¾ inches; length, 15 inches; width, 4½ inches.

Price, Without Straps, $1.50.

NO. 3. SLIDE BOX FOR 100 SLIDES.



Made out of wood, cloth covered. Very light and durable. The interior cardboard partitions are arranged in two rows of 50 each. Has leather straps and double clasps for fastening. Outside dimensions: Height, 4¾ inches; length, 10¼ inches; width, 8½ inches.

Price, $2.50.

NO. 4. SLIDE BOX DE LUXE.

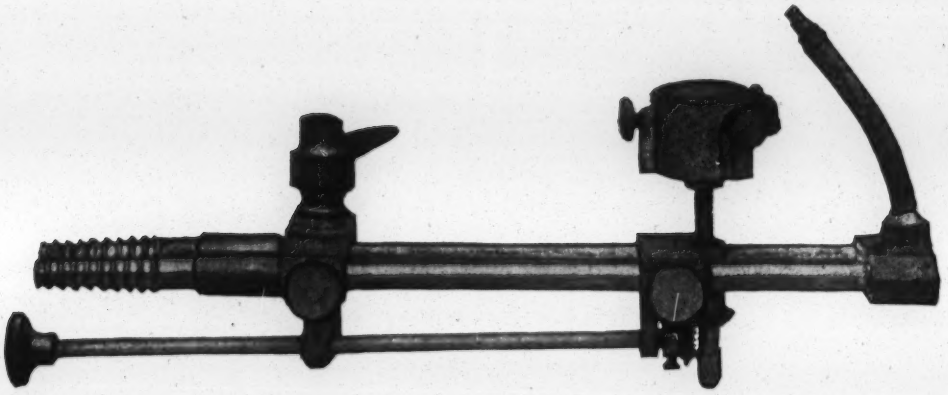
The handsomest, strongest and most practical slide box yet devised. Size is: Height, 5 inches; length, 11¾ inches; width 9 inches. Compartments separated by cardboard partitions; two rows of 60 each, with padded inside for better care of slides. Is made of wood, leather covered, has two clasps, and in addition lock and key, with leather handle for carrying.

Price, $4.50.

LUBIN'S

New Improved, High Power

Calcium Light Lamp



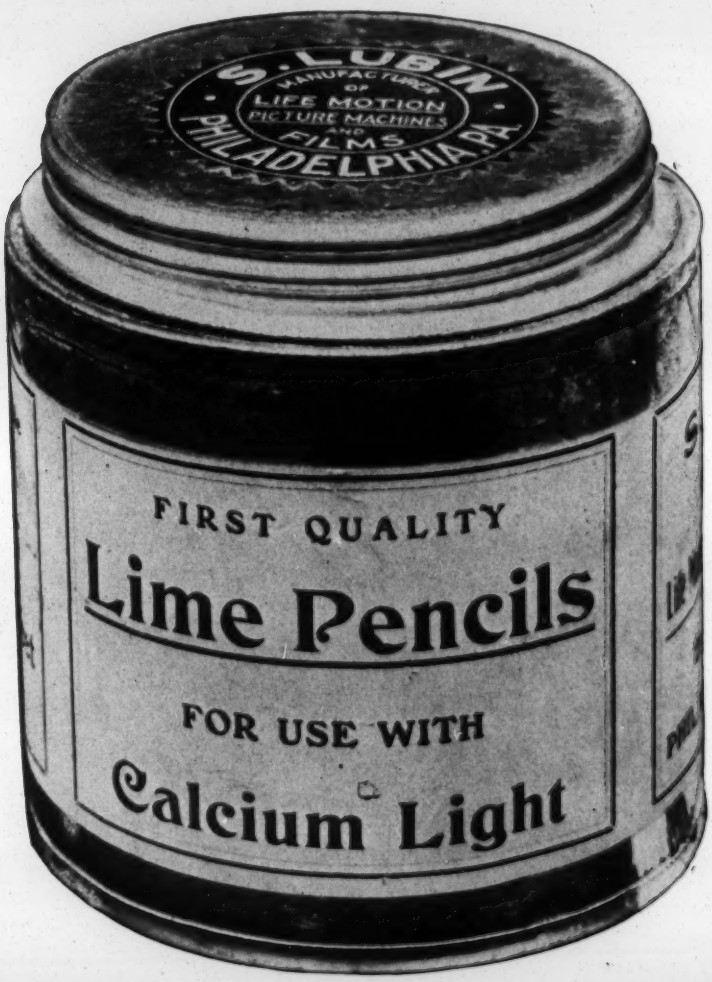
This Calcium Light Lamp has the highest efficiency of any Calcium Light Burner on the market and is particularly well adapted for the projection of moving pictures.

Price, $5.00

TIPS FOR CALCIUM LAMP . .	**25c**
(When ordering state if small or large bore is wanted)	

LUBIN'S

First Quality Lime Pencils



There is a big difference in the quality of Lime Pencils. We sell the best only.

ONE DOZEN IN A BOX

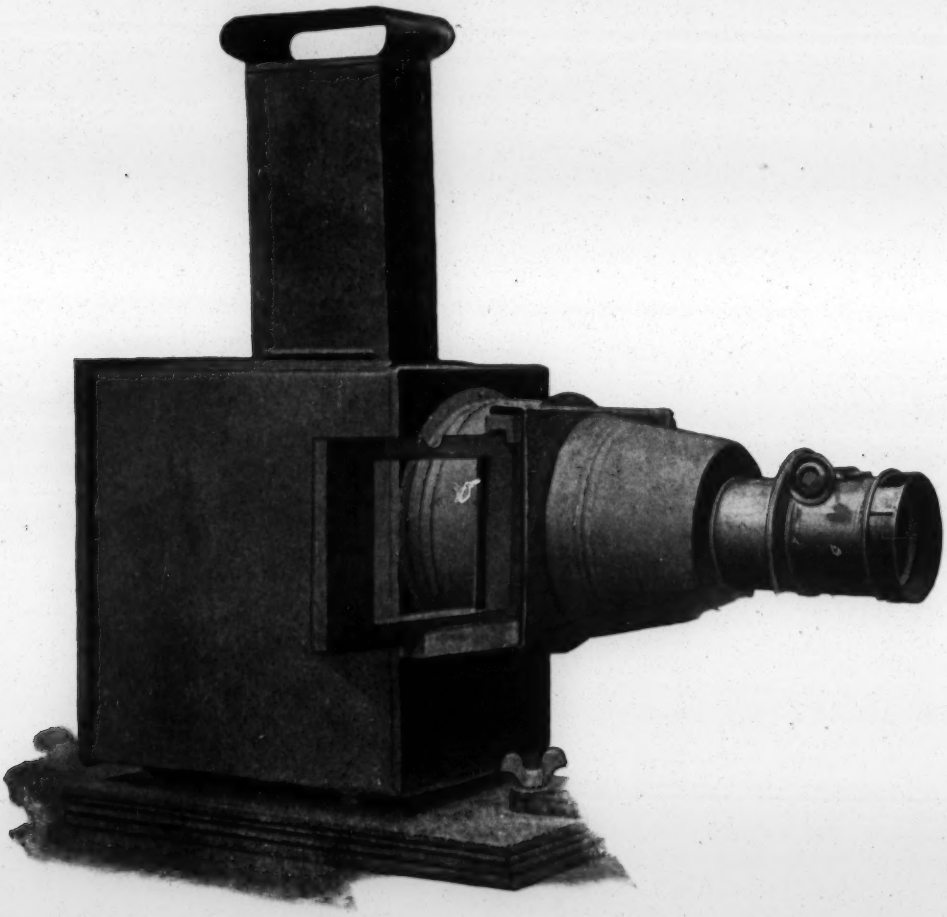
Price, $1.00 per box

LUBIN'S STEREOPTICON

INCLUDING

THREE WICKS OIL LAMP

Wide Angle Lens and Double Slide Carrier

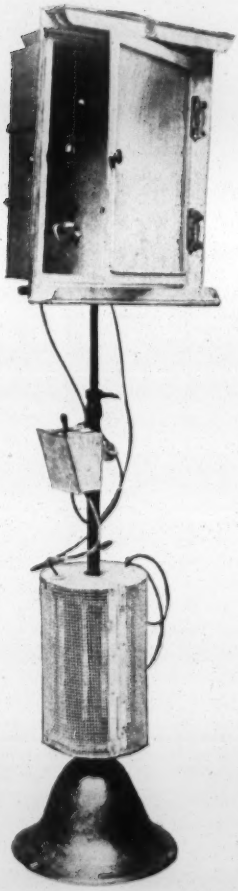


Price Complete, as above, $15.00

Oil Lamp with 3 Wicks, $3.75

LUBIN'S
STAGE CALCIUM

Built to meet the Requirements of the Fire-Underwriters Throughout the Country.



The Hood is made of heavy Galvanized Iron, finely painted on the outside. Screen door is fastened by spring hinges, adapted with double grooves for Color Slides.

Fully Equipped with Hood, adjustable stand, enclosed switch, fireproof adjustable Rheostat with Wire Guard Protector, 3000 candle-power Electric Arc-Lamp.

Price, Complete $50
Metal Color Frames, Each $1.50

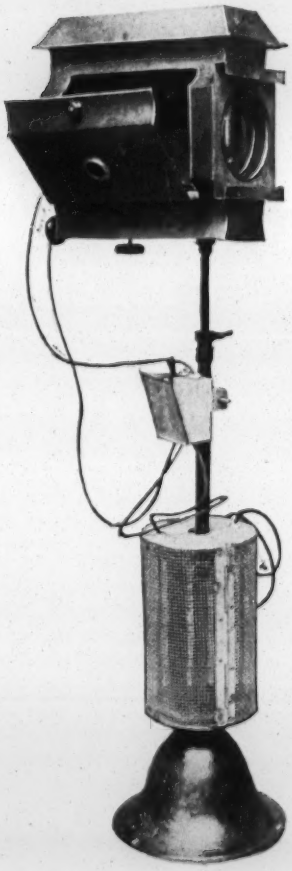
LUBIN'S

--Stage Spot Light--

FOR ELECTRICAL EFFECTS

SPOT and FLOOD light, which will meet with approval of every expert stage electrician.

It excells in simplicity; can be set up in a moment; has standard screws, which can be duplicated anywhere; strongly built for good and hard use.

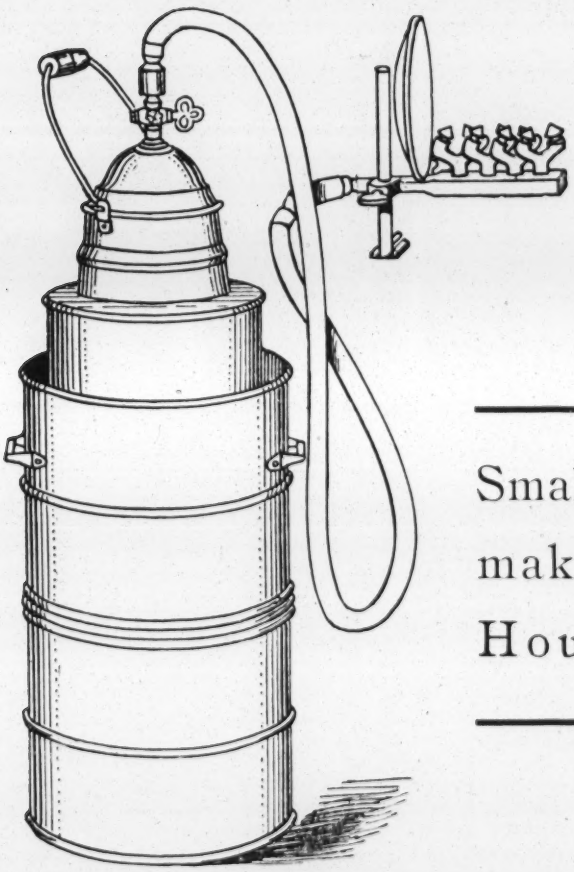


Fully equipped with Hood, adjustable stand, nickel-plated color-slide holder, 3000 Candle-Power-Arc-Lamp, adapted with focusing runners, enclosed Switch, adjustable Rheostat with wire guard protector.

Price Complete with 6-inch condensors, $50
" 8 " " $55

LUBIN'S

Acetylene Gas Outfit



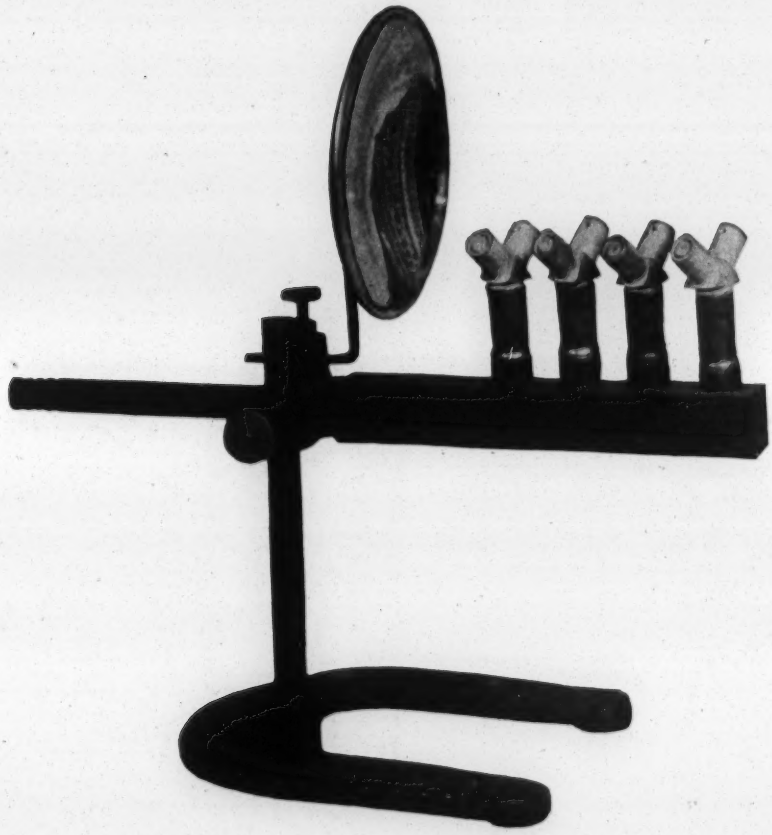
Small Size Outfit to make Gas for One Hours Exhibition

Including Eight-tip Burner, Reflector and Stand

Price, $10.00

LUBIN'S

ACETYLENE LAMP



THE VERY BEST MADE

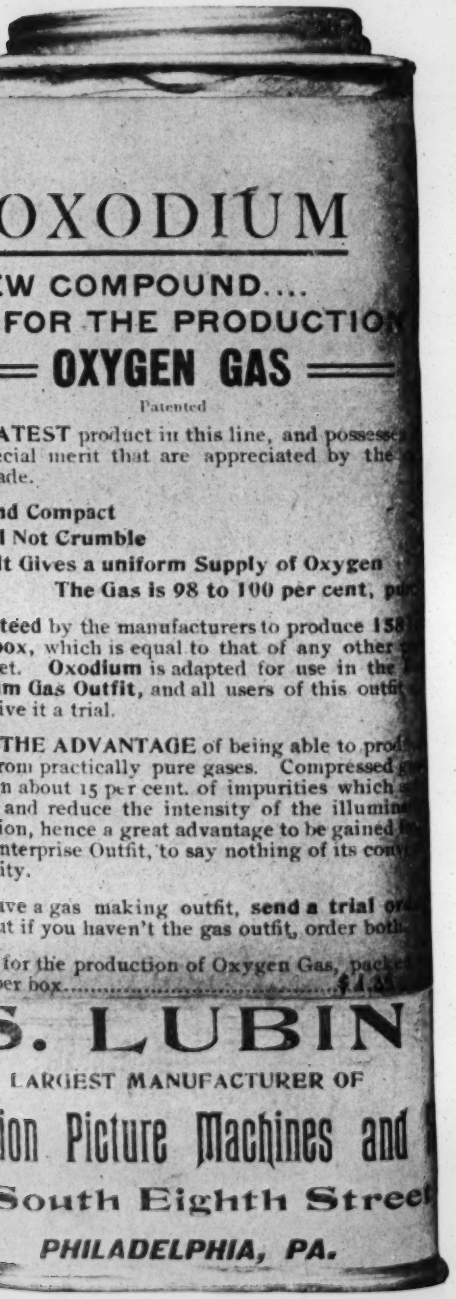
With Patent Eight-Tip Burner, Reflector and Stand

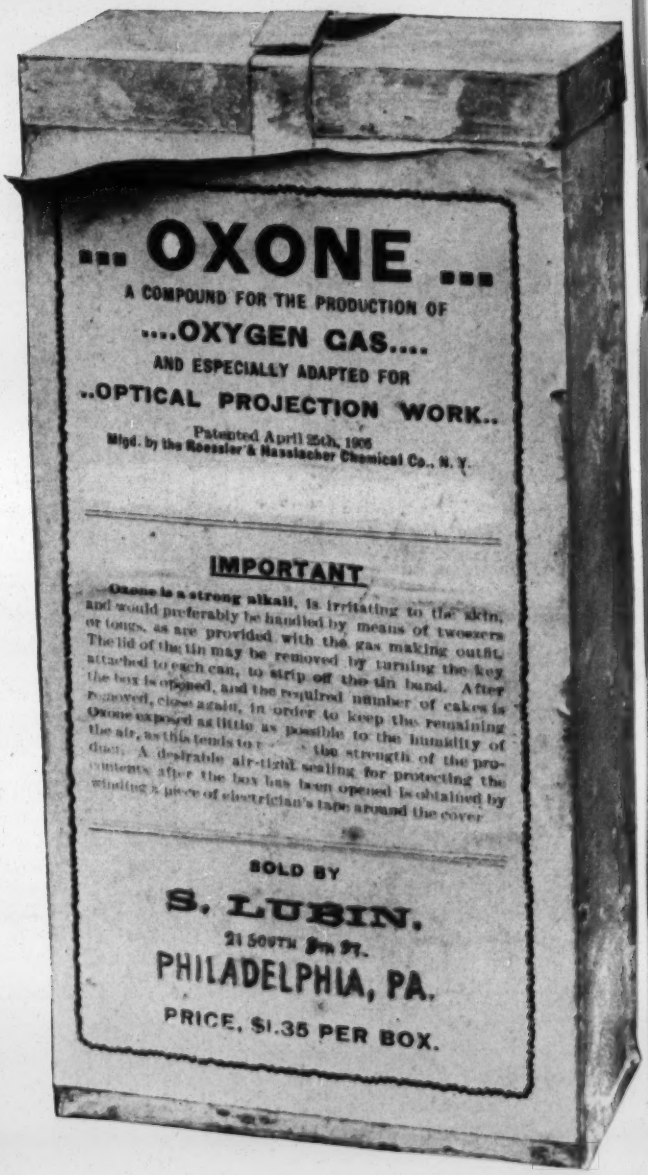
$5.00

Oxylithe, Oxodium or Oxone

FOR USE WITH OUR

OXYLITHE GAS-MAKING OUTFIT





ne box contains enough chemicals for an exhibition of over one and one-half hours when using a burner of medium core.

Price, $1.35 per box

THE BEST SUBSTITUTE FOR ELECTRIC LIGHT

"OXYLITHE"

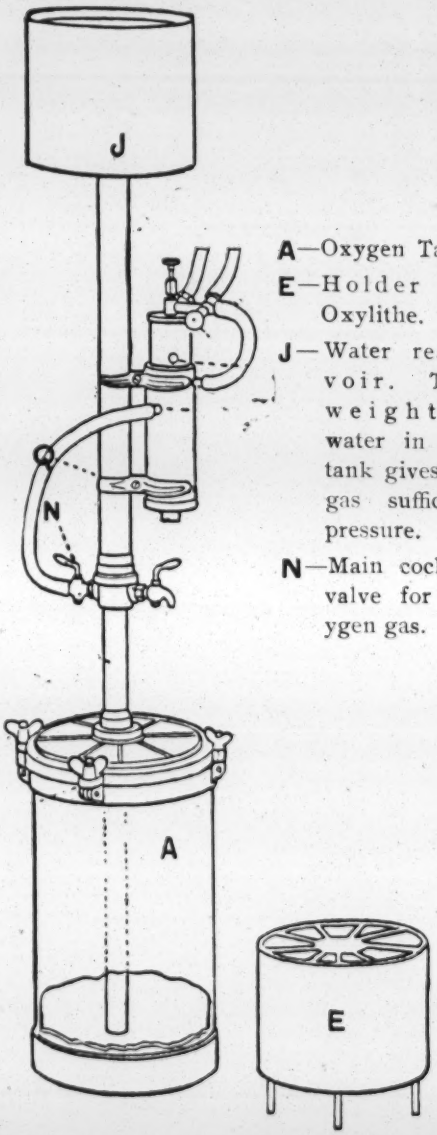
Gas Making Outfit

Makes Its Own Gas, but Requires no Forced Pressure, No Hot Retort, No Furnace, No Hot Water, No Heat of Any Kind, No Gases in Wrong Place, Causes No Disappointments, No Failures, No Delays, No Accidents, No Freight, Express, Cartage, No Excess Baggage Bills, No Disappointments Owing to Delays in Transit, or Illuminating Apparatus Going Astray as when Using Cylinders or Old Style Outfits.

A CHILD CAN USE IT WITH PERFECT SAFETY, AND ITS WEIGHT IS BUT 35 POUNDS
(Including the Case)

It Makes PURE Oxygen Gas (Others only 85 Per Cent). It is Positive. It is Automatic. It Makes Gas as Used. No Waste of Chemicals, as it May be Charged for any Length of Entertainment Desired.

Gives Over 700 Candle Power Light, as strong as from Compressed Gases in Cylinders, and Stronger than Produced by Other Portable Gas Making Outfits.



A—Oxygen Tank.
E—Holder for Oxylithe.
J—Water reservoir. The weight of water in this tank gives the gas sufficient pressure.
N—Main cock or valve for oxygen gas.

Calcium Light is produced by burning in combination, the proper proportion of Oxygen and Hydrogen gases, both of which are generated in the "**Oxylithe**" outfit. **The Oxygen Gas** is generated from either one of the New Oxygen Chemical Compounds which are put up in sealed tin boxes, weighing about 2¼ pounds. These chemicals generate Oxygen Gas when brought into contact with water with which the tanks are partly filled. **The Hydrogen Gas** is produced by the vaporizing of Sulphuric Ether. Calcium Light, (sometimes called Oxy-Hydrogen) is the only all-around satisfactory light for high-class Stereopticon and Motion Picture exhibitions, and no traveling exhibitor who desires to give a first-class show to large audiences, at good prices, can afford to be without it.

The Oxylithe Calcium-Gas-Light Outfit,
complete including rubber tubing, wrench, tongs, funnel and full printed instructions, in case, . . . **$37.50**

Finest Imported "Electra" Carbons

(PINK LABEL)

⅝ INCH SOFT CORED AND ½ INCH SOLID

Per Dozen, one kind or mixed - - -	40c
Per 100, " " " " - - -	$3.00

Stereopticon Lenses

16, 24 or 40 inch Focus

$1.00 Each

Best Imported Condensers

4½ Inch Diameter *Fit any Machine*

Price, $1.00 Each

6 Condensers $5.00 12 Condensers $9.00

OTHER SIZES AT DIFFERENT PRICES

1000.

PRICE-LIST

OF

Parts and Accessories

Pertaining

TO

LUBIN'S "MARVEL"

Cineograph Combined with Stereopticon

When ordering Parts give Number of your Machine

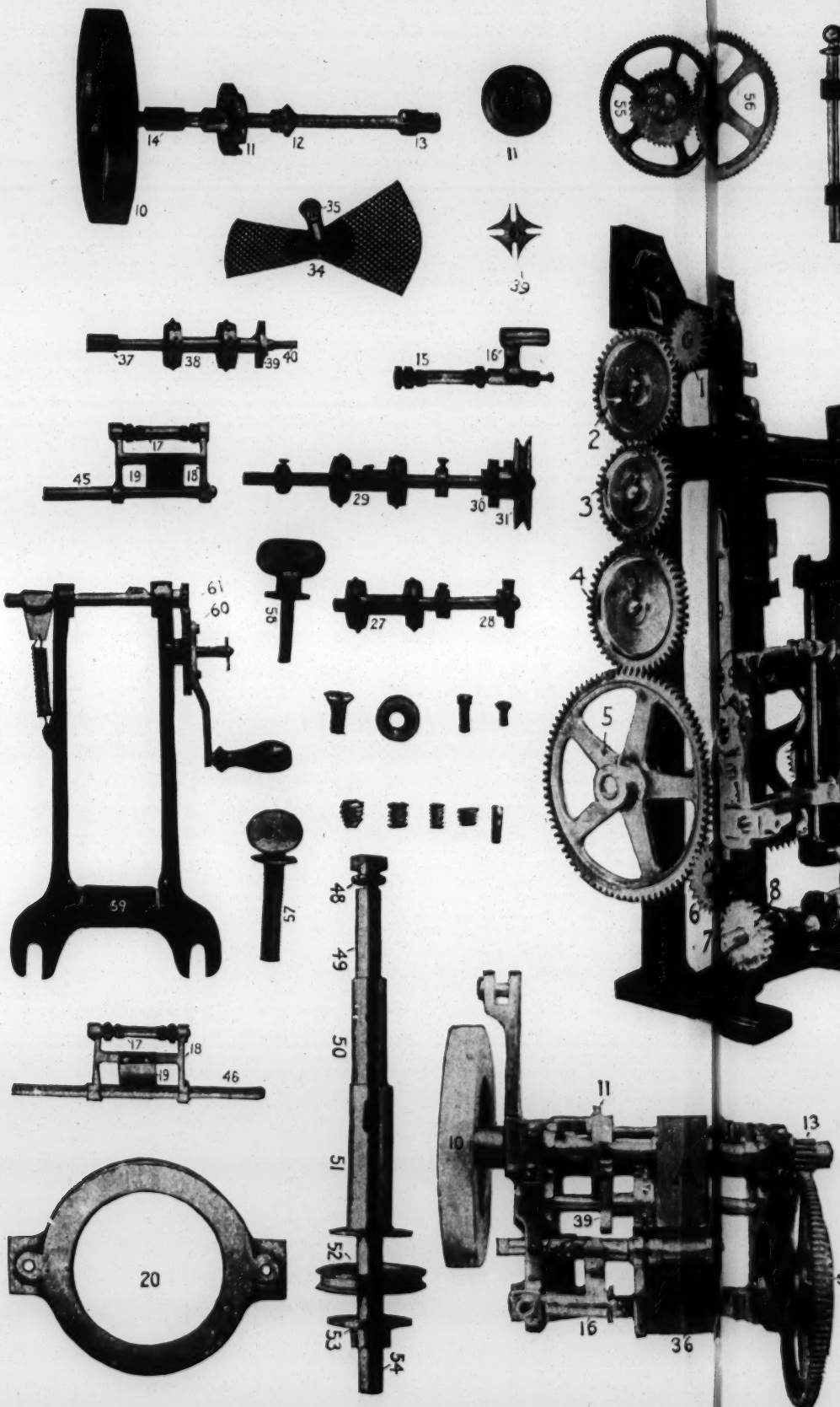
S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticon.

LUBIN BUILDING, 926-928 MARKET STREET

PHILADELPHIA, PA., U. S. A.


10
11
12
13
14
11
55
56
35
34
39
37
38
39
40
15
16
17
45
19
18
29
30
31
1
2
3
4
5
6
7
8
61
60
59
27
28
57
48
49
50
51
52
53
54
17
18
19
46
20
11
10
13
39
16
36

25
24
26
26
23
33
44
36
41
22
47
32
21
55
42
43
13
63
9
62
55

MACHINE HEAD.

1.	Feed Sprocket Gear	$ .35
2.	Intermittent Gear	.65
3.	Intermittent Gear	.50
4.	Intermittent Gear	.75
5.	Left Driving Gear	1.00
6 & 7.	Intermittent Gears.....each	.35
8.	Take-up Sprocket Gear	.50
9.	Framing Carriage	2.50
10.	Fly Wheel	1.00
11.	Pin Wheel or Geneva Driver	1.50
12.	Shutter Gears	.50
13.	Pin Wheel Driving Gear	.50
14.	Plain Bushing	.20
15.	Rollers .....each	.50
16.	Roller Bracket	.75
17.	Rollers	.50
18.	Take-up Roller Bracket	1.00
19.	Bracket Spring	.05
20.	Moving Picture Lens Flange Collar	.50
21.	Automatic Shutter Lift and Chain	1.50
22.	Aperture Plate, Brass	1.25
22a.	Aperture Plate, Steel	1.75
23.	Film Gate or Door	1.50
24.	Door Pin	.25
25.	Door Rollers .....each	.25
26.	Film Tension Springs.....pair	.15
27.	Top Feed Sprocket, Brass	1.50
27a.	Top Feed Sprocket, Steel	2.50
28.	Top Feed Sprocket Gear	.75
29.	Take-up Sprocket, Brass	1.50
29a.	Take-up Sprocket, Steel	2.50
30.	Take-up Sprocket Gear	.75
31.	Driving Pulley	1.25
32.	Center Bracket Spring	.50
33.	Automatic Fire Protector	2.25
34.	Shutter with Wings	1.00
35.	Shutter Gear, with shaft	.75
36.	Film Guard	.50
37.	Eccentric Bushing	.25
38.	Intermittent Sprocket Steel	2.50
38a.	Intermittent Sprocket, Brass	1.50
39.	Geneva or Star Wheel	1.50
40.	Star Wheel Shaft	.75
41.	Stereopticon Bracket Holder	.75
42.	Carriage Lift	1.50
43.	Carriage Lifter	.25
44.	Door Lock	.75
45.	Bottom Bracket Shaft	.25
46.	Top Bracket Shaft	.35
47.	Machine Crank	.75
48.	Machine Crank Screw	.25
49.	Main Driving Shaft	1.25
50.	Crank Friction Sleeve	.75
51.	Outer Crank Sleeve	1.25
52.	Friction Pulley	1.00
53.	Friction Cam	1.00
54.	Main Driving Shaft	1.25
55.	Combination Driving Gear	1.50
56.	Main Driving Gear	1.00
57.	Thumb Screw for the Head-board	.10
58.	Screw for the Film Magazines	.10
59.	Reel Winder, complete	2.50
60.	Reel Winder Gear and Crank	1.00
61.	Reel Spindle	.75
62.	Stereopticon Bracket with Thumb Screw	.50
63.	Stereopticon Lens Bracket Rod	.20
64.	Stereopticon Lens Flange	1.00
65.	Copper Lugs	.10

A. Framing Carriage Complete, $17.50

LENSES.

Moving Picture Wide Angle Lens	$10.00
Moving Picture Long Distance Lens	10.00
Moving Picture Middle Distance Lens	10.00
Stereopticon Lens Complete	7.50
Stereopticon Lenses Nos. 16, 24 and 40, each	1.00

LAMPS.

Electric Light Lamp	$7.50
Right Angle Electric Lamp	7.50
Carbon Holder, upper or lower	.75
Calcium Light Lamp	5.00
Tips for Calcium Light Lamp, small or large bore	.25
Acetylene Lamp with Burner, Reflector and Stand	5.00
Oil Lamp with three-wick Burner	3.50

GAS MAKING APPARATUS.

Oxylithe Gas Making Outfit, complete	$37.50
Chemicals for same.....box	1.35
Limes, best quality (12 in a box) "	1.00
Acetylene Gas Making Outfit No. 1, small size "	5.00
Star Acetylene Gas Making Outfit, large size "	10.00
Acetylene Lamp with Burner, Reflector and Stand "	5.00
Carbide .....pound	.15
Rubber Hose ..... foot	.10

RHEOSTATS.

Lubin's Fire-Proof Rheostat for 110 volts .....each	$8.50
Lubin's Fire-Proof Rheostat for 220 volts "	15.00
Special Wire Coils, small..... "	.35
Special Wire Coils, large..... "	.85
Porcelain Insulators, small....dozen	.25
Binding Rings with screws..... "	.75
Crossbars .....each	.45
Binding Tools ..... "	.25

ACCESSORIES.

Double Slide Carrier, Wood .....each	$ .40
Double Slide Carrier, Metal .... "	.75
Best Condensers 4½ diameter... "	.90
(Other sizes at different prices.)	
Condenser Holder, nickel-plated. "	.50
Lamp House, complete ..... "	8.50
Upper Reel Holder, complete with Rewinder ..... "	2.50
Film Repairer ..... "	1.00
Blank Film .....foot	.05
Film Cement .....bottle	.15
Film Cement by mail..... "	.25
Carbons, "Electra," soft cored..dozen	.40
Carbons, "Electra," hard, solid "	.40
Carbons, "Electra," one kind or mixed .....hundred	3.00
Porcelain Insulators, large.....each	.10
Porcelain Insulators small....dozen	.25
Screen, 15x18 ft., with rings on corners	6.50
Stereopticon Slides, plain.....each	.25
Stereopticon Slides, colored..... "	.50

UNSOLICITED

Testimonials

ABOUT

LUBIN'S Cineograph

COMBINED WITH

Stereopticon

IV. 3000. 7-08.

CONVENT OF OUR LADY OF ANGELS.

Glen Riddle, Pa.

Mr. S. Lubin:

Dear Sir.—The moving pictures of The Passion Play lately exhibited here were much appreciated, and have been highly commended by all who had the pleasure of witnessing them.

Very respectfully, etc.

SISTERS OF ST. FRANCIS.

J. M. J. F.

CONVENT OF OUR LADY OF ANGELS.

Glen Riddle, Pa.

Mr. S. Lubin:

Respected Sir.—Your note regarding the sublime Passion Play was received. Most gladly do we give our words of commendation regarding this play, which, through your ingenuity and kindness, has been the means of stirring up in the soul such noble thoughts. To us it was a source of untold pleasure. Everything was so lifelike, so real, that we almost waited to hear the figures speak.

That the impression left by The Passion Play is a lasting one may be told from the fact that, again and again when the Sisters meet, it forms the subject of their conversation.

That it is true to nature, impressive, educative and soul-inspiring, is the highest tribute we can ascribe to it.

Thanking you for having allowed us the great pleasure of witnessing The Passion Play, we are, wishing you every blessing,

Yours respectfully,

MOTHER MARY AGNES AND HER COMMUNITY.

THE CHRISTIAN LEAGUE OF PHILADELPHIA.

N. E. Cor. Chestnut and Seventh Streets (Room 7), Philadelphia.

Dear Mr. Lubin:

I desire, on behalf of the Christian League of Philadelphia and the residents of "Chinatown" to express to you our sincere gratitude for the most enjoyable entertainment so generously given us on Monday evening last at the Chinese Mission, 929 Race street.

It was, without exception, the most delightful entertainment that has ever been presented to the Chinese in this city, and was most thoroughly enjoyed by between 200 and 300 that packed the Mission that night.

We very highly appreciate your goodness and generosity in helping us to give these people such a pleasant evening.

I have the honor to remain,

Yours, very gratefully,

FREDERIC POOLE.

I have two of your machines running in my theatre. I used them every night since I got them, and I assure you I would not take the finest Machines offered in exchange for the ones I got. I used almost every make Machine, but there is nothing like the Lubin. An operating school in Detroit sent out inquiries which Machine is considered the best. I wrote after that question in big letters, so that there would be no mistake, THE LUBIN. If you want any recommendation, write to me and I will cheerfully give you the finest that could be printed.

Yours for business,

WM. H. SCHUMACHER, Prop.,
Grand Family Theatre, Middleport, O.

I run the Lubin Machine without a flicker and that is what sells the Lubin. I can say it is the best Machine in the U. S. and prove it every night I show. I have taken the prize at the Dallas State Fair with this Machine, and it was the first prize too. I write this to let you know what a rep. I made.

W. C. OPTIZ,
Houston, Tex.

GEORGIA NORMAL AND INDUSTRIAL COLLEGE.
M. M. Parks, President.
Milledgeville, Georgia.

Mr. S. Lubin:

Dear Sir.—I have been in the moving picture business for the last ten years and have used nearly all makes of machines, and as I am thoroughly satisfied yours is the best without a doubt, I am to-day recommending your machine to one of my friends, and am sure he will order a machine in a few days. Mr. R. L. Nelson, of this place, will send you the order, and I hope you will satisfy him in every way, and oblige,

G. M. KEMP.

I am using one of your machines, and it is all right. If it was not, I would not call for the second one.

Yours truly,

W. RUSSELL,
112 Seventh Ave., Oelwein, Ia.

I purchased one of your Machine recently, although being used at that time about three months, but I am able to give a better picture than any of my competitors, who are using the Edison and Powers machines, and I want to say, after a long and careful consideration of the different makes of machines, I would not use another machine so long as the Cineograph is doing what it is for me.

E. FRANK NAILLE,
Waynesboro, Pa.

We are using one of your Machines in the best M. P. room in the town against four other makes Machines, and have been for two months, and we are pronounced as giving the best and steadiest picture in the town. The Machine is simply great.

TALMA S. HEFFERNAN,
Springfield, Mo.

I have one of your Machines and I would not trade for anything on the road to-day, and I see all kinds of them. I have had six Machines in the last eight years and I would not exchange yours for anything I ever saw in a Moving Picture Machine.

E. A. CULLERTON,
Utica, N. Y.

The Cineograph I purchased of you is first-class in every respect, and I am very much pleased indeed with the Machine.

C. E. CARTER,
Logansport, Ind.

The Machine I bought from you last month is working fine.

W. L. SHEPARD,
Suffolk, Va.

I have one of your Machines, and like it very much.

Yours truly,

W. J. KING,
Water Valley, Miss.

We are using one of your 1908 Model Picture Machines. The Machine is a dandy and never gives us the least bit of trouble.

PAUL WARE,
Huckstep Music Hall, Bowling Green, Ga.

As my season has closed, I will take the time to thank you for your catalogue of Film descriptions, as they were my guide in buying your Films.

I used one of your Machines; it gave satisfaction and never had any trouble. Will say that I will always speak a good word for Lubin Films, Lubin Machines and Lubin's square dealings, although being warned against the Lubin firm.

CHAS. F. ARTER,
Cairo, Ill.

I am using your 1906 Machine. I think it is a world beater. The take-up is the only one I ever saw in my seven years' experience as an operator that would do the work without injury to the Film. Taking it all in all, it is a model of perfection, and you deserve much credit for this clever construction. I am now among the profession as an expert electrician and operator, having traveled with some of the largest companies on the road, and serving seven years in this line. If it is in my power to do you a good turn I shall only be pleased to do so.

I am using seven of your Feature Films, and they never have failed to give satisfaction and get the money.

W. A. CROUCH,
Paraguold, Ark.

The Cineograph outfit reached me on time; am well pleased with the same. Many thanks for your promptness.

FRANK T. GRIFFITH,
Mgr. Happy Land Scenic Theatre,
Montgomery, W. Va.

I have been using one of your Picture Machines for five or six years. It still makes a picture as good as any Machine I have ever seen. This letter refers to the first repairs. I have broken the two springs that hold the Film. Kindly replace them, as I want to open in a park.

FERN LAKE PARK CO.,
Ft. Scott, Kan.

In regard to your Machine, let me say, in short, that it is a daisy. I have used your Machine for ten months and worked it hard every night, and it is almost as good as new. Now my operator thought he would introduce another make to me. I had him try it two nights, and it was two nights longer than I wanted it. I would not give my old Lubin for four others, as far as clear and steady pictures are concerned. Now I want to keep two good Machines on hand, in case something goes wrong, as I had to tear the new E.... down and put up the Lubin while I had a packed house, and that kind of business won't work always.

F. M. POWERS,
Fayette City, Pa.

We have used a Lubin Machine at this house for nine years. We give six or more shows daily; from that number up to twenty.

We have never had an accident nor missed a performance. It may sound strong but if we were unable to get a Lubin and had to depend upon P.... or E...., I really think I would do away with the pictures rather than be bothered, as I see some other managers are.

Anyway, I'm glad to give you my experience: Nine years without a hitch; 6 to 20 shows daily, is quite a record.

As to clearness and steadiness, etc., it is, in my opinion, the superior of all.

Yours truly,

T. N. HOPKINS,
Manager Bradenburg's Theatre,
Arch St., Philadelphia, Pa.

I desire to say without solicitation that for six months I have been using for six to nine thousand feet of film each week in my theatres and in that time believe I have shown every picture turned out by your house but one. If all other film-making concerns would always turn out film as clean morally and with subjects as up to date sensationally as does S. Lubin, a great load of care would be lifted from the mind of the film-user and the S. R. O. card would be displayed much oftener.

C. E. CARTER,
Logansport, Ind.

St. Peters, Pa.

I am very pleased to state that the Consul in Mexico was surprised when he saw your apparatus that I had for being the most simple and complete one and giving excellent results. The Consul himself told me that he had one Touniere's apparatus, and he knew some of other manufacturers, and he stated that they could not be compared with yours; yours being much better. I must congratulate you for this.

FERNANDO P. CEVALLOS,
Comayagua, Honduras.

I will be glad to do business with you again. I am well pleased with the treatment and goods you furnished, and should you desire a testimonial from me I will be glad to furnish you with the same. The Machine is undoubtedly the best I have ever seen yet and has less flicker than any other. Thanking you for the kind treatment I received, I remain,

ERNEST S. BUTLER,
Staunton, Va.

The National Amusement Company, of Frostburg, are operating two Electric Theatres and using your latest Cineograph and giving the best of satisfaction.

A. L. PORTER,
Elkhart Mines, Md.

Have used your Machines for the last year and give excellent service.

BERT CRESSWELL,
Upper Alton, Ill.

My Machine is working perfectly. I got lovely pictures the second night I tried it, and never had experience before.

C. O. RIZER,
Athens, Ohio.

The Machine we got of you worked fine. It nearly paid for itself three times over the first week out.

H. G. LUTSEY,
Seymour, Wis.

Our Machine is giving excellent service, and no repairs in six months.

MERTON E. BUNDY,
Bloomsburg, Pa.

I write you in regard to my show and can say that I need not stand back for none. I travel from town to town and have good success.

RALPH ACHENBACH,
Lock Haven, Pa.

I used one of your older Machines for some time for church work, and then sold same for 10 per cent. more than I paid for it. I was then persuaded to purchase an "Exhibition" with take-up and magazines for $135.00. I have since seen your "Marvel," and it has taken my fancy. If you can send this Machine at once I shall be glad to replace it with the old reliable Lubin.

THOMAS S. FLYNN,
Canasota, N. Y.

The Machine received all O. K. The shipment exceeded our expectations, and I am sure if we can continue thus you will be assured of our business.

Very truly yours,
ANTHRACITE AMUSEMENT CO.,
Lock Box 43, Peckville, Pa.

The Machine was received O. K. It works like a clock and has given satisfaction.

J. D. KEMP,
1112 E. Main St., Richmond, Va.

I am still using your Machine, and would not exchange it for any other make I have seen. It beats them all to pieces.

B. F. BURDICK,
Lexington, Ky.

I have been using your Machine here in Oklahoma for two summers and I am well satisfied with the results.

F. P. PUJO,
Oklahoma City, Okla

Your Machine gives me better satisfaction than others did.

LUCKY TULL,
Oklahoma, Okla.

Your Machine has proven satisfactory in every way.

O. R. GRAHAM,
Athens, O.

I am using one of your Moving Picture Machines and am highly pleased with it.

T. S. SCOTT,
Jacksonville, Ill.

The Machine is working fine and produces as nice a picture as I ever saw.

J. C. HOLDEN,
Terre Houte Amus. Co., "Lake View Park,"
Terre Haute, Ind.

We have one of your Machines here, also an Edison. I have seen them both work and like yours the best.

J. C.McHENRY,
Jefferson City, Mo.

I have three Lubin Machines in operation which are all giving entire satisfaction.

M. E. BUNDY,
Bloomsburg, Pa.

I have been in the Moving Picture business for the last ten years. I have used all makes of machines and find none as good as yours. I have been using one of your machines for the last four years, and it is as good to-day as it was the day I got it.

G. M. KEMP,
Barnesville, Ga.

We intend to do all our business with you, as we feel we have found the best moving picture concern as well as the most courteous.

J. A. ASHWORTH,
Boonton, N. J.

I have just returned from Romeo, where I set up a Machine which we recommended and sold. They looked at other machines and decided that the pictures we were showing were the best they had seen.

BATES & PARCELL,
Electric Theatre, Holly, Mich.

We received your Machine 6.40 P. M. and gave entertainment at 7.30 P. M. and everything worked to perfection. How is that for quick work?

WALLIS & EAKER,
Mayfield, Ky.

We are using one of your Machines here in our Electric Theatre and want to say that it is giving entire satisfaction.

KOONS & HIATT,
Oakland, Ill.

Received Machine a few days ago in very good order, and I desire to thank you for your prompt and careful attention. I gave my first show Wednesday, the 25th, and it worked all right, and I run 3600 feet of film, 4 illustrated songs and 60 slides without a hitch.

CHAS. H. MADER,
Bet. Whatley and Gould Sts., Whistler, Ala.

The Cineograph is all you claim for it. Have seen none that beat it.

H. G. LUTSEY,
Seymour, Wis.

I have used a great many different make Machines and am glad to say that your Machine has given me the least trouble and the best satisfaction of them all and would not part with the Machine I am now using in the Wonderland Theatre for love nor money, if I could not duplicate same.

E. L. BUCK,
Jackson, Mich.

Dear Sir:—It is certainly a pleasure to recommend your machine. I have had in my house the Vitascope, Cinematograph and other machines, but find your machine the only satisfactory one; pictures are clear and distinct, and devoid of the "flickering" so common in other machines. I would not have any other projecting affair in my house, as I have tested them all, and I truthfully consider it the best made.

Yours truly,
JAS. S. SHALLCROSS,
For Shallcross & Kester,
Proprietors Bijou Theatre,
Louisville, Ky.

Dear Sir.—It is with great pleasure that I write you a testimonial in praise of your moving picture machines and films, which you may use, if you desire, for advertising purposes. I am continually using your product with my City Club Company, and I have always found it to be absolutely perfect. You may refer anyone to me who contemplates buying a moving picture machine and film. Hoping for your continued success, I remain,

Yours truly,
T. E. MIACO,
Mgr. T. E. Miaco's Trocadero, Chicago, Ill.

Dear Sir.—I have had your machine and films with my "Vanity Fair" Co., showing through the Western States, and I consider that they have been the means of largely increasing my business. I have seen films of all makes and have gone over the ground thoroughly, and I am pleased to inform you that your machine and films give universal satisfaction.

Yours truly,
R. W. LITTLE,
Manager "Vanity Fair" Co.
Gus Hill's Enterprises, 1358 Broadway, New York.

I have been operating Picture Machines long enough and thoroughly understand them, having successfully operated every machine of importance, including Edison, Vitograph, Biograph, Polyscope and others. They all have their goods points, but nothing gives me such good results and general satisfaction as a Lubin Machine.

FREDERICK R. TAYLOR,
Myrkle Harder Co., Lawrence, Mass.

I have uesd all makes of Machines and have discarded them all in preference to your model.

I can get as near a perfect picture, almost wholly free from flicker, which is certainly a pleasure to see.

W. S. VAN HARLINGEN,
Mason, Ohio.

In regard to the Machine, we are well pleased with it.

Yours truly,

L. E. HOLWAGER,
103 E. Main St., Madison, Ind.

The mechanism of your Machine is elegant and produces the steadiest picture I have ever seen. I am very well pleased with this.

M. L. WAGNER,
1105 W. Area St., Norristown, Pa.

I have seen one of your late Cineographs and believe it to be the safest Machine on the market.

ALFRED G. TREMBLY,
Chemist and Electrician,
Centerville, Iowa.

While in Sunbury last week I had the pleasure of seeing your Machine in operation in the P. R. R. Y. M. C. A., and like its work as well, if not better, than any I have seen.

Yours truly,

RALPH M. DUDUR,
Penna. Railroad Co., Renova, Pa.

I put your Machine up against others at Creta, where there is a 10c theatre, and got the money.

Very respectfully,

GUY BEATTY,
The Elms, St. Cloud, Minn.

I am using at present an Exposition Model Machine "Lubin." The only flickerless Machine I have used.

Respectfully yours,

PROF. M. MOHAMMED,
Calvin, Okla.

We are very much pleased with your 1908 Model. We used it last night for the first time and it threw an absolutely flickerless picture. I could hear my patrons commenting all over the house, saying the pictures produced were simply wonderful.

MISS SUZETTE O'CONNELL,
Bijou Theatre, Moberly, Mo.

My son has been my operator for the past five months. I sent him to Paris, Ill., to help a man out last week. He had a P.... Machine in one show and an E.... in the other. When he came home Sunday I asked him how he liked the Machines, and he said: "Give me the old Lubin. I can skin the life out of the others."

W. H. DEATON,
Terre Haute, Ind.

Your Machine is the best on the market, and I would not give mine for twice as much as I paid for it.

PROF. LEWIS CARL,
Mt. Carmel, Pa.

I am at present running a Lubin Machine here. The only one running in Springfield giving better satisfaction than all others.

B. COKER,
Springfield, Mo.

The Machine is A1. Could not give better service.

C. W. VANORDSTRAND,
San Angelo, Tex.

I like your Machine better than any other make.

A. M. WHAYLEN,
Reinbeck, Ia.

I am using one of the Lubin Machines and like it very much.

ELECTRIC THEATRE,
Vinton, Iowa.

I am still running the Lubin's Picture Show and doing well and giving good satisfaction. I have had many tests with my Machine, and everybody tells me it is the best they ever saw. My pictures are flickerless.

C. B. MANN,
St. Anthony, Idaho.

I've just laid my famous "Exhibition" on the shelf for good, so I am out till I get your Machine. You will do me a great favor if you will rush this order to me by U. S. Express at once.

CHAS. S. NOURSE,
Kinetoscope Co., Estherville, Iowa.

ST. PAUL DISPATCH.
"St. Paul's Leading Newspaper."

Mr. S. Lubin, Philadelphia, Pa.:

I take this opporunity to advise you that the showing you gave us last night was perfectly satisfactory and we are more than ever pleased with your concern and the class of work you turn out.

I now advise that we believe we shall need your services again two years hence on election night, and ask that you reserve for us the exclusive right for St. Paul on that evening.

Yours truly,

ST. PAUL DISPATCH,
St. Paul, Minn.

Dear Sir.—I am pleased to tell you that your new model Cineograph is the only machine in Australia worth running a film through. I remain,

Yours faithfully,

PERCY VERTO,
Sydney, Australia.

WOODSIDE PARK AMUSEMENT CO., LTD., PHILA.

S. Lubin, Philadelphia:

Dear Sir.—We are about to close the most successful season we ever had in the moving picture building in Woodside Park, and take pleasure in saying that, although for over three months we ran on an average from 15 to 25 shows per day, we did not have a single break or a single repair necessary in any parts of the machine. The Jeffries-Fitzsimmons fight pictures proved the greatest drawing card we ever had. You can count on us always using nothing else but the Lubin Machine and Lubin Films.

Yours truly,

WASHBURN & FLUEGELMAN.

The Machine arrived, and I found everything in good working order. I have had quite different Machines, but I would not give your Machine for any of the Machines I have seen yet. As a business man, you are the best and up-to-date man I have ever done business with. You are always prompt in your replies, and have the best list of Films in this country.

I. VEECH,
London, Ont., Can.

I wish to say that I received the Machine all O. K. and like it very much. I gave a show at the Opera House immediately on the day the Machine arrived. I had no trouble whatever and the show was excellent; in fact, I have never seen better pictures. I am the electrician at the Opera House and have seen a good many Machines, but none better than the one you sent me.

E. S. COPPINS,
Woodstock, Ont., Can.

I have given three shows with the Picture Machine I got from you and had very good luck. I find that the Machine is a good one and am perfectly satisfied with it.

Yours truly,

H. LEE CRAIG,
Perth, N. B., Can.

I have been using one of your Machines (the Cineograph) for the past six months, and I consider it my duty to acknowledge what benefit it is reaping; also, as you know, I am using two feature Films—the Great Train Robbery and the Bold Bank Robbery—both very exciting Films.

I cannot express highly enough the satisfaction I get from this wonderful Machine. I exhibited the Bank Robbery to 3000 people at Lindsay Central Fair, Canada, and the applause I got was something amazing. I really thought the grand stand had collapsed. My name you are at liberty to use if it will help you to future success.

C. BROOKES,
Belleville, Ont., Can.

I have been using one of your Machines here at this house for the past year, and it gives good satisfaction. We have bought another one for the St. Thomas House.

H. A. STEVENSON,
London Vaudeville Theatre, London, Ontario, Canada.

Every one that sees your Machine thinks it one of the best picture-producers on the market.

M. L. LITTLE,
Elko, Nev.

W. VA. INSPECTION BUREAU,
Electrical Inspection Dept.

I will be glad to do business again with you. I am well pleased with the treatment and goods you furnished, and should you desire a testimonial from me I will be glad to furnish you with the same.

The Machine is undoubtedly the best I have seen yet, and has less flicker to it than any other.

Thanking you for the kind treatment I received, I remain,

FRANK H. SNYDER,
Mahanoy City, Pa.

The Cineograph outfit reached me on time; am well pleased with the same. Many thanks for your promptness.

FRANK T. GRIFFITH,
Mgr. Happy Land Scenic Theatre,
Montgomery, W. Va.

The Machine is a dandy; we like it fine.

BATES & PARCELL,
Electric Theatre, Holly, Mich.

I have used several makes of machines and yours is the best I ever saw.

I am contemplating opening another house and will want another Lubin.

Yours respectfully,

BERT CRESWELL,
Vinton, Iowa.

I bought your Moving Picture Machine about four or five years ago. I tell you that my Moving Picture Machine is the best in the world.

CHAS. E. OGBURN,
Snyder, Okla.

I bought a Machine from you last winter and it was the only good Machine I ever saw, and I would like to have another one like it.

C. R. FRANKLIN,
Plattsmouth, Neb., Palace Theatre.

Well, the Machine has now been working for about a week, and the Fire Inspector says it is one of the best outfits ever in this house. It is giving very good satisfaction.

HARRY WESLEY,
Lewiston, Me.

The only objection I can find with the Machine I purchased of you is that there are not enough nights in the week for me to work. The Lubin is the only Machine to get the cash with. It is always ready when you call on it.

BOYD EAKER,
Paducah, Ky.

Dear Sir.—This is to inform you that after having seen a number of moving picture machines and films, both in Trocadero and other theatres, I am pleased to state that your films and machine give better satisfaction than any machine I have ever seen.

Yours truly,

ROBERT FULTON,
Manager Miaco's Trocadero Theatre, Chicago, Ill.

It is with pleasure I take the trouble in advertising your Machine in my business, as it gives satisfaction in every respect, as you know I have bought several of your Machines in the past and as they have proved to be so good I am tempted to be deeply interested in your "MARVEL."

I am now running a house in this little city and the many people say: "Well, that's the best picture we ever had in this town." And then, of course, I tell them I am using a LUBIN MACHINE.

Yours truly,

S. TAYLOR,
The Cineograph Theatre, Dayton, Wash.

My partner, Mr. Suffrain, and also my son, have operated your Machine and they say it is the best by all odds. Please send me one of your Machines by first express.

CHARLES L. KENNEDY,
241 Eastern Ave., Indianapolis, Ind.

I am operating one of your Machines here at Wonderland Theatre. I am much pleased with it, and the pictures are steadier than any other picture in Nova Scotia. We get nothing but praise for same. Our competitor here, who has an Edison Machine, has to admit that we have the best machine.

S. B. SMITH,
North Sydney, Nova Scotia.

Allow me to commend you on your Machine. It has made quite a hit in all places I have shown it. Also your Films are the best make on the market to-day.

REV. W. H. DABBS,

I can honestly say that I have bought nothing but honest goods from you, but have been faked very much by some other firms before I learned of you

Yours truly,

JAMES LEWIS,
Penelo, N. C.

The Machine arrived to-day all O. K. We must congratulate you on the improvements over all other models you have made heretofore.

F. A. FEUERBACHER & CO.,
Denver, Col.

I have bought one of your Cineographs with Stereopticon combined, a little over a year ago, and am thus in a position to tell you that there is no Machine, at least of as many as I have seen, which I like better and is more simple than the one you manufacture. The greatest feature, it seems to me, is that it is impossible to scratch a Film, no matter how often they are run through your Machine, while of a number of other makes they exhibit the films as if they are taken in a downpour of rain. It is the greatest film-saving Machine which I have met so far, and it shows the pictures without the least flutter. I can truly recommend it to everybody as a perfect piece of mechanism

Very truly yours,

CORNELIUS VAN DER BOOM,
Platte, S. D

The Cineograph and other goods ordered, received. The outfit is absolutely satisfactory. The Marvel is a thing of beauty, and I think the mechanism is an improvement on all Machines I have seen.

Sincerely yours,

REV. I. J. A. PATTERSON,
Montgomery, W. Va.

We are perfectly satisfied with the Machine. It works nicely.

H. U. BUSSERT,
327 N. Charles St., Lima, O.

I have earned a reputation second to none as an entertainer; so much, in fact, that whenever my name is announced of my coming a full house is assured. This has all been done with a Lubin Model. The best is none too good for me, and I always considered I had the best in a Lubin.

PROF. A. D. MILLER,
Blaine, Wash.

The 1908 Underwriters' Approved Model is being used by our customer at Eunid, Oklahoma, and he states it is giving him better satisfaction than any Machine he ever used.

YALE AMUSEMENT CO.,
1116 Main St., Kansas City, Mo.

I used your Machine some years ago with very good results. I was the only moving picture operator at the Louisiana Purchase Exposition at St. Louis to be awarded a special medal and diploma for the operation of moving picture machines.

F. B. GRIFFIN,
Oshkosh, Wis.

Dear Sir.—I have used your make of Machine for past six months with success, and feel and know your Machine to be the best in every respect. I wish to extend my deepest gratitude to you for my sucess, as I lay it to your Machine. It is the only one in this section of the country, and everybody, both interested and uninterested persons, speak very highly of it, and I have spoken to them of it in highest terms, and will add, if any sales from your house should reach any part of this territory and parties buying would like any reference, I will gladly furnish a written testimonial to them. Now, in regard to your Machine, I wish to add, I expect to add another Vaudette to my list, and install it with one of your make of Machines.

Respectfully yours,
W. A. COURTRIGHT,
Care Marguerite Vandette, Greenville, Mich.

Charleston, W. Va.

I have instructed the Montgomery Amusement Co. at Montgomery, W. Va., to install your Machine, which has been done, and the same is giving splendid results.

Being an insurance inspector that has charge of the Moving Picture Theatres in this country, beg to advise for your information that our requirements are very strict regarding the same.

Yours very truly,
CHAS. E. ELLISON,
Electrical Inspector.

I was asked to give my opinion of a Picture Machine, the merits of the different Machines, etc. My answer was that if there is another make just as good as a Lubin I have never seen it. I have run my Machine three years and had less expense than any Machine I have ever run and always get better pictures than any other Machine I have ever seen.

J. F. HOSSELTON,
Valley Springs, Miss.

The Machine is set up ready for business. It is a perfect one in every respect.

CHARLES ZIMMERMAN,
Empire Theatre, Indianapolis, Ind.

Dear Sir.—I have had a number of moving picture machines and different makes of films in my theatre for several seasons past, and after giving them a fair and impartial trial I have arrived at the conclusion that the Lubin Films and the Lubin Cineograph give me better results in every way. In fact, I consider them absolutely perfect in every respect. They cannot be equaled by any, without exception. With best wishes, I remain,

Yours truly, WM. L. DOCKSTADER,
Amusement Enterprises, Wilmington, Del.

The Cineograph we purchased from you is doing fine work. We are well pleased with it. LYMAN H. HOWE.

Dear Sir.—The Cineograph and Stereopticon Combined you sent me has arrived safely and nothing injured; all lenses are O. K. Not a thing was missed.

I did not read your explanation how to combine the machine, as it is very easy to do that by looking at the pictures.

Nearly all parts of the machine were cleaned and oiled. The machine looks very fine now. I shall give pupils here a first exhibition on the 16th of this month.

Thank you for your prompt attention to my order last week, and I want you to understand that I am more than pleased with your machine.

Yours very sincerely,

THOMAS J. HAINLINE,
Instructor in Photography,
State School for the Deaf, Jacksonville, Ill.

Your Machine seems to be the standard with us here in the South. Out of 12 different exhibitors giving entertainments during the past five years in my church all used your Machine but two. I like your Machine the best.

G. H. E. WASHINGTON,
Almago, Va.

Dear Sir:—Having used films made by different manufacturers throughout the country, including Edison, Amet and the French product, I have no hesitancy in saying that films made by S. Lubin, the Philadelphia manufacturer, are undoubtedly the best that can be had. Lubin films are clear and distinct in detail, and the wearing qualities of same are far superior to any I ever used. Your machine, in use by my company for the entire season just passed, has proved to be a marvelous instrument, and gave excellent satisfaction. I cheerfully recommend the Lubin product to anybody who desires the very best that can be obtained.

Very truly yours,

ROBERT MANCHESTER,
Manager The Cracker Jacks.

Dear Sir:—I beg to add my name to that of many others who have used your machine and films with success. After the many years of experience I have had with moving picture machines and films I have at last arrived at the conclusion that in order to give an absolutely first-class show in every particular, it is necessary to have a Lubin machine and Lubin films. This is also the opinion of my competitors on the road. I will cheerfully give further information to any one who will write for same.

Yours truly,

GUS HILL,
Proprietor Gus Hill's Enterprises, New York City.

Dear Sir:—My testimony to the public is: First, no better machine than your Cineograph and Stereopticon Combined, which I am now using nightly, has ever come to my notice. It certainly can not have another improvement to make it better. It is far superior to any of its sister machines when it comes to noise and good work. It makes a smooth, clear and true-to-life picture without the peculiar flutter which is so common among other machines. Since I have studied the machine I have found it impossible to tear films, and, in the short length of time that I have used it, I have used the four films possibly 100 times, and one could not tell that they had even been used at all. I cannot speak too highly for this machine—it certainly is a wonderful piece of machinery, and if I could not get one of the same pattern I would refuse four times the amount I paid for it.

Respectfully yours,

MURRAY & MURRAY'S
CINEOGRAPH AND DOG SHOWS,
Stanwood, Iowa.

We just have received one of your machines, and we liked it so well that we want another one. Enclosed please find draft.

Yours truly,

S. P. OADNEAL,
Mt. Vernon, Texas.

I am a moving picture operator, and I find your Machine to be one of the best I have ever used.

CHAS. ALLEN,
St. George Hotel, Jacksonville, Fla.

We are very much pleased with the Machine.

WONDERLAND CORPORATION,
J. J. Letterman,
Charlotteville, Va.

I received the Machine you shipped me some time ago, in good condition, and I like it very much. It is a very dandy outfit.

R. B. FOSTER,
48 Main St., Dansville, N. Y.

I have used all makes of machines, but I find that your machine excels them all in every way.

M. A. MURRAY,
St. Paul, Minn.

Machine arrived all right. We have set it up and find everything O. K. It shows a very steady picture.

ARCHER & BLAKE,
St. Albans, Vt.

The Machine works fine and am very well pleased with the same.

OTTMAN KOCH,
Stroudsburg, Pa.

Dear Sir:—I am better satisfied with your machine than with any machine I ever ran.

VAUDERO SCENIC-COMEDY CO.,
J. AL. PATTISON, Manager,
Aberdeen, Wash.

The Machine arrived all O. K. and is a very superior Machine, both for durability and convenience. I am delighted with it in every way. I feel that I have the best Machine made, far ahead of others, in my experience.

F. J. FRINK,
Baker City, Ore.

I have one of your Machines, old style, and one of the Edison, and have jocked them on mules in the worst mountainous country in the world, and can give your Machine the very strongest kind of a recommendation, if you can use it.

W. F. WALLACE,
Nogales, Arizona.

Dear Sir.—I witnessed the life motion pictures taken by you of the fight which took place between myself and Ruhlin. I do not hesitate in saying that these are the greatest moving pictures I have ever seen. I do not think that any other moving picture manufacturer could have made these films as successfully as you have done. Wishing you success, I remain,

Yours truly,

ROBERT (BOB) FITZSIMMONS.

The moving pictures you made of Kid McCoy and myself are marvelous. I never saw any before that were so clear and distinct.

Yours,

JIM CORBETT.

Dear Sir.—Your reproduction of contest between Mr. Corbett and myself, which I witnessed last evening at New York Roof Garden, are the very best and finest moving pictures of a prize fight I ever had the pleasure of looking at, and they are certainly an improvement over any other pictures shown up to date, and I am of the opinion they will prove a big success.

Yours very truly,

NORMAN SELBY (KID McCOY),
Proprietor of Cafe and Rathskeller, New York

I just bought a new Model Kinetoscope. It would not run, so I telegraphed you for a Cineograph. The Machine arrived O. K., and I can truly say there is no other Machine in the United States like your Cineograph.

H. J. FOUNTAIN,
Chokio, Minn.

Dear Sir.—We have used your Cineograph and Stereopticon Combined for the past six months after trying about six other machines, and find that it has proven more than satisfactory, not in one way, but in several ways, especially the light. Our pictures were never shown to better advantage, and it has been the means of making our act go so big with the audiences. Trusting you may be more than successful, we remain,

Yours truly,

HARLAN & YOST,
Chicago Opera House, Chicago, Ill.

I write to let you know the great success I am having with your Moving Picture Machine. The people in the towns we traveled through say they have seen the pictures in Lancaster, Harrisburg and Keith's, in Philadelphia, and say my picture is the sharpest and clearest they have ever seen. They all want to know the particulars about the cost of the Machine and Films, and so forth. I tell them the Lubin Cineograph is the best Moving Picture Machine on the market and the simplest to run; the Films, as well as being the best, are cheapest, also. I give them all the information I can. Some of them ask for catalogues and say they might buy one, and want to know if Lubin's or Edison's is the best. I tell them Lubin's is the best and the cheapest Machine in the world.

MARTIN COWLEY,
New Orleans Amusement Co., Elizabethtown, Pa.

We are more than happy to say, after being disappointed by one firm, that the Lubin Machine is a peach. We have tested it over and over again, and it gives us all we could expect of it. You can give our address to anyone who wants to purchase a Lubin Machine.

WILLIAMS & ROBERSON,
Beaumont, Texas.

I am running the Marvel just purchased from you, and we have our competitors done to a finish. All of them are using other makes. They can't get away from the flicker and jump as we do. We have three competitors and we want to keep up your reputation on the Machine as well as ourselves by giving the best show.

COL. D. JONES,
28 Jefferson St., Muskegon, Mich.

THE KINGSTON, PORTSMOUTH & CATARAQUI ELECTRIC RAILWAY COMPANY.

General Offices, Ontario Street,
Kingston, Ont.

Mr. S. Lubin, Philadelphia, Pa.:

Dear Sir.—Our park opened yesterday, and the Cineograph proved a good drawing card.

We have been written by many Street Railways, both in the United States and Canada, regarding Animated Picture Machines, as the result of an article which we put in the "Railway Review," recommending same for Street Railway Parks, and always advise in favor of your machine. It has given good satisfaction.

Yours truly,

KINGSTON, PORTSMOUTH & CATARAQUI E. R. CO.

I send you enclosed a program showing that I have given an exhibition in competition with Edison Machine and Lumiere. The Machine experts of the Jury have given me the first prize, your Machines doing the best work.

DR. J. PELLETIER,
Monterey, Mex.

THE TOLEDO, FOSTORIA & FINDLAY RWY. CO.,

Fostoria, Ohio.

S. Lubin, Philadelphia:

Dear Sir.—We are about to close our season of vaudeville at Sam Reeves Park, during which time we used your Cineograph without any trouble or annoyance in the least. Your films give us equal satisfaction, and your selections always please and remove annoyance of getting any with good name and poor film. The writer was especially interested, as it was through our advice that your machine and films were used at Bellevue Park, Toledo, McBeths, Lima and Idlewilde, Newark, O.

Wishing you success at all times, I remain,

THEO. WENTZ, Mgr.

Released Monday, January 4th.

"A Bitter Lesson"

Length
515 feet

Copyrighted
1908

HOME, SWEET HOME.—The husband is returning from work, hands his wife the pay envelope, they put some money in the bank and divide the balance for household expenses, etc. It is a happy home.

BAD COMPANY.—Going home from work Charles, the young husband, is in company with other workmen; they ask him to join them for a drink. He refuses, but their teasing brings him into the saloon. Two glasses of beer make him dizzy. His wife is horrified to see him in this condition, but he explains matters and promises not to drink any more.

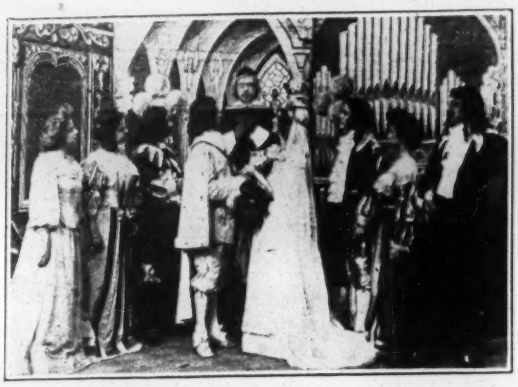
FROM BAD TO WORSE.—Charles takes a drink while going to the factory; the gate-man refuses him entrance; enraged he goes back to the saloon, takes another drink, and while creating a disturbance is thrown out of the door.

AN UNWILLING WITNESS.—The young wife is uneasy about her husband. It is late at night and he has not returned. She goes to call at the factory. While walking, she sees a gentleman, with high hat and coat. From behind comes a tough, knocks him down and is just going to rob him when Charles in drunken state, comes out of an alleyway. At the same time a policeman comes rushing toward the crook. The tough tells the policeman that Charles tried to rob the stranger. The policeman takes hold of Charles. At this moment Susie comes up, she recognizes her husband. She is horrified. She points out to the officer the real perpetrator of the crime. The tough turns, runs away, but is knocked down by the policeman. The stranger's watch is found on him. He is hand-cuffed and led away.

A BITTER LESSON.—Police station. The five enter, the tough is led away to prison, the lieutenant admonishes Charles, who by this time is entirely sober, not to drink any more. Charles takes a flask out of his pocket, throws it on the floor, breaking it in fragments and swears never to drink again. His wife forgives him, and from the way they leave the police station it seems Charles is going to keep his promise.

"The Old Maid's Dream"

Length
390 feet



Copyrighted
1908

An old maid alone with her cat, her only companion, falls asleep. In her dream she sees a fairy prince, who is coming to ask for her hand. She accepts him and accompanied by her cat, they go to church. The ceremony is performed. Prince and Princess drive to the palatial home, where they live in peace for a day, but as the love for her cat seems to be greater than that for the Prince, the jealous husband tries to kill the cat. In her anxiety to save the cat the old maid meets with many amusing instances. Nevertheless she would have stayed with the Prince, but alas! she awoke and nothing remained but the cat.

♥ ♥ ♥ ♥ ♥

Released Thursday, January 7th.

"Two Orphans of the G. A. R."

Length
650 feet

Copyrighted
1908

ALONE IN THE WORLD.—In a plain little room lies an old Grand Army man upon his deathbed. Beside him kneels a little girl. Two friends enter. He begs them to take care of the little girl, they promise to do this, and relieved of a great burden he dies. The two Grand Army men take the little girl by the hand and lead her away.

AT THE FUNERAL.—With military rites the old soldier is carried to his grave. An impressive scene.

THE ORPHANS' HOME.—The Grand Army men bring the little girl to the Soldiers' Orphans' Home, where she is received by the matron and presented to her future companions. At the same time a boy is brought to the institution. He, too, is introduced to the boys of the institution and received with open arms.

LITTLE FRIENDS.—The little boy and the girl who have been brought to the institution almost at the same time become great friends. It is now six years since they came. We see them going through their daily exercises at the institution, a most interesting picture of out-door life.

LOVERS.—While growing up their friendship has ripened into love.

THE CALL TO WAR.—The country calls its sons to war; our hero without hesitation, offers his services. A last farewell, a last kiss and he has gone.

WAR.—An interesting picture, showing infantry and artillery in action.

RETURNING FROM THE WAR.—The war is over, the battle has been won. Our hero returns and is received with open arms by his sweetheart.

WEDDING BELLS.—The two orphans join their fate. The parson ties the knot and two happy beings are made one.

"LEO'S AIR-RIFLE"

Length 320 feet

Copyrighted 1908

Grandpa buys an air rifle for his grandchild. After having received instructions how to handle the rifle, Leo and his little sister start out to have some fun.

The first one to receive a shot is Doctor May, the next one is the colored girl cleaning the windows. Unfortunately some innocent passersby are the real sufferers.

Now begins the chase after the two mischievious kids. They are not caught, however, before they have done a great deal of damage and caused a great wear and tear on the temper of the victims of their fun.

S. LUBIN

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

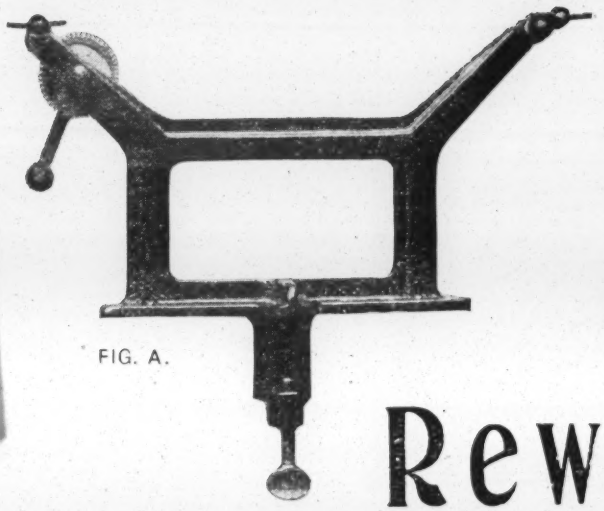


FIG. A.

LUBIN'S "Marvel" Double Rewinder

The most practical Rewinder for quick work. Can be attached to any machine, bench or table

Price, $3.00

Fig. A. shows the Rewinder without Reels.

Fig. B. shows the Rewinder with Reels ready for work.

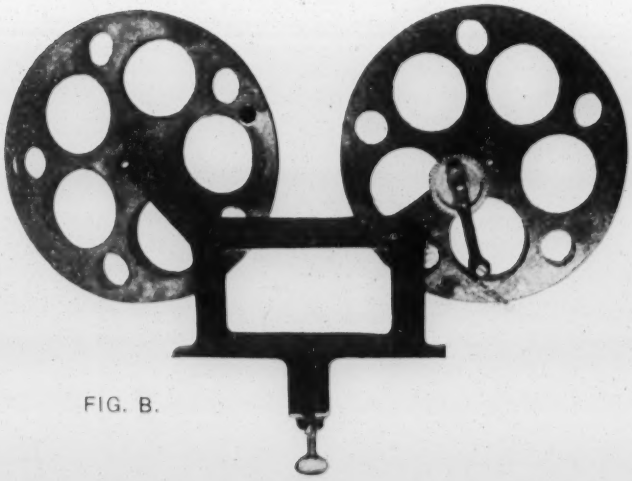


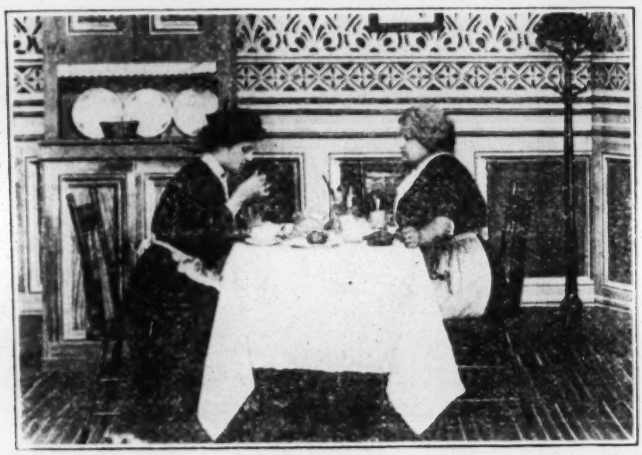
FIG. B.

REELS,	10 inch diameter, best cold-rolled steel	75c Each
	9 inch diameter " " " "	40c "

Released Monday, January 11th.

"WHEN LIPS ARE SEALED"

Length
825 feet



Copyrighted
1908

LOVERS.—Plainly furnished room. From the appearance is to be seen that woman's loving hands reign there. The intended enters and is greeted cordially.

THE NEXT MORNING.—The young girl, after having partaken of a simple breakfast, departs, going to the store where she is employed as a salesgirl.

THE REJECTED LOVER.—Jewelry counter in a department store. The young girl is selling. The floor-walker comes up and speaks to her and tries to take liberties, but is sharply rebuked.

A THOUGHTLESS ACT AND ITS CONSEQUENCES.—Business is quiet at the jewelry counter. The girl takes a piece of jewelry and pins it to her waist unthinkingly. At this moment the floor-walker rushes up accusing her of an attempt to steal the brooch. She is so frightened that she does not know what to answer.

SWEAR THAT YOU WILL HELP ME AND KEEP THE SECRET OR I WILL EXPOSE YOU AS A THIEF.—The floor-walker's office, before him lies the diamond brooch. The young lady enters. He takes some papers out of his desk and asked her to put these into the overcoat pocket of Locker No. 7. She refuses and he threatens to expose her as a thief if she does not carry out his wishes.

I WILL SWEAR FOR MOTHER'S SAKE.—Being the only support of her old mother, she promises to do as he requests. She takes the envelope and departs for the cloak room, where she places the envelope in the overcoat in Locker No. 7, unaware of the owner's identity.

THE MISSING DOCUMENTS.—The Superintendent looks for some documents which have disappeared from his desk. He calls the business staff into his office, but they deny any knowledge of the missing documents. The floor-walker proposes a search. Accompanied by the store detective the superintendent and his staff they proceed to the lockers.

THE THIEF.—The missing documents are found in Locker No. 7. This is the locker of our girl's lover. The investigators return to the Superintendent's office, where they call for No. 7. He comes to the office and is accused of the theft just as his intended entered to bring some papers. She hears the accusation and faintingly drops to the floor.

THE VISION.—The girl is at her home. Her thoughts haunt her. She sees her lover in jail bending his knees before her begging her to tell the truth. At this moment the villain appears behind her lover, laying his fingers upon his lips bidding her silence. In her vision she sees herself behind prison bars. Her mother is coming to visit her. The shame is more than she can stand; she drops to the floor—dead. The girl resolves to tell the truth.

JUDGMENT DAY.—Court room. The Superintendent, his staff and many spectators are in the court room. The young man's fate is to be decided. Now his intended is at the witness stand. She tells the truth in such a straightforward manner that the judge and jury believe her, and the young man is freed and the villain is put in his place.

◆ ◆ ◆ ◆ ◆

Released Thursday, January 14th.

"TROUBLES OF A STRANDED ACTOR"

Length
620 feet

Copyrighted
1908

STONED OUT OF TOWN.—Mr. Shapespeare introduces the new play, "Uncle Tom's Cabin," to an unappreciative audience at Windsor. The receipts consisted of a volley of over-ripe tomatoes, eggs which were laid too soon and apples which had outlived their usefulness. The kind citizens of Windsor accompanied Mr. Shakespeare to the depot. No refunding the price of a ticket and no train leaving until the next morning, Mr. Shakespeare decides to walk to the next station, which is Buckville. The distance is only 200 miles so Mr. Shakespeare starts to walk the ties.

TWO WEEKS LATER.—Tired and worn out, Mr. Shakespeare arrived at Buckville. Sleeping accommodations are scarce in Buckville, especially if you have not the price of a meal ticket. Mr. Shakespeare, therefore, occupied an unoccupied freight car, and pretty soon slept the sleep of the just. Unfortunately the car was attached to an outgoing freight train and when Mr. Shakespeare awoke the next morning he found

himself in Windsor. The citizens did not appreciate his visit any more the second time than they did the first. The supply of over-ripe tomatoes, too, did not seem to be entirely exhausted, so he was treated a second time with fruit he could not eat. Again he walked the ties.

THE ESCAPED CONVICT.—The sheriff at Windsor was notified of the escape of Wild Bill, and instructed to swear in deputies to catch the desperado. They did not catch the desperado, but Wild Bill caught the stranded actor. He exchanged clothing with him and started him off in the direction of Windsor. Imagine his reception at Windsor. Fortunately for him the citizens remembered his face as that of the great impersonator of Little Eva and for a third time chased him out of Windsor.

MORE BAD LUCK.—Again using the fast freight line to Buckville, Mr. Shakespeare was held up by two tramps and deprived of his only suit. Using a sack as trousers he runs for shelter.

WASH DAY.—Bridget is busy hanging up her clothes. Mr. Shakespeare appears and tries to take some of her clothing. She calls her friend, Mr. Casey, and now they start a chase after Mr. Shakespeare, who, stepping on a box of dynamite, is blown up in the air. When at last he comes down, he is brought into Dr. Bug's Sanitarium where he still plays the part of Little Eva.

"HOW HAPPY JACK GOT HIS MEAL"

Length 175 feet

Copyrighted 1908

Happy Jack finds a pocketbook which a lady has lost. Immediately he visits a swell restaurant and orders the best on the bill-of-fare. The lady in the meantime discovered her loss; a little girl tells her of the tramp who found it and in company with "one of the finest" she starts in pursuit of Happy Jack. They find him, he delivers the money and not being able to pay is thrown out of the restaurant. But he got his meal just the same.

EXTRA BIG FEATURES
for MONDAY and THURSDAY
ALWAYS FIRST AT
MAC-LANE'S GLOBE

Finest Imported "Electra" Carbons

(NURNBERG "PINK LABEL")

⅝ INCH SOFT CORED AND ½ INCH SOLID

Per Dozen, one kind or mixed	- - -	40c
Per 100, " " " "	- - -	$3.00

Other Sizes at Different Prices.

Film Measure Machines

The only practical Film-Measure-Machine on the Market

Registers automatically up to 1000 feet

PRICE, $20.00

Best Imported Condensers

4½ Inch Diameter *Fit any Machine*

Price, 85c. Each

6 Condensers $4.50 12 Condensers $7.00

OTHER SIZES AT DIFFERENT PRICES

RELEASED MONDAY, JANUARY 18, 1909.

LOVE'S SWEET MELODY

Length
880 feet

Copyrighted
1908

A DUET. Ada is playing on the piano. Paul, her teacher, accompanies her on the flute. They play "Love's Sweet Melody." He steps behind her, laying his arm upon her shoulder. She leans back her head, looks into his eyes, the music stops, he presses a kiss upon her lips, when suddenly her father enters. He is startled. He shows the musician the door, notwithstanding the pleadings of his daughter. He then directs her to have her trunks packed and be ready for a trip to Europe. He thinks that, being away from home, she will forget her lover.

A SWEET MESSAGE. While the maid gets the trunk ready Ada is writing a letter to her lover:

"Dearest:

"I shall never forget the melody, I shall never forget you.

"Thine alone,

"ADA."

OFF ON A TRIP. She then joins her father. They drive to the depot. While the father buys tickets, Ada slips the letter into the mail box. The train arrives and they depart for New York. From there they take the steamer.

ON A VAIN SEARCH. Paul has received the note. He calls immediately at the residence, but learns that Ada has gone on a long journey. Downhearted, he returns to his lonely room.

JAPAN. A tea house. Geisha girls are serving the tea. Ada and her father enter. Ada seems very pale. The father points out the beauty of landscapes; she looks disinterested. Suddenly she sits up and listens. In the panel of a picture she sees Paul playing the flute. But it was only a vision, and with a sorrowful sigh she leaves the tea house.

ITALY. A garden fete at the foot of Mt. Vesuvius. Enter Ada with her father. Just then a flute player renders a solo. Ada looks up, she thinks she recognizes Paul in the flute player. She rises from her chair, but her father pulls her back. The vision has disappeared, and sadly she leaves the garden.

ARABIA. Street fakir surrounded by Arabians. After having shown some tricks he plays on the flute. Again Ada thinks she sees her lover, and again she is disappointed.

HOME AGAIN. The journey has done no good to Ada. She cannot forget her lover. The father therefore returns home with her. She is introduced to a young man, who becomes an earnest suitor for her hand.

I CAN GIVE YOU MY HAND, BUT NOT MY HEART. Despairing of ever seeing again the man she loves, and, being pressed by her suitor, she tells him that she can give him her hand, but not her heart, as her heart belongs to another man. He accepts the hand, saying that he will win her heart through his kindness.

THE NIGHT BEFORE THE WEDDING. The house is illuminated, the guests enjoy the dancing. Ada and her intended stand at the open window. Suddenly she hears the melody which she cannot forget. Faintingly she falls in her intended's arms.

THE WEDDING. Exterior of the church. Crowds on both sides of the steps. Carriages bring the wedding guests. Paul approaches. He stands on the right side of the church door. Now comes the bride and her father. They ascend the steps. Paul plays "Love's Sweet Melody." Ada looks up. She sees her lover, rushes to him, throws her arms around his neck, never to leave him again. The father is surprised. The groom comes out of the house, she explains to him that this is the man who has her heart. He resigns, and together with her pleads with the father for forgiveness. At last the father consents, and Ada, on the arm of Paul, enters the church, where the wedding takes place.

LUBIN MANUFACTURING CO.

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

Lubin Building, 926-928 Market St., Phila., Pa.

RELEASED THURSDAY, JANUARY 21, 1909.

THE WRONG BURGLAR

Length
615 feet

Copyrighted
1908

THE HERO. John wants to show his wife that he is a real hero. He writes to his friend to come dressed as a burglar. He then will turn him out of the house and show his wife that he is not afraid of anybody. He writes to him that he will leave the windows open, so he can enter through the window.

THE MESSAGE. While going out of the room to get an envelope the wife enters and reads the letter. She leaves the room as unseen as she entered. The husband sends the letter, but, unfortunately, the recipient is not at home.

EASY PREY. A real burglar coming along and finding the window open enters the room. The wife, thinking that this is her husband's friend, offers him lunch and wine. The burglar certainly enjoys the hospitality. The wife exits. The husband enters. Seeing the burglar he, too, takes him for his friend. He tells the burglar to put the pistol aside, and offers him some cigars and helps him to pack up the silverware, etc. The burglar never had a cinch like that, and, heavily laden, he leaves the house, promising to accept the invitation to call again.

MISTAKEN IDENTITY. The friend has returned to his home, where he finds the message. He dresses as a burglar and departs for his friend's home. The real burglar in the meantime broke into other houses and carried away whatever was not nailed down. The neighbors congregated and started a vigilance committee to catch the burglar. The friendly burglar arrives. The neighbors capture him and beat him unmercifully before he can make known his identity. He never played burglar again.

THE FIGHTING PARSON

Length
270 feet

Copyrighted
1908

HIS NEW CONGREGATION. Wild West settlement. A place where they do not ask for your credentials or for letters of introduction. There is Wild Bill's saloon. Cowboys are standing and talking. Suddenly a half-drunk greaser pulls his shooting iron. His aim is bad. Wild Bill's is better. The greaser is carried away dead. A cowboygirl arrives on horseback. Wild Bill offers her his hand. Gertie refuses to shake hands with him. He takes hold of the horse's bridle. Gertie brings down her whip over his hand. He reaches for his revolver, but the cowboys grasp him by the arm and push him in the saloon. The girl laughs, gives her horse the spurs, "Good-bye, boys," hats are lifted and revolvers fired in the air.

THE PARSON'S RECEPTION. A big crowd is awaiting the Parson. Bill stands in the doorway of his saloon. The Parson approaches—a tall, strong, manly looking figure. The Parson sets down his grip. "Bless you, boys, here I am." He stretches out his hands, but nobody bids him welcome. The Parson walks up the step to Bill's saloon. "No Parson shall enter this door," says Bill, and pushes him back. Before anybody can realize it, the Parson takes Bill by the collar button and throws Bill in the midst of the crowd.

I HAVE COME TO STAY. He then steps into Bill's place, pointing two pistols at Bill, who made a move to rush towards him. Nobody moves. He then throws the pistols to the ground, stretches out his hands, saying: "Now, boys, let us be friends. I have come to stay, and here I am." All rush up to him to shake hands except Bill, who stands aside grouchingly. The Parson walks over to him. "Come on, let's shake." After some hesitation Bill grasps his hand. Hats fly up and shots ring through the air.

THE BATTLE IS WON. While the boys are shooting Gertie returns. She is introduced to the Parson. One of the cowboys puts the Parson wise. "I will fix this," says the Parson. He speaks to Gertie, then to Bill, puts his hand on Bill's shoulder, saying to Gertie, "He is a fine fellow." After a little while Gertie and Bill make up. The Parson lays Gertie's hand in Bill's, and the two kiss. The cowboys lift the Parson upon their shoulders, and Gertie and Bill leading, the crowd falls in and they march to the wedding.

LUBIN MANUFACTURING CO.

MANUFACTURER OF

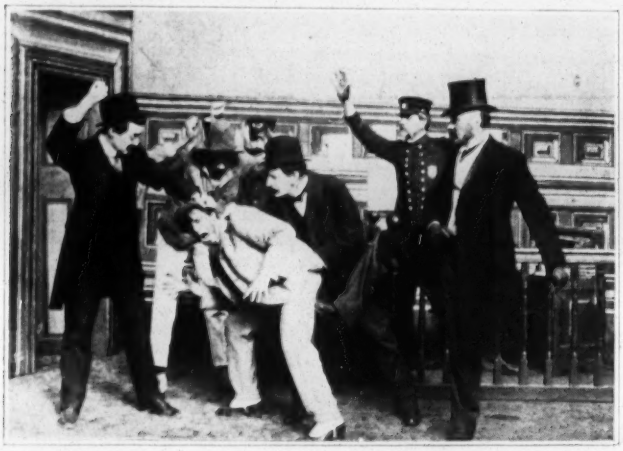
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING. 926-928 Market St., Phila., Pa.

RELEASED MONDAY, JANUARY 25, 1909.

A SUIT CASE.

Length
615 feet



Copyrighted
1909

WILL HE SUIT. A young man in his room reading a book, "The Way to Become a Great Detective." He is very anxious to become a second Sherlock Holmes. While reading the newspaper he notices an advertisement, "Detective wanted." He at once calls at the police station, where, after some formalities, he is engaged as a detective. He is given a case at once to arrest a man who wears black clothes and a black derby hat.

THE FIRST SUIT. The amateur detective sees a man whom he suspects as being the one who he is sent to capture. He is soon convinced, however, that he was mistaken.

THE WRONG SUIT. He holds up another man at pistol's point. The man proves his innocence and gives the amateur detective a good thrashing.

UNCLE SAM'S SUIT. Now the amateur detective holds up an officer of the navy. He finds, however, that this, too, is the wrong suit.

SOME SOOT. The amateur detective now follows a colored man to his home. In his endeavor to examine the contents of a parcel which the colored man carried he upsets the stove and he is covered full of soot.

A SUIT FOR DAMAGES. The amateur detective is reporting to his superior officer. While he is talking all the victims whom he held up come rushing in and threaten a suit for damages.

A DAMAGE SUIT. The amateur detective is handled very roughly by his victims, and at last thrown out of the police station.

THIS SUITS ME. While the police are busy with the amateur detective a sneak thief goes through a department store, taking everything he can lay his hands on.

A STRIPED SUIT. The sneak thief has been caught and is now dressed in a striped suit.

Who Stole Jones' Wood?

Length
270 feet

Copyrighted
1908

Jones had a nice little wood-pile ready for the cold weather. Mike, his neighbor, steals the wood in the night time. Jones is bound to find out where his wood went. He points a gun toward the door, puts a string on the door-knob and lies down to await developments. He falls asleep, however.

As soon as Mike sees his neighbor asleep he jumps over the fence and hands the wood to his wife. He then turns the gun toward Jones, the door opens and Jones is rudely awakened from his sweet dreams.

Jones tries again. He fills an empty log with gunpowder and put this log on top of the wood-pile. Night time. Mike comes for a new supply. Unfortunately he takes hold of the powder-filled log. There is an explosion and the guilty one and his wife are thrown into Jones' yard.

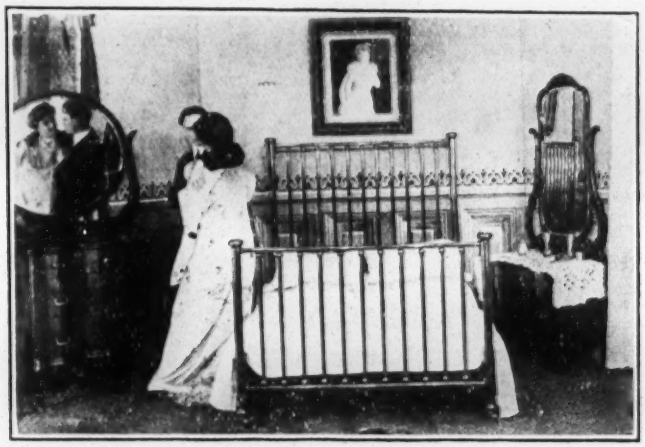
LUBIN MANUFACTURING CO.
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
LUBIN BUILDING, 926-928 Market St., Phila., Pa.

every move of all the actors.

RELEASED, THURSDAY, JANUARY 28, 1909.

THE NEW MIRROR

Length
480 Feet



Copyrighted
1908

The young husband is leaving home. A suspicious-looking character watched him, and then sneaks around the house.

A SURPRISE FOR WIFEY. The young husband passes a furniture store. Remembering his wife's wish for a new mirror he enters the furniture store and purchases a bureau with a large mirror. The bureau is delivered at once. While the wife is at the door to receive the bureau the thief is entering the bedroom window. Hearing the man approach, he steps behind the curtain. The new bureau is brought into the bedroom. The young wife is delighted. She fixes her hair, but, behold! she sees through the glass the thief crawling from behind the curtains under the bed. She acts as if nothing happened, closes the window, then goes downstairs and there telephones to the police station.

IN A TRAP. The Police Lieutenant at once sends three policemen to the house. One goes to the rear of the house, two enter through the front door. The thief had all the silverware packed up and was just going to leave, when suddenly the policemen come upon him. He breaks through, however, and, jumping out of the window, makes good his escape.

A HOT PURSUIT. The policemen follow in hot pursuit. At last the thief is captured and meets with the deserved punishment.

LOVE GERMS.

Length
460 feet

Copyrighted
1908

THE DISCOVERY. Prof. Smarty is working in his laboratory. Suddenly he jumps up. He made a great discovery. He found a love germ.

THE YOUNG ASSISTANT. The professor immediately calls his assistants and explains to them the possibilities of his great discovery. The young assistant wishing to prove the professor's theory, secretly takes the bottle containing the love germs and leaves the house.

WONDERFUL RESULTS. The young assistant tries the love germs on young [illegible] He suffers himself, however, when the [illegible] germs.

LUBIN MANUFACTURING CO.
MANUFACTURER OF
Life Motion Picture ***Machines, Films, Slides and Stereopticons.***
LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, FEBRUARY 1.

AUNT EMMY'S SCRAP BOOK

Length
865 Feet

Copyrighted
1908

In her cozy room Aunt Emmy sits in a rocking chair before the fireplace, looking through her scrap book, the recollections of by-gone days.

CHILDHOOD DAYS. She sees herself as a little girl with blonde, curly hair.

SCHOOL DAYS. The next page reminds her of her school days. She is now fourteen years old. Those were happy days.

LOVE'S TOKEN. Emmy is now 18 years old. Jack enters and puts an engagement ring on her finger. Aunt Emmy covers her eyes and with a sigh she turns to leave.

THE HAPPIEST DAY. It is Emmy's wedding day. How times have changed. She leans back and turns another leaf.

SORROW. Emmy has now a little home. She prepares the meal with her own hands to make Jack happy. Imagine her horror when he comes home under the influence of liquor. She pleads with him, he tries to strike at her. In his stupor he falls to the floor. Emmy turns away from him. This has broken her heart. She takes her hat and coat and leaves the house.

THE NEXT MORNING. The next morning finds Jack still laying on the floor. He awakes, he calls for Emmy, he cannot find her anywhere. Suddenly he sees a note lying upon the table.

> "Jack:—I have suffered much, but I stayed with you. To-day you struck at me. That broke my heart. I am going forever. It is easy for you to forget me. It breaks my heart.
>
> "EMMY."

Jack breaks down. Finding a whisky flask in his pocket he breaks it upon the floor and swears never again to touch a drop of whisky.

REWARD FOR KINDNESS AND PATIENCE. Emmy turns another leaf of the scrap book. She is now nursing an old lady. Feeling that her end is near, the old lady makes her will, making Emmy her sole heir. She gives the paper to Emmy, who reads, "Having no kin, I leave all my earthly belongings to Emmy Chalmers, who for ten years was my good and true companion." Emmy bends her knees and under tears kisses the old lady's hand. The old lady pulls her up and kisses her upon the forehead.

WHAT JACK DID IN THE MEANTIME. Jack made every effort to find Emmy, but all in vain. He goes to the newspaper office and inserts the following advertisement: "Emmy, come back. I swear never to touch a drop again. Come back, I love you. Jack."

NO ANSWER. JACK GOES TO THE WEST. As no answer came to Jack's advertisement, he goes West, where he worked very hard as a miner.

RICH AFTER TWELVE YEARS. OFF TO FIND EMMY. Jack saw very dark days. At last, after 12 years, he found his efforts crowned with success. He found a gold mine, and, now being rich, he decides to find Emmy, his wife.

THE LAST CHAPTER. Aunt Emmy is turning another page of her scrap book. Just then the door opens slowly. Jack enters, he puts his hands over her eyes. "Who is this?" Emmy guesses once, twice, then pulling the hands away she finds her head on Jack's breast. He bends down and kisses her upon the forehead. It is all like a dream to her. Then she jumps up. There stands Jack [illegible] you. "Emmy!" "Jack!" She hurries into his arms, then [illegible] beams in their eyes.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture ***Machines, Films, Slides and Stereopticons.***

LUBIN BUILDING. **926-928 Market St., Phila., Pa.**

RELEASED—THURSDAY, FEBRUARY 4TH.

THE BLIND MUSICIAN

Length
480 Feet

Copyrighted
1909

A blind musician bent under the burden of his affliction is led by his little daughter to the corner at which he stands year in and year out begging for mites from the passers-by.

EVENING. The little girl calls for her father and leads him home to a plain little house where she is preparing a modest meal for father and herself.

MORNING. Again the little girl guides her father to his accustomed stand. While leaving him and crossing the street she is run over by an automobile. Unconscious she is carried to the hospital.

EVENING. WHERE IS MY LITTLE GIRL? The blind musician is waiting at the corner. He stops a passer-by, asking the time. At last he asks a policeman to take him home. There he calls for his little girl, but she is nowhere to be found.

A CLUE. The policeman takes the blind musican to the police station. The lieutenant sends his man in search of the little girl. There is a 'phone call, the girl has been found at the hospital.

FOUND AND LOST FOREVER. Upon a cot in a hospital lies the little girl. Her eyes are closed. The policeman enters with the blind musician, who kneels down at the bedside of his dying little girl. One last kiss, she closes her eyes forever.

SIX WEEKS LATER. UNITED. Among the graves. The musician comes toward a little hill. He bends down and kisses the stone. Then he plays the violin. Suddenly he reels, throws up his hands and falls dead over the little grave of the one he loved best.

WILLIE'S WATER SPRINKLER

Length
340 Feet

Copyrighted
1908

Willie took grandpa's garden sprinkler and starts out to have some fun. His object is a dude, who, mistaking the water sprinkler's action for rain, opens his umbrella. He meets with many mishaps, all caused by mischievous Willie, and is at last subjected to a douche by a fire hose, which seems to him like a tornado in comparison to Willie's water sprinkler.

LUBIN MANUFACTURING COMPANY
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
Lubin Building, 926-928 Market St., Phila., Pa.

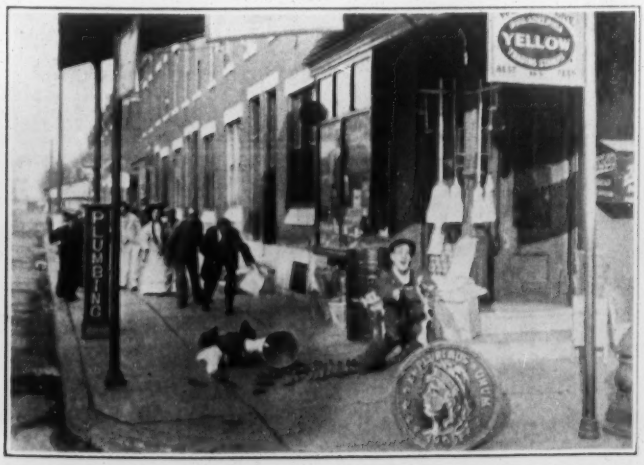
RELEASED MONDAY, FEBRUARY 15, 1909.

The Silver Dollar

Length
475 Feet

Copyrighted
1909

A tramp finds a dollar. He at once invests the money in Welsh rarebit, after which he takes a well-earned rest. But the Welsh rarebit causes bad dreams. He sees the silver dollar coming out of his pocket. It is growing and growing until it is big enough to run, and run it does. The tramp in pursuit. The silver dollar has many narrow escapes, so has the tramp. The dollar, however, is quicker than the tramp and speedily rolls on.



The tramp would surely have caught the dollar had not a cart of ashes been dumped at him, which interrupted his dreamy slumber.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

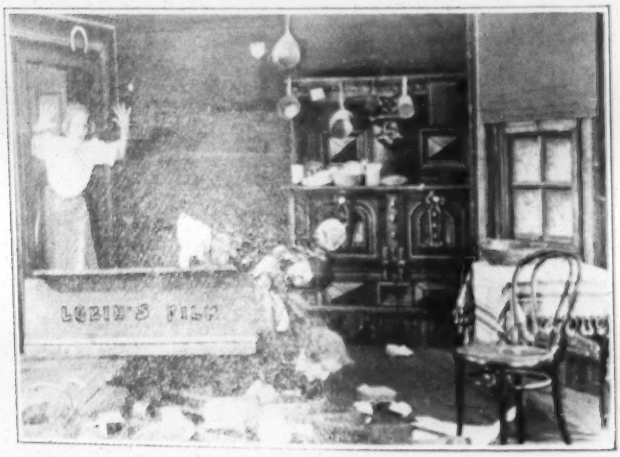
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

"The Silver Dollar."—S. Lubin has created a picture under this title which not only illustrates what fantastic dreams one can have after he has eaten heartily, but it also shows how

The Unlucky Horseshoe

Length
460 Feet



Copyrighted
1908

There is a runaway. A young [illegible] lost a shoe. Prof. Thriller, who is [illegible] very unlucky to him. He first falls [illegible] speaking with a friend, a wall collapse[illegible] to his home. The steam pipe explo[illegible] chicken coop the horseshoe proves [illegible] blown out of the buggy while the horse [illegible] way, finds the horseshoe, which proves [illegible] a cellar door and lands on the coal heap. [illegible]rly kills him. He brings the horseshoe [illegible] kitchen gets wrecked and even over the [illegible] a colored man steals the chickens.

[illegible] bed closes up on the Professor he throws the horseshoe out of [illegible] hits a passerby. He concludes he has enough bad luck and carries [illegible] back to the place where he found it

“ ”

Len ited

530

EN
A T
to the t
INF
the curt
no eyes
er. T
theatre.
"I L
ard. "
udying

A Broken Heart (Lubin).—The plot of this story is similar to two others we have recently seen in moving pictures—the curing of an infatuation by the person who is loved acting the drunkard. However, the details of the Lubin story are different from the others. A young man takes his girl to the theatre and becomes infatuated with an actress. The neglected girl tells the actress, and the latter, although herself in love with the young man, pretends drunkenness. He becomes disgusted and returns to his first love. The parts are all very well taken, especially that of the actress, but it appears to us that the young man's return to his former sweetheart is too prompt for consistency.

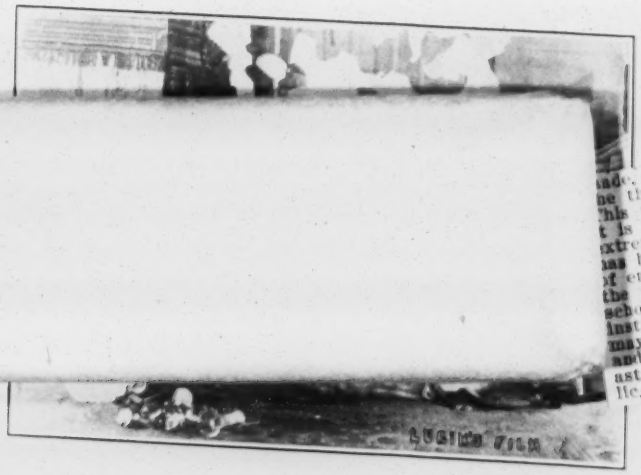
IN friend
informs sees
with her
"I I AIN."
The act Frank

The Unlucky Horseshoe

Length
460 Feet

Copyrighted
1908

There is a runaway. A young man is thrown out of the buggy while the horse lost a shoe. Prof. Thriller, who is passing this way, finds the horseshoe, which proves very unlucky to him. He first falls into an open cellar door and lands on the coal heap. Speaking with a friend, a wall collapses and nearly kills him. He brings the horseshoe to his home. The steam pipe explodes; the kitchen gets wrecked and even over the chicken coop the horseshoe proves a Jonah, as a colored man steals the chickens.



When the folding bed closes up on the Professor he throws the horseshoe out of the window, but hits a passerby. He concludes he has enough bad luck and carries the horse-hoe back to the place where he found it

ade, perhaps, is that the one and
he theatre is that of amusement.
This point of view is not sound.
t is without foundation, narrow,
xtreme. In these many centuries
has been in existence it has been
of entertainment, but of culture a
the world; it has been the greate
school, and shall continue to be
institutions will endure. At th
may fall short of its highest st
and others concerned with the
astray by this or that freak in
life, which from the inevitable

RELEASED THURSDAY, FEBRUARY 18, 1909.

"A BROKEN HEART."

Length
530 feet

Copyrighted
1908

ENGAGED. There is happiness in the house as Madeline and Frank become engaged. Friends come and go; they have a busy time.

A THEATRE PARTY. The party meets at Madeline's home, they then go together to the theatre where they occupy a box.

INFATUATED. Many acts have passed, now a young lady singer comes before the curtain. Frank rises in his chair. He is so infatuated with the new star that he has no eyes for any one else. His intended pulls him down upon his chair, he does not see her. The theatre party is broken up, they go home while Frank goes back to the theatre.

"I LOVE YOU." The actress' home, artistically furnished. The maid brings Frank's card: "Let him enter." Frank rushes into the actress' arms and assures her of his undying love.

IN THE MEANTIME. Madeline vainly waited for her intended. A good friend informs her of his infatuation with the actress. She will not believe it until she sees with her own eyes the actress on the arm of her intended.

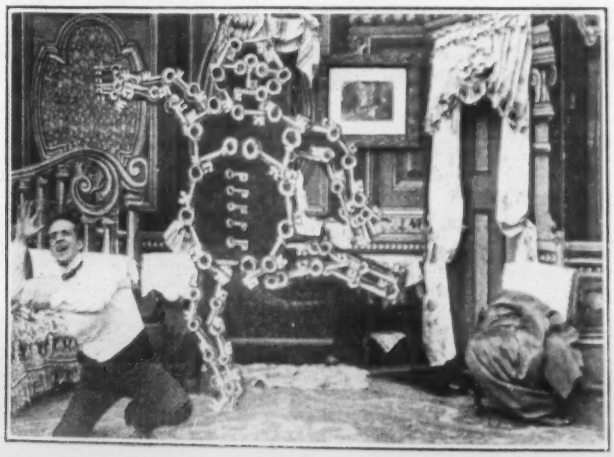
"I DID NOT KNOW HE WAS YOURS, YOU SHALL HAVE HIM AGAIN." The actress in her home. Madeline enters. She tells her of her engagement to Frank

and how she (the actress) came between them. The actress feels honor bound to make Frank return to his intended even though it may break her heart. She assures Madeline that her intended will come back to her. Madeline leaves. Now the actress throws herself upon the couch, crying convulsively.

"I MUST MAKE HIM BELIEVE SO, EVEN IF IT BREAKS MY HEART." The actress expects Frank's visit. She dresses disorderly, tells the maid to bring wine and cigars. She puts on a wig and an old wrapper. "Now let him enter." Frank enters. "Let us have a drink," says the actress. Frank is shocked. The actress plays her part of a drunken girl so well that Frank leaves her in disgust. After he has gone the actress throws off her disguise, buries her face in her hands, sobbing piteously. Frank returned to his intended, recognizing that his love for the actress was only a passing passion. Madeline is happy again while the little actress is trying to heal a broken heart.

THE PASS KEY

Length
415 Feet



Copyrighted
1909

A young sport goes to his club. He noticed that he forgot his key. He therefore writes a note to the janitor to let him have his pass key. When the young sport leaves for home he is not able to distinguish his house from any one in the neighborhood—they look all alike to him.

Through the pass key he gains admission to many houses, but is most the time rudely ejected until a neighbor shows him the right door. When lying on his bed the keys give him a dreadful nightmare.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

The story of convict "No. 5874" is very well told, and to say that it is touching does not do it full justice. The only point to be criticized is that the convict is discharged from jail with long hair on his head, when it is generally known that these guests of the government are usually close-cropped. The plot is very clear, and it is a notable feature that there is no villian in the story. The return of the father to his daughter's home makes a stirring climax that won pany has given appaluse. this picture—

Film Index 1/20

except at the

There is only one other fault to find with it and that is the cheap painted scenery that is used in nearly all the scenes. When some of the other film makers are using real walls and woodwork for interiors, the Lubin company's painted canvas becomes all the more conspicuous. The story is that of a hard drinking workman whose wife falls, accidentally, and dies. It has the appearance of murder and he is convicted, serving a long term in prison. In the meantime his little daughter is raised in an institution, marries and has a child. This child, a girl, is saved from being killed by an automobile by her grandfather, who has been released from prison. We don't quite understand how he finally gets into his daughter's house, but he gets there and the child recognizes him as her preserver.

The Pass Key (Lubin).—A man losing the key to his house sends to his landlord for a pass key. This key, it appears, opens all the houses in the block and when he returns home that night, drunk, he gets into each one of the houses before he reaches the right one. The situations are amusing.

the young

wi

drink when
bottle from
ards. But
dead. The

his
hi
lo!
hu

ottle, there
the bottle.
tantial evi-
ur-year-old

is
N
de
gi

r. He is a
nsciousness

qu
of

no favor in
er presence,

th
an

n a depart-
n love with

m
M

to the the-

at

l to marry
eartily wel-

M
co

are waiting

fo

and how she (the actress) came between them. The actress feels honor bound to make Frank return to his intended even though it may break her heart. She assures Madeline that her intended will come back to her. Madeline leaves. Now the actress throws herself upon the couch, crying convulsively.

"I MUST MAKE HIM BELIEVE SO, EVEN IF IT BREAKS MY HEART." The actress expects Frank's visit. She dresses disorderly, tells the maid to bring wine and cigars. She puts on a wig and an old wrapper. "Now let him enter." Frank enters. "Let us have a drink," says the actress. Frank is shocked. The ... plays her part of a drunken girl so well that Frank leaves her in disgust. Afte... the ac... throws off her disguise, buries her face in her hands, sol... that his love for the act...

	Feb. 8		
	Feb. 8	246 ft.	
C.	Feb. 8	311 ft.	
	Feb. 10	344 ft.	
		787 ft.	
	Feb. 12	203 ft.	
	Feb. 12	482 ft.	
	Feb 13	462 ft.	
	Feb. 13	482 ft.	
	Jan. 29	410 ft.	
	Feb. 1	515 ft.	
	Feb. 1	466 ft.	
	Feb. 1	216 ft.	
		292 ft.	

Poli's, Bridgeport, Conn.
Cincinnati, O.
ympic, Kief, 1-28.
n, Marion, O.
amily, Chester, Pa., 18-20.
d., Dallas, Tex.
haway's, New Bedford, Mass.
Fadettes Orchestra—Maj., Chgo.
Fantons, Three—Pantages', Tacoma, Wash.
Fasio Trio—Orph., Boston, Mass.
Felix and Barry—Grand, Pittsburgh.
Felix and Caire—American, N. Y. C.
Fentelle and Carr—Orph., Allentown, Pa.
Fernandez, Bijou, and W. L. Abingdon—Orph., Bklyn.
Fiddler and Shelton—Bennett's, Hamilton, Can.
Fields, Harry W.—Orph., Allentown, Pa.
FIELDS, W. C.—K. and P. 125th St., N. Y. C.
Finley and Burke—Orph., Harrisburg, Pa., Keith's, Phila., 22-27.

Length
415 Feet

Copyrighted
1909

as their caricature, but seen in the exception, and not the rule.

This other talk of the immoral tr... in America seems as unfounded to-d... seemed. It is doomed to vanish u... and light of honest investigation. ... of the scenes the victims the...

A young sport goes to his club. He noticed that he forgot his key. He therefore writes a note to the janitor to let him have his pass key. When the young sport leaves for home he is not able to distinguish his house from any one in the neighborhood—they look all alike to him.

Through the pass key he gains admission to many houses, but is most the time rudely ejected until a neighbor shows him the right door. When lying on his bed the keys give him a dreadful nightmare.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 326-928 Market St., Phila., Pa.

RELEASED, MONDAY, FEBRUARY 8, 1909.

No. 5874

Length
840 Feet

Copyrighted
1909

A shoemaker working diligently at the bench. It is a busy shop and the young wife would well be satisfied if Charlie would only let the bottle alone.

AN ACCIDENT. Charlie is at work. He pulls out his bottle to take a drink when his wife enters reproaching him for drinking. She tries to take away the bottle from him, but he pulls it away. The wife covers her tearing eyes and steps backwards. But lo! she falls over a chair, knocks her head on the stone floor and lies there dead. The husband is grief-stricken. His screams attract passerbys and police.

CONVICTED ON CIRCUMSTANTIAL EVIDENCE. There is the bottle, there is the dead wife. Charlie is accused of having killed her in a struggle for the bottle. Notwithstanding the assurance of his innocence, he is convicted on circumstantial evidence and sent to jail. A neighborly woman takes little Margery, the four-year-old girl of the shoemaker, to care for her.

CONVICT No. 5874. Charlie is in prison garb working as a shoemaker. He is a quiet worker. Often his former life passes before his eyes and only the consciousness of his innocence keeps him up.

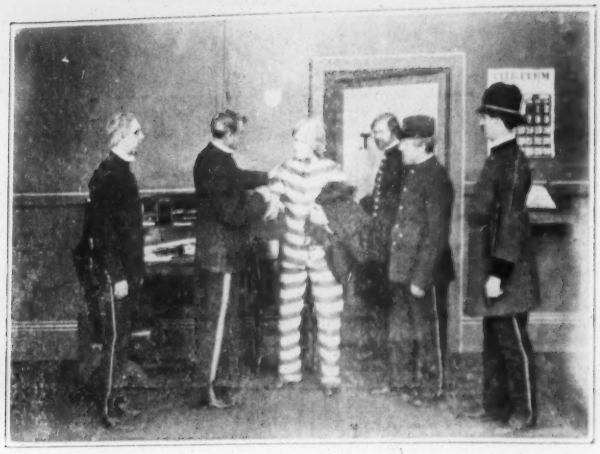
WHAT BECAME OF LITTLE MARGERY. Little Margery found no favor in the eyes of the husband whose wife took her to her home. He objected to her presence, and the woman therefore brought her to the Orphans' Home.

MARGERY AT EIGHTEEN. Margery is a young lady. She works in a department store earning her own living. A young man buying some goods falls in love with Margery.

CLOSING HOUR. The young man asks the favor of taking Margery to the theatre. From then begins a close friendship between the two.

INTRODUCING MARGERY TO HIS PARENTS. Having decided to marry Margery, the young man introduces her to his parents, by whom she is heartily welcomed as the future daughter-in-law.

FIVE YEARS LATER. Margery and her little four-year-old daughter are waiting for the father to return. A happy family.



FREE AFTER TWENTY-FOUR YEARS. Charlie has been pardoned. He is free. He cannot grasp the meaning of this word until he is outside of the gates of the jail. He immediately looks for work, but can find nothing. On one of his errands he sees Margery with her little girl. The latter walks across the street just as an automobile passes. Charlie takes hold of the child and brings her in safety. A moment later and she would have been killed by the swiftly passing auto. Before anybody is able to thank him, Charlie disappeared in the crowd. The little girl, however, did not forget the face of the man who saved her life.

NO WORK, NO MONEY, DOWN AND OUT. Charlie is dragging himself along hungry and tired. He enters a window with intention of stealing a bite of bread. He is discovered, however, by the owner, who holds him up at pistol's point. "Don't shoot," says Charlie, "I did not come to steal." Just then the little girl runs into the room. She recognizes Charlie, runs up to him and kisses him, explaining to her father that this is the man who saved her life.

"I, TOO, HAD ONCE A GIRL LIKE THIS." Charlie hides his face in his hands. "I, too, had once a girl like this," he says. Just them he sees before him in the room the photo of a woman, the photo of his former wife.

"THIS IS MY MOTHER." Margery enters, and, seeing the old man kissing the photo, she tells the man, "This is my mother." "Then you are my little girl," he says, and, pulling out of his dirty shirt a gold locket, he shows her the picture of his wife, Margery's mother and of her, Margery.

SUFFER, FOR THE LORD IS GOOD. Margery embraces her father. Charlie cries bitterly while John looks on earnestly. The little girl goes over to him, takes him by the hand and leads him to Charlie. The men shake hands and it can be seen that the father has found a home.

LUBIN MANUFACTURING COMPANY

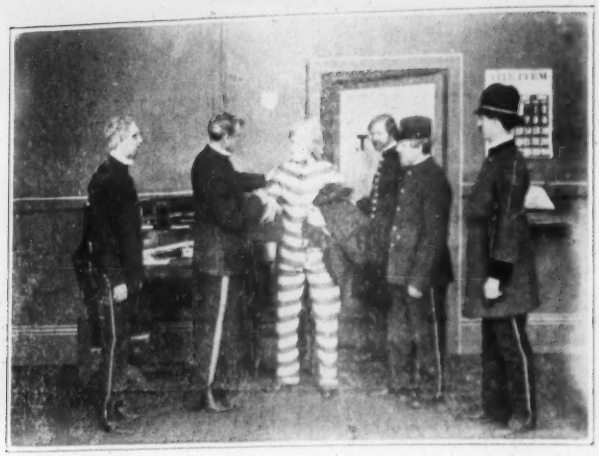
MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

"The Bank Messenger."—A story from Lubin which illustrates a robbery of a bank, through the impersonation of a messenger and the arrest of the thief through identification by means of a laundry mark. One sometimes wonders if it is well to tell stories like this, which explain clearly a possibility. It may be interesting, but there is always danger that a depraved imagination may be fired to do likewise.

The Bank Messenger (Lubin).—This picture in plot very much resembles one produced by the Essanay Company not long ago, although it is differently worked out. A young man who has fallen into gambling habits and whose father has refused him further money, holds up a bank messenger in his room, chloroforms him and disguises himself to represent the messenger and then presents himself at the bank window, receiving the money and securities intended for transmission to some other bank. He is detected by a marked towel which he had carried with him to the messenger's room. Despite the improbability of the events and certain inconsistencies, such as the youth finding in the messenger's room false whiskers with which to disguise himself, we find the picture interesting.



FREE AFTER TWENTY-FOUR YEARS. Charlie has been pardoned. He is free. He cannot grasp the meaning of this word until he is outside of the gates of the jail. He immediately looks for work, but can find nothing. On one of his errands he sees Margery with her little girl. The latter walks across the street just as an automobile passes. Charlie takes hold of the child and brings her in safety. A moment later and she would have been killed by the swiftly passing auto. Before anybody is able to thank him, Charlie disappeared in the crowd. The little girl, however, did not forget the face of the man who saved her life.

NO WORK, NO MONEY, DOWN AND OUT. Charlie is dragging himself along hungry and tired. He enters a window with intention of stealing a bite of bread. He is discovered, however, by the owner, who holds him up at pistol's point. "Don't shoot," says Charlie, "I did not come to steal." Just then the little girl runs into the room. She recognizes Charlie, runs up to him and kisses him, explaining to her father that this is the man who saved her life.

"I, TOO, HAD ONCE A GIRL LIKE THIS." Charlie hides his face in his hands. "I, too, had once a girl like this," he says. Just them he sees before him in the room the photo of a woman, the photo of his former wife.

"THIS IS MY MOTHER." Margery enters, and, seeing the old man kissing the photo, she tells the man, "This is my mother." "Then you are my little girl," he says, and, pulling out of his dirty shirt a gold locket, he shows her the picture of his wife, Margery's mother and of her, Margery.

SUFFER, FOR THE LORD IS GOOD. Margery embraces her father. Charlie cries bitterly while John looks on earnestly. The little girl goes over to him, takes him by the hand and leads him to Charlie. The men shake hands and it can be seen that the father has found a home.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

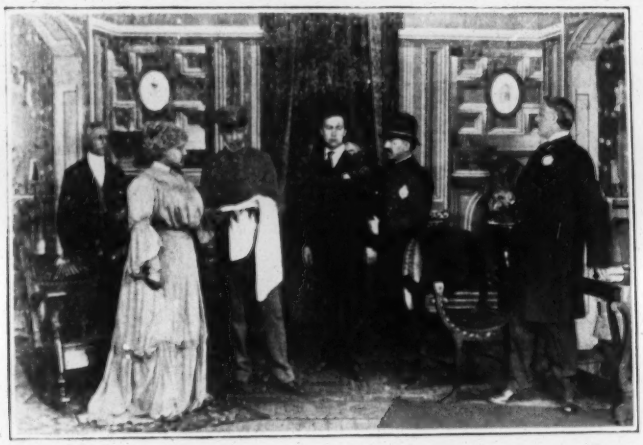
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED, THURSDAY, FEBRUARY 11, 1909.

The Bank Messenger

Length
705 Feet



Copyrighted
19

The interior of a bank, showing the paying teller's window. People come and go. Among these Ed., about 28. Just then the bank messenger goes to the window and takes the satchel filled with money and checks to carry the same to the clearing house.

THE BLACK SHEEP. Ed. at his club. He plays poker and loses heavily. He makes out a check, hands it to the bank holder, cooly lights a cigarette and leaves. At home he asks his mother for money. She in turn asks father, but he bluntly refuses. Ed. enters his room. Suddenly a daring thought comes to him. He takes a towel from his dresser and exits.

A DARING DEED. Ed., masked, enters the messenger's home. He overpowers him, takes his hat and coat, studies his features and then exits to carry out his well-laid plan. He makes up to resemble the bank messenger in dress and features. He goes to the bank, poses as the messenger, takes the satchel filled with valuables and quietly walks away just as if he were the real messenger. He goes back to the room he rented. Discarding the messenger's beard and clothes and with the ill gotten money in his pocket goes home.

THE LOSS DISCOVERED. The clearing house telephones to the bank asking for the money. Now the loss is discovered. The detectives are quickly sent to the messenger's home. The messenger is found gagged on the floor. He is quickly revived and tells how he was overpowered. The detective takes with him the chloroform saturated towel.

THE FIRST CLUE. The detective found the room where Ed. dressed for the daring deed. He also learns there that the towel does not belong to the landlady. He therefore takes it to the different laundries until he finds out to whom the towel belongs.

HE IS A THIEF. He then visits Ed.'s parents in company with the bank president and the messenger. The mother identifies the towel. Just then Ed. enters. The officer lays his hand upon him, declaring him to be the thief. The father lifts his hand to strike the officer, but seeing Ed. drop his head, he turns aside and lets the officer lead Ed. out of the room.

A Secret (Lubin).—This picture has little to it and appears to end at the point where it should commence to be interesting. One town gossip tells another some secret and the two proceed to the home of a third, who in turn visits a fourth and so on until several gossipy ladies are seated around a tea table discussing the scandal, whatever it is. There the film ends, and the secret is one that we are not allowed to know. The joke appears to be on the spectators.

A SECRET

"A Secret."—How a secret is kept is told by Lubin in this picture. One whispers a story to another. They both in turn start to tell a third, all the time enjoining silence upon each other. And so they go about from house to house until everyone knows the secret. As a bit of character study no better film has been brought out in a long time.

Length 225 Feet

Copyrighted 1908

Miss Old Maid hearing voices in the flat next to hers puts her ear to the keyhole. Just then the door opens and she is thrown to the floor. But oh! she saw a man coming out of the room. This is too good news to keep to herself. She goes to Aunt Betty and whispers the secret into her ear. They both proceed to Mrs. Murphy's flat and confide the secret to her. This is too much for Mrs. Murphy, and all together hurry to Mrs. Skinny. Mrs. Skinny at once notices that the three know of something. "How clever," says Mrs. Murphy, and then the secret is told to Mrs. Skinny. From there they go to Mrs. Shorty. Now Mrs. Shorty has company. They all put their heads together—Miss Old Maid bends forward—The entire Kaffee-Klatch put their heads together listening to Miss Old Maid's story, when suddenly a mouse passes through the room and breaks up the meeting.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, FEBRUARY 22, 1909.

THE NEW GOVERNESS.

The New Governess (Lubin).—The sentiment of this story is good, and the plot would have been interesting if it had been worked out with consistency. The acting is fairly well done. A new governess is loved by the young man of the family, who, on leaving for a trip of three months, gives the girl a valuable brooch as a token of his affection. While he is away the little boy over whom she has charge innocently takes a valuable check belonging to the boy's father. Suspicion falls on the governess. The brooch being found, she is supposed to have bought it with the stolen check, and she is sent to prison, although why she was unable to explain her possession of the brooch does not appear. In the meantime the boy's clothing is sold to a rag man, who finds the check and returns it to the owner at the same time that the young lover returns from his trip, and declares that he gave the brooch to the girl. Then they all go to the jail and the obliging jailor, who appears to be also judge and jury, sets the girl free.

Copyrighted

1908

Elsie is preparing to leave her mother. Trunks are packed. A last good-bye, and she departs.

IN A STRANGE TOWN. The train arrives. When Elsie steps from the train a young man is trying to take hold of her grip, but is severely beaten by a gentleman whose protection Elsie implores.

THE NEW CHARGE. Elsie is received by the lady of the house and introduced to her new charge, a boy six years old.

THE SON OF THE HOUSE. While at dinner the son of the house enters, in whom Elsie recognizes her protector at the railroad station.

FIVE MONTHS LATER. Ed., the son of the house, has been greatly attached to the young Governess, and asks her to be his wife.

TRUE LOVE NEVER RUNS SMOOTH. Elsie received a package and a letter reading as follows:

> Dearest Elsie:—
>
> I have to leave on business, and will be absent for three months. Take this diamond brooch as a small token of my true love. When I return I shall claim you as my own for aye and ever.
>
> Devotedly,
>
> Ed.

Elsie kisses the letter, puts the brooch in a drawer and the key in her pocketbook.

A SECRET

Length
225 Feet

Copyrighted
1908

Miss Old Maid hearing voices in the flat next to hers puts her ear to the keyhole. Just then the door opens and she is thrown to the floor. But oh! she saw a man coming out of the room. This is too good news to keep to herself. She goes to Aunt Betty and whispers the secret into her ear. They both proceed to Mrs. Murphy's flat and confide the secret to her. This is too much for Mrs. Murphy, and all together hurry to Mrs. Skinny. Mrs. Skinny at once notices that the three know of something. "How clever," says Mrs. Murphy, and then the secret is told to Mrs. Skinny. From there they go to Mrs. Shorty. Now Mrs. Shorty has company. They all put their heads together—Miss Old Maid bends forward—The entire Kaffee-Klatch put their heads together listening to Miss Old Maid's story, when suddenly a mouse passes through the room and breaks up the meeting.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, FEBRUARY 22, 1909.

THE NEW GOVERNESS.

The New Governess (Lubin).—The sentiment of this story is good, and the plot would have been interesting if it had been worked out with consistency. The acting is fairly well done. A new governess is loved by the young man of the family, who, on leaving for a trip of three months, gives the girl a valuable brooch as a token of his affection. While he is away the little boy over whom she has

onah Gets a Little Dust in His Eyes."—A comic from es which details a number of amusing accidents which man who was struck in the face by a rug which was aken out-doors. Every situation brings the laugh, not always true of a Pathe comic.

girl. Then they all [illegible] jailor, who appears to be also judge and jury, [illegible] the girl free.

Copyrighted 1908

Elsie is preparing to leave her mother. Trunks are packed. A last good-bye, and she departs.

IN A STRANGE TOWN. The train arrives. When Elsie steps from the train a young man is trying to take hold of her grip, but is severely beaten by a gentleman whose protection Elsie implores.

THE NEW CHARGE. Elsie is received by the lady of the house and introduced to her new charge, a boy six years old.

THE SON OF THE HOUSE. While at dinner the son of the house enters, in whom Elsie recognizes her protector at the railroad station.

FIVE MONTHS LATER. Ed., the son of the house, has been greatly attached to the young Governess, and asks her to be his wife.

TRUE LOVE NEVER RUNS SMOOTH. Elsie received a package and a letter reading as follows:

> Dearest Elsie:—
>
> I have to leave on business, and will be absent for three months. Take this diamond brooch as a small token of my true love. When I return I shall claim you as my own for aye and ever.
>
> Devotedly,
>
> Ed.

Elsie kisses the letter, puts the brooch in a drawer and the key in her pocketbook.

A Secret (Lubin).—This picture has little to it and appears to end at the point where it should commence to be interesting. One town gossip tells another some secret and the two proceed to the home of a third, who in turn visits a fourth and so on until several gossipy ladies are seated around a tea table discussing the scandal, whatever it is. There the film ends, and the secret is one that we are not allowed to know. The joke appears to be on the spectators.

A SECRET

Bonisettis, Six—
Bootblack Quartette—Chase's, Washington.
Borani and Nevarro—Orph., Denver, Col.
Boulden and Quinn—Crystal, St. Joseph, Mo.
Bowers, Walters and Crooker—Orph., 'Frisco.
Bowser and Hinkle—Grand, Pittsburgh.
Braatz, Selma—Columbia, Cincinnati, O.
Brandon, Sarah, and Ben S. Mears—Maj., Ho
Tex., Maj., Galveston, 8-13.
Brenon, Herbert, and Helen Downing—Maj.,
Rapids, Ia., Bijou, Quincy, Ill., 8-13.
Brittons, The—K. and P. 5th Ave., N. Y. C.
Brown and Hodges—Washington, 'Frisco.
Brown and Nevarro—Poli's, Springfield, Mass.
Brown, Gil—American, St. Louis, Mo.
Bryant and Saville—Gaiety, Springfield, Ill.,
Quincy, 8-13.
Bulger, Harry—Orph., Bklyn.
Burgess, Nell—Hammerstein's, N. Y. C.
Burke, Dan—Keith's, Cleveland, O.
Burke, John and Mae—Maj., Houston, Tex.
Burt, Laura and Henry Stanford—Orph.,

"A Secret."—How a secret is kep
picture. One whispers a story to ar
start to tell a third, all the time en
other. And so they go about fr
everyone knows the secret. As a
better film has been brought out i

Length 225 Feet

Copyrighted 1908

Miss Old Maid hearing voices in the flat next to hers puts her ear to the keyhole. Just then the door opens and she is thrown to the floor. But oh! she saw a man coming out of the room. This is too good news to keep to herself. She goes to Aunt Betty and whispers the secret into her ear. They both proceed to Mrs. Murphy's flat and confide the secret to her. This is too much for Mrs. Murphy, and all together hurry to Mrs. Skinny. Mrs. Skinny at once notices that the three know of something. "How clever," says Mrs. Murphy, and then the secret is told to Mrs. Skinny. From there they go to Mrs. Shorty. Now Mrs. Shorty has company. They all put their heads together—Miss Old Maid bends forward—The entire Kaffee-Klatch put their heads together listening to Miss Old Maid's story, when suddenly a mouse passes through the room and breaks up the meeting.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, FEBRUARY 22, 1909.

THE NEW GOVERNESS.

Length

895 Feet

Copyrighted

1908

Elsie is preparing to leave her mother. Trunks are packed. A last good-bye, and she departs.

IN A STRANGE TOWN. The train arrives. When Elsie steps from the train a young man is trying to take hold of her grip, but is severely beaten by a gentleman whose protection Elsie implores.

THE NEW CHARGE. Elsie is received by the lady of the house and introduced to her new charge, a boy six years old.

THE SON OF THE HOUSE. While at dinner the son of the house enters, in whom Elsie recognizes her protector at the railroad station.

FIVE MONTHS LATER. Ed., the son of the house, has been greatly attached to the young Governess, and asks her to be his wife.

TRUE LOVE NEVER RUNS SMOOTH. Elsie received a package and a letter reading as follows:

> Dearest Elsie:—
>
> I have to leave on business, and will be absent for three months. Take this diamond brooch as a small token of my true love. When I return I shall claim you as my own for aye and ever.
>
> Devotedly,
>
> Ed.

Elsie kisses the letter, puts the brooch in a drawer and the key in her pocketbook.

A CHILD'S INNOCENT ACT AND ITS GRAVE CONSEQUENCES. The father is at work at the office. The cashier brings the checks to be signed, among these two drafts for $20,000. Elsie enters with the boy. She has a note from the proprietor's wife. The proprietor exits, after him the new governess. The boy innocently plays with the two drafts, writes on them and puts the pieces of paper in his pocket. Elsie returns and departs with the boy. Shortly after the proprietor is looking for the drafts. They cannot be found, and Elsie is suspected of having stolen them.

THE DETECTIVE THINKS HE FINDS A CLUE. A detective is engaged. He examines Elsie's room and finds the diamond brooch. The brooch is held as a proof that she stole the notes.

ACCUSED OF THEFT AND CONVICTED ON CIRCUMSTANTIAL EVIDENCE. Elsie is accused of having stolen the money, and is convicted on circumstantial evidence.

RAGS FOR SALE. A peddler buys some old clothes. Among these the little boy's suit, which he wore while visiting his father's office. At home, in his junk shop, while examining all his clothes, he finds the two drafts, not knowing what they were. A friend explains to him the value of the papers. They at once go to the proprietor to restore to him the drafts. In the meantime Elsie is behind the prison bars.

"WHERE IS ELSIE?" Three months have passed. Ed. returned from his trip. His first question is for Elsie. The father tells him of Elsie's dishonesty, and as a proof shows him the diamond brooch, whereupon Ed. informs his father that he is the giver of the brooch, and that Elsie is innocent. Just then the peddlers enter, bringing the two drafts, on which is plainly visible the scribbling of the little boy.

"CAN YOU FORGIVE ME?" Father and son quickly bring the proof of Elsie's innocence to the proper authorities, and Elsie is freed. The father asks her forgiveness and joins her hand with his son's.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

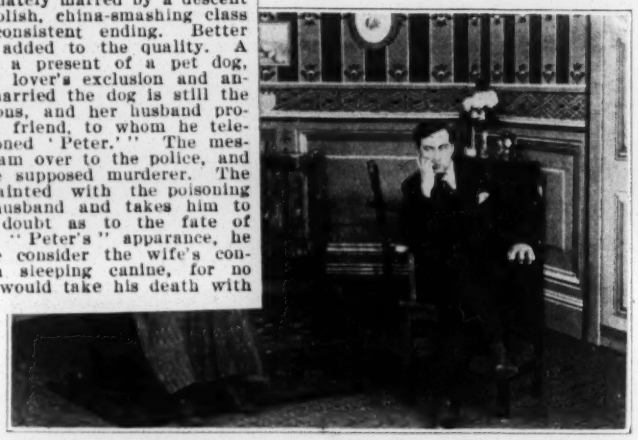
Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

"Love Me, Love My Dog."—If Lubin had undertaken to have offered an almost unanswerable argument against a fellow giving his best girl a dog he couldn't have succeeded any better. There are numerous funny situations in which the dog is preferred to the husband, until finally the woman relents and tells him she prefers him to a dog. Technically the film is good, and it causes much laughter wherever shown.

DOG.

Love Me, Love My Dog (Lubin).—This is a very clever comedy, unfortunately marred by a descent on two occasions to the foolish, china-smashing class of acting, and by an inconsistent ending. Better scenery, also, would have added to the quality. A young man makes his girl a present of a pet dog, which she caresses, to her lover's exclusion and annoyance. After they are married the dog is still the chief object of her affections, and her husband procures poison for it, from a friend, to whom he telegraphs that he has "poisoned 'Peter.'" The messenger boy turns the telegram over to the police, and they rush in to arrest the supposed murderer. The wife is thus made acquainted with the poisoning plot, but she clears her husband and takes him to her arms, leaving us in doubt as to the fate of "Peter." If we judge by "Peter's" apparance, he is a dead dog, but if we consider the wife's conduct, he must be only a sleeping canine, for no woman who loves her dog would take his death with so much apparent pleasure.



Copyrighted

1909

A PRESENT FOR HIS BEST GIRL. Earl buys for his best girl a little white poodle. She just adores the little poodle. She is so fond of it that she even forgets Earl, who gets jealous of the dog.

"POODLE, ME AND YOU." The wedding ceremony is over. The bride carries her little poodle. Everybody who comes to congratulate must first shake hands with the poodle.

"I WISH I HADN'T BOUGHT THAT DOG." Earl can stand it no longer; always the poodle. He often wishes he was the poodle. He tries to drown him in the soup, he tries to kick him out of the window, but still the poodle is the first in the young wife's heart.

"POISON IT!" Earl confides his troubles to a friend, who advises him to poison the poodle. He gives him a vial containing poison, and instructs him to put this in the poodle's milk. Earl follows the instruction, and immediately sends a telegram to his friend: "I just poisoned Peter. See you to-night at the Club."

A CHILD'S INNOCENT ACT. The father is at work at the offic signed, among these two drafts for $ has a note from the proprietor's w new governess. The boy innocentl them and puts the pieces of paper in his pocket. Elsie returns with the boy. Shortly after the proprietor is lookin cannot be found, and Elsie is suspected of having st

THE DETECTIVE THINKS HE FINDS A C engaged. He examines Elsie's room and finds the d brooch is held as a proof that she stole the notes.

ACCUSED OF THEFT AND CONVICTED O TIAL EVIDENCE. Elsie is accused of having stolen the money, and is convicted on circumstantial evidence.

RAGS FOR SALE. A peddler buys some old clothes. Among these the little boy's suit, which he wore while visiting his father's office. At home, in his junk shop, while examining all his clothes, he finds the two drafts, not knowing what they were. A friend explains to him the value of the papers. They at once go to the proprietor to restore to him the drafts. In the meantime Elsie is behind the prison bars.

"WHERE IS ELSIE?" Three months have passed. Ed. returned from his trip. His first question is for Elsie. The father tells him of Elsie's dishonesty, and as a proof shows him the diamond brooch, whereupon Ed. informs his father that he is the giver of the brooch, and that Elsie is innocent. Just then the peddlers enter, bringing the two drafts, on which is plainly visible the scribbling of the little boy.

"CAN YOU FORGIVE ME?" Father and son quickly bring the proof of Elsie's innocence to the proper authorities, and Elsie is freed. The father asks her forgiveness and joins her hand with his son's.

"There is no connection in the Cinephone between the phone at the foot of the sheet and the projector at the the hall. The speed of the projector does not accelerate o the action of the record in the slightest, nor that of the affect the projector—which means that the possibility of ical trouble is done away with. Once the record has bee correctly it runs right through, and it devolves on the to keep the picture in synchronism by turning the hand

HAMMERSTEIN'S VICTORIA.—Nell Burgess an pany, Willa Holt Wakefield, Belle Blanche, and North, That Quartette, Princess Rajah week), Watson's Farmyard.

KEITH AND PROCTOR'S FIFTH AVENUE.— Ring, Arnold's Leopards and Panthers, Har and Rose Botti, Hal Merritt, Martinetti and Four Fords, the Brittons, Leo Ditrichstein pany.

KEITH AND PROCTOR'S 125TH STREET.— Felix and Barry Four, Frederica Raymond pany, Avery and Hart, Bounding Gordons, in Blue, Hal Davis and company.

THIRD AVENUE.—Hagenbeck's Bears, Rudd, Leslie and Baker, Herbert Dev Dancing Denos, Adams and White.

AMONG AGENTS AND PROD

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED THURSDAY, FEBRUARY 25, 1909.

LOVE ME, LOVE MY DOG.

Length

650 Feet

Copyrighted

1909

A PRESENT FOR HIS BEST GIRL. Earl buys for his best girl a little white poodle. She just adores the little poodle. She is so fond of it that she even forgets Earl, who gets jealous of the dog.

"POODLE, ME AND YOU." The wedding ceremony is over. The bride carries her little poodle. Everybody who comes to congratulate must first shake hands with the poodle.

"I WISH I HADN'T BOUGHT THAT DOG." Earl can stand it no longer; always the poodle. He often wishes he was the poodle. He tries to drown him in the soup, he tries to kick him out of the window, but still the poodle is the first in the young wife's heart.

"POISON IT!" Earl confides his troubles to a friend, who advises him to poison the poodle. He gives him a vial containing poison, and instructs him to put this in the poodle's milk. Earl follows the instruction, and immediately sends a telegram to his friend: "I just poisoned Peter. See you to-night at the Club."

A SMART MESSENGER BOY. The messenger boy, instead of carrying the message to its destination, brings it to the police station. The police scent murder. Three officers are dispatched to arrest Earl.

ALL IS WELL THAT ENDS WELL. When Earl's wife is shown the telegram she bursts out laughing, and shows the police the poor little dog. They go away sadder and wiser men. Earl's wife, however, promises not to buy another poodle, but transfers her love to her husband.

A GAME OF CHESS.

A Game of Chess (Lubin).—A neat and pleasing little story is told in this picture, and it is told in a novel and satisfying way that deserves special praise. A young woman invites a young man to call and play chess. They start the game in a conventional manner, but soon abandon it for the larger game of love, ending in an engagement kiss.

Length

290 Feet

Copyrighted

1909

"A Game of Chess."—A love story over a game of chess in which she moves, and invites him to the house to play; he moves and accepts; they both move in the game, and finally move themselves side by side and go on with their love-making in quite the approved fashion. It is a neat bit of comedy which Lubin has produced and it never fails to put the audience in the best humor.

HER MOVE. A young lady invites her friend to a quiet game of chess. The lover accepts, and we see him next sitting opposite the young lady, setting up the chess figures.

HIS MOVE. A few moves are made. The young man takes out a cigarette. The young lady strikes the match, he holds her hand longer than necessary.

BOTH MOVE. While they sit opposite each other while playing, they now move slowly the chairs in front of the table. He puts his arm around her waist, she leans towards him, and their lips join in a long kiss.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, MARCH 1, 1909.

A Dime Novel Detective

"The Dime Novel Detective."—A Lubin in which the absurdities of the dime novel story are so clearly shown that they are funny. The heroine is stolen half a dozen times, hurled into the den of criminals, once into a lion's cage, once out of a window, and each time she is rescued by the detective. The picture is good technically and it is so absurd that it is funny. It should have a good run.

A Dime Novel Detective (Lubin).—The story on which this picture is based is one of the best comedy ideas for a moving picture that we have seen in a long time. It is so good that, despite inadequate handling, it is a series of laughs all the way through. If all the possibilities of the theme had been realized, we believe it would have been a star comedy picture without a peer up to the present time. A burlesque villian seeks to get a melodramatic heroine into his power, but a Hawkshaw detective is always on the spot to foil his devilish designs. The several incidents, while laughable, could have been made much more effective with a stronger Hawkshaw and a more dramatic heroine. The "heavy," however, is well acted.

Copyrighted 1909

Having fallen in love with a rich heiress, the villain comes to ask for her hand, but is refused. He tries to force the young lady to accept his attentions, when the father enters and shows him the door. The villain leaves and swears revenge.

To protect herself, the young lady calls on the famous detective, Hawkshaw. He shows her the rogues gallery. After pointing out the picture of the villain she leaves, the detective promising her to be near her all the time.

The villain, determined to call the girl his own, dead or alive, climbs through her window into the sitting room, where she is reading a book. The father, who just

entered, is struck down by the villain, and he is just ready to strike the girl when Hawkshaw enters in the mask of the father and disarms the villain.

The young lady is promenading through the Zoological Garden looking at the animals, when suddenly the villain appears behind her, opens the bears' cage and throws her in, thinking the ferocious animal will now tear her in pieces. The animal, however, is no one else but the famous detective, who now pursues the villain.

We next meet the villain in the thieves' den. He brought a life-size picture of the

A SMART MESSENGER BOY. The messenger boy, instead of carrying the message to its destination, brings it to the police station. The police scent murder. Three officers are dispatched to arrest Earl.

ALL IS WELL THAT ENDS WELL. When Earl's wife is shown the telegram she bursts out laughing, and shows the police the poor little dog. They go away sadder and wiser men. Earl's wife, however, promises not to buy another poodle, but transfers her love to her husband.

A GAME OF CHESS.

Length

290 Feet

Copyrighted

1909

HER MOVE. A young lady invites her friend to a quiet game of chess. The lover accepts, and we see him next sitting opposite the young lady, setting up the chess figures.

HIS MOVE. A few moves are made. The young man takes out a cigarette. The young lady strikes the match, he holds her hand longer than necessary.

BOTH MOVE. While they sit opposite each other while playing, they now move slowly the chairs in front of the table. He puts his arm around her waist, she leans towards him, and their lips join in a long kiss.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, MARCH 1, 1909.

A Dime Novel Detective

"The Dime Novel Detective."—A Lubin in which the absurdities of the dime novel story are so clearly shown that they are funny. The heroine is stolen half a dozen times, hurled into the den of criminals, once into a lion's cage, once out of a window, which time she is rescued by the detective. The story is based technically and it is so absurd that it is one of the best moving picture that we have seen will be. It is so good that, despite inadequate handling, it is a series of laughs all the way through. If all the possibilities of the theme had been realized, we believe it would have been a star comedy picture without a peer up to the present time. A burlesque villian seeks to get a melodramatic heroine into his power, but a Hawkshaw detective is always on the spot to foil his devilish designs. The several incidents, while laughable, could have been made much more effective with a stronger Hawkshaw and a more dramatic heroine. The "heavy," however, is well acted.

Copyrighted 1909

Having fallen in love with a rich heiress, the villain comes to ask for her hand, villain leaves and swears revenge.
on the famous detective, Hawkshaw. He
g out the picture of the villain she leaves,
all the time.
his own, dead or alive, climbs through her
is reading a book. The father, who just

entered, is struck down by the villain, and he is just ready to strike the girl when Hawkshaw enters in the mask of the father and disarms the villain.

The young lady is promenading through the Zoological Garden looking at the animals, when suddenly the villain appears behind her, opens the bears' cage and throws her in, thinking the ferocious animal will now tear her in pieces. The animal, however, is no one else but the famous detective, who now pursues the villain.

We next meet the villain in the thieves' den. He brought a life-size picture of the

---

...ng," a new song by Oliver Curtis, was ...Uncle Sam's Belles at the Lyceum, Washi... last week. Mr. Curtis is a well-known ...C., on the Washington "Times." ...man on the Washington "Times." ...d Russell, now appearing with Jefferson De... ...vaudeville, and formerly one of the hit... ...in Washington, produce a new act, en...

...G PICTURES: THE "CINEPHONE" SYNCHRONISER.

...p form of synchroniser, the Cinephone, which is being ... by the Warwick Trading Company of London, will ... placed on the American market. From a description of ...ment given in an English contemporary we take the ... particulars:

A SMART MESSENGER BOY. The messenger boy, instead of carrying the message to its destination, brings it to the police station. The police scent murder. Three officers are dispatched to arrest Earl.

ALL IS WELL THAT ENDS WELL. When Earl's wife is shown the telegram she bursts out laughing, and shows the police the poor little dog. They go away sadder and wiser m
bay another poodle, but transfers

Earl's wife, however, promises not to
porter and a tramp and it comes back from each o
gives it to a foreign missionary society, and on a
South Seas the coat is presented to him as
esteem by a cannibal chief. The humor is cle
picture is liberally applauded.

"The Bank Messenger."—A story from Lubin
trates a robbery of a bank, through the impers

A GAME

Rosen, Adele—Atlantic Garden, N. Y. C.
Ross and Fenton—Lyric, Newark, N. J.
Ryan and White—Greenpoint, Bklyn.
RYAN, THOMAS J., AND MAR
FIELD—Poli's, Wilkes-Barre, Pa., Kelt
bus, O., 15-20.
Salvail—Orph., Memphis, Tenn.
Sanders Troupe—Fulton, Bklyn.
Sanderson's Marionettes—O. H., Rockland,
O. H., Augusta 11-13.
Sava—Atlantic Garden, N. Y. C.
Saytons, Three—American, Y. Y. C.
Scott, Agnes, and Horace Wright—Kelt
dence, R. I., Hammerstein's, N. Y., 15-2
Scott and Whalen—Orph., Boston, Mass.

A Game of
ing little story
in a novel and
praise. A your
call and play ch
ventional manne
game of love, en

Length

290 Feet

1909

"A Game of Chess."—A love story over a game of chess in which she moves, and invites him to the house to play; he moves and accepts; they both move in the game, and finally move themselves side by side and go on with their love-making in quite the approved fashion. It is a neat bit of comedy which Lubin has produced and it never fails to put the audience in the best humor.

HER MOVE. A young lady invites her friend to a quiet game of chess. The lover accepts, and we see him next sitting opposite the young lady, setting up the chess figures.

HIS MOVE. A few moves are made. The young man takes out a cigarette. The young lady strikes the match, he holds her hand longer than necessary.

BOTH MOVE. While they sit opposite each other while playing, they now move slowly the chairs in front of the table. He puts his arm around her waist, she leans towards him, and their lips join in a long kiss.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

LUBIN BUILDING, 926-928 Market St., Phila., Pa.

RELEASED MONDAY, MARCH 1, 1909.

A Dime Novel Detective

Length
820 Feet

Copyrighted
1909

Having fallen in love with a rich heiress, the villain comes to ask for her hand, but is refused. He tries to force the young lady to accept his attentions, when the father enters and shows him the door. The villain leaves and swears revenge.

To protect herself, the young lady calls on the famous detective, Hawkshaw. He shows her the rogues gallery. After pointing out the picture of the villain she leaves, the detective promising her to be near her all the time.

The villain, determined to call the girl his own, dead or alive, climbs through her window into the sitting room, where she is reading a book. The father, who just

entered, is struck down by the villain, and he is just ready to strike the girl when Hawkshaw enters in the mask of the father and disarms the villain.

The young lady is promenading through the Zoological Garden looking at the animals, when suddenly the villain appears behind her, opens the bears' cage and throws her in, thinking the ferocious animal will now tear her in pieces. The animal, however, is no one else but the famous detective, who now pursues the villain.

We next meet the villain in the thieves' den. He brought a life-size picture of the

detective and instructs his accomplices to destroy this man. Suddenly the picture becomes alive, and the bewildered toughs flee in terror.

Still the villain pursues her. He takes a rope and throws it through the window into the room where the young lady is asleep on a couch. The rope coils around her neck, forming a loop; the villain then pulls the young lady out of the window and carries her off. Hawkshaw, however, is on the scene. He jumps over the house roof and comes just in time to rescue the girl.

The villain hides in the sitting room. When the young lady enters he throws her out of the window and then drags her into the thieves' den, where an old woman watches over her.

Hawkshaw hears her cries through the sidewalk and soon discovers her hiding place. The villain is just ready to strike her when the old woman throws off her mask, and lo! there stands Hawkshaw!

Now the villain and his accomplices watch at the outside of the house. They drag the young lady to the river front. The villain asks her to marry him, but she refuses. He is just ready to throw her down the embankment when the young lady takes off her hat and veil, and behold! there stands Hawkshaw!

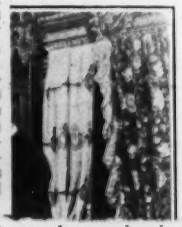
Now they bind Hawkshaw to a tree, while the villain and his accomplices again go after the girl. With the aid of a hypnotist they get her out of the house. Again the villain asks her to marry him, but she remains firm in her refusal. He is just going to strike her when the hypnotist takes off his mask and again there stands Hawkshaw!

This drives the villain to consternation. He returns home, but wherever he looks and wherever he goes there is Hawkshaw! The villain cannot stand this strain any longer, and he bursts into atoms; while the great detective calmly proceeds with his work.

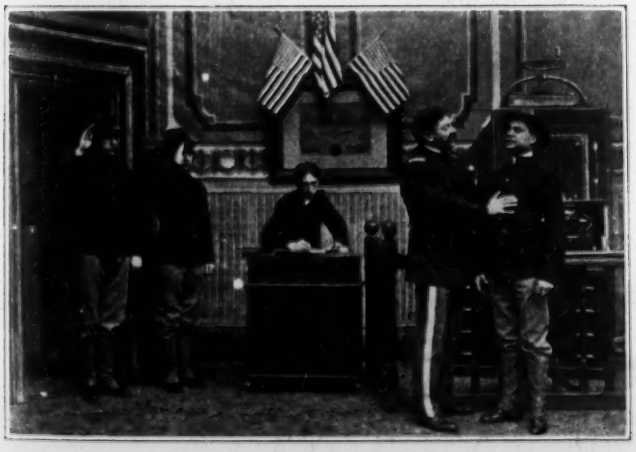
RELEASED THURSDAY, MARCH 4, 1909.

THE LAST CALL

The Last Call (Lubin).—The seven ages of man (and woman) has been the theme for two previous recent Lubin pictures and we see it again doing duty in this subject. The first call is the call to birth, and this is represented with most astonishing celerity. We see the father of the anticipated arrival walking his study in impatient anxiety. A gentleman is ushered in who is evidently the expected doctor. The doctor is conducted to another room and in fifteen seconds by the watch he returns with a new born infant, fully dressed, and presents it to the happy father. Surely this is a rapid country. Then follows other scenes in life, the boy at school, at work and at courtship, and ending with old age and death.



"The Last Call."—A Lubin picture showing the principal events of one's life in a series of calls. The call to the world, the call to school, the call to work, the call of the wedding bells, and the last call. They are all good, and well staged, except the final one. The scene supposed to depict angels flying down to bear the old man's spirit home is very poor and is wholly unnatural. This scene requires revision.



Length 485 Feet

Copyrighted 1909

THE FIRST CALL:—THE CALL INTO THE WORLD. The husband is walking nervously up and down. Just then the doctor and nurse enter, presenting to him the new born baby.

THE SECOND CALL: — THE CALL TO SCHOOL. Boys and girls playing in the school yard. The doors open, the children march in.

THE THIRD CALL—THE CALL TO WORK. The factory bell rings, the men go to work.

THE FOURTH CALL: — THE CALL OF THE WEDDING BELLS. The interior of a church. The bridal pair marches to the altar, where they are married under a wedding bell made out of beautiful flowers.

THE FIFTH CALL:—THE COUNTRY'S CALL. Volunteers are wanted. Our hero enlists. The regiment marches away to war.

THE LAST CALL. The old man is sitting in a comfortable morris chair. His wife tenderly cares for him. Suddenly there appears a vision, the sky opens, the angels are blowing their trumpets for the last call. The old man rises in his chair, smilingly lifting his hand, as if to say, "I shall come," and then falls back into the chair—dead. He has answered the last call.

detective and instructs his accomplices to destroy this man. Suddenly the picture becomes alive, and the bewildered toughs flee in terror.

Still the villain pursues her. He takes a rope and throws it through the window into the room where the young lady is asleep on a couch. The rope coils around her neck, forming a loop; the villain then pulls the young lady out of the window and carries her off. Hawkshaw, however, is on the scene. He jumps over the house roof and comes just in time to rescue the girl.

Portland, Ore., 15-20.
Ely, J. Frank—Empire, Paterson, N. J.
Emmett, Mr. and Mrs. Hugh J.—Ke
Keith's, Phila., 15-20.
Emmett, Grace—American, St. Louis, Oly
14-20.
Empire Comedy Four—Proctor's, Albany,
Evans and Lee—Keith's, Boston.
Everhart—Municipal Casino, Nice, France,
Exposition Four—Maj., Johnstown, Pa.
Fadette Orchestra—Haymarket, Chgo.
Fasio Trio—Lincoln Sq., N. Y. C.
Felix and Arnold—Proctor's, Albany, N.

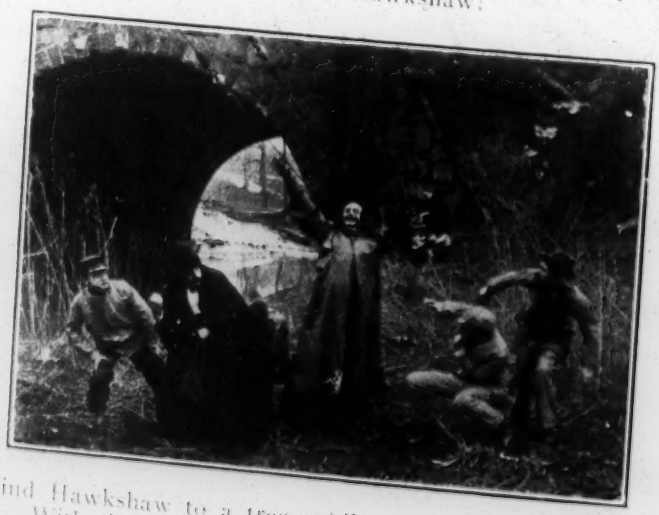
WESTERN SONG SLIDE EXCHA
59 Dearborn Street Real Estate Bldg. Third Floor Chi

W. S. Cleveland's Prudential Vaudeville

The villain hides in the sitting roo her out of the window and then drags he into the thieves' den, where an old woman watches over her.

Hawkshaw hears her cries through the sidewalk and soon discovers her hiding place. The villain is just ready to strike her when the old woman throws off her mask, and lo! there stands Hawkshaw!

Now the villain and his accomplices watch at the outside of the house. They drag the young lady to the river front. The villain asks her to marry him, but she refuses. He is just ready to throw her down the embankment when the young lady takes off her hat and veil, and behold! there stands Hawkshaw!

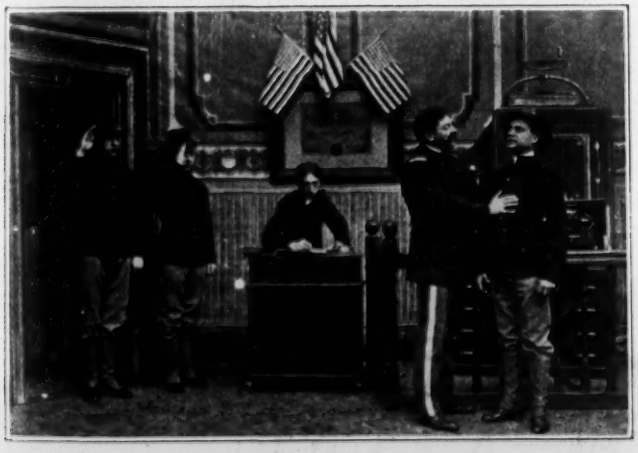


Now they bind Hawkshaw to a tree, while the villain and his accomplices again go after the girl. With the aid of a hypnotist they get her out of the house. Again the villain asks her to marry him, but she remains firm in her refusal. He is just going to strike her when the hypnotist takes off his mask and again there stands Hawkshaw!

This drives the villain to consternation. He returns home, but wherever he looks and wherever he goes there is Hawkshaw! The villain cannot stand this strain any longer, and he bursts into atoms, while the great detective calmly proceeds with his work.

RELEASED THURSDAY, MARCH 4, 1909.

THE LAST CALL



Length 485 Feet

Copyrighted 1909

THE FIRST CALL:—THE CALL INTO THE WORLD. The husband is walking nervously up and down. Just then the doctor and nurse enter, presenting to him the new born baby.

THE SECOND CALL: — THE CALL TO SCHOOL. Boys and girls playing in the school yard. The doors open, the children march in.

THE THIRD CALL—THE CALL TO WORK. The factory bell rings, the men go to work.

THE FOURTH CALL: — THE CALL OF THE WEDDING BELLS. The interior of a church. The bridal pair marches to the altar, where they are married under a wedding bell made out of beautiful flowers.

THE FIFTH CALL:—THE COUNTRY'S CALL. Volunteers are wanted. Our hero enlists. The regiment marches away to war.

THE LAST CALL. The old man is sitting in a comfortable morris chair. His wife tenderly cares for him. Suddenly there appears a vision, the sky opens, the angels are blowing their trumpets for the last call. The old man rises in his chair, smilingly lifting his hand, as if to say, "I shall come," and then falls back into the chair—dead. He has answered the last call.

I'LL ONLY MARRY A SPORT

I'll Only Marry a Sport (Lubin).—This is a "comic" of inconsiderable merit. A young woman who is a bicycle fiend, tells her sweetheart she will marry him when he can show a record of 3,000 miles. He buys a wheel and learns to ride, but he is too clever to wear himself out by riding 3,000 miles, so he hires a boy to turn the pedal of his wheel while he goes to sleep on a bench, where his girl finds him, and is apparently so pleased with the joke that she accepts him. In assembling the different sections of this film, some of the parts became "pied," and we see the young man learning to ride the wheel before he is told by the girl that he must adopt this method of winning her hand.

Length
395 Feet

Copyrighted
1909

"I'll Only Marry a Sport."—A Lubin in which a girl refuses to marry a man until he has recorded 3,000 miles on his bicycle. He hires a boy to turn the wheel. The girl rides that way, discovers the boy turning the wheel, takes his place and has recorded 3,000 on the cyclometer when the owner of the wheel wakes up. The question of matrimony is settled immediately. The picture is mildly amusing, but is not specially funny.

While Mary is taking a [illegible] He waits until she returns and then asks her to be his wife. She is very happy over his proposal, but tells him that she only can marry a sport. Whenever he is able to show that he can ride a bicycle and has registeded on his speedometer 3000 miles then he may call again, she says, and get her answer. Down-hearted, he leaves. How can he ever learn how to ride a bicycle and how will he ever be able to wait for the sweetest girl on earth until he has ridden 3000 miles. He is determined, however, to win her, and starts out to buy a bicycle. After many unsuccessful attempts he at last learns how to ride. The strain, however, is too much for him. He lays down on a bench and employs a boy to turn the wheel while he takes a nap. One day the young lady, seeing him passing her house, follows him on her wheel. She sees the boy waiting, she watches until her lover is asleep and then sends the boy away, while she herself turns the wheel. When the young man awakes he is greatly surprised to see the new attendant and still more when she points to the speedometer, which registers 3000 miles. He asks the long-delayed question, and takes his answer with him.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 8, 1909.

The Stowaway

The Stowaway (Lubin).—If this story were not produced with such conspicuous unreality it might pass for a fairly good subject. The central idea is interesting and the acting is not at all bad, but the scenery is of the cheap, painted kind in scenes that demand substantial settings. A Russian countess is accused by a rejected suitor of being a Nihilist, but with the aid of her sweetheart she escapes to America. It is in effecting the escape that the picture becomes unplausible. The lover of the countess appears in different capacities without our knowing how he has managed it, but his crowning feat is when he smuggles the girl on board a steamship. They have come to the landing disguised, but they don't know how to get on board. They see a huge box about to be hoisted from the dock to the ship, and when the workmen conveniently disappear for a moment, they investigate this box. Glory be, it is empty and has a hinged lid. Could anything be more fortunate? The girl hustles into the box, the men return and up it goes into the ship. But the wonders are not all over. In the hold of the ship the box has been stowed so that it opens conveniently, and here the lover, who is now a sailor, brings food to the girl during the voyage. Arriving in America they are married with an American flag for a background.

Copyrighted 1909

THE REJECTED SUITOR. Count Frankowitch is in love with Countess Malakoff. The Countess, however, is aware of the Count's bad reputation and refuses the offer of his hand.

"YOU WILL BE SORRY." The Count is mad with passion. He tries to get hold of the Countess' hand and force her to accept his offer of marriage. She rings the bell and tells the servant to show the Count the door. "You will be sorry for this," says the Count, and quickly exits.

FALSELY ACCUSED OF POLITICAL CONSPIRACY. The Count at once goes to the office of the Chief of Police, where he accuses the Countess of being a political spy. The Chief orders, the arrest of the Countess.

A TIMELY WARNING. The young officer who is entrusted with the commission of forwarding the order to the Secret Service men is in love with the Countess and notifies her of the approaching danger.

"YOU MUST FLEE." There is only one choice left for the Countess, either to flee or to face certain death. The officer changes clothes with her, he himself donning the suit of a servant. They just leave the castle when the Secret Service men enter to arrest the Countess. After a vain search they return to headquarters and the Chief at once issues orders to guard every railroad station and all ports, and capture the Countess alive or dead. Again the young officer is the carrier of this message.

I'LL ONLY MARRY A SPORT

Length
395 Feet

Copyrighted
1909

While Mary is taking a spin on her wheel, a young man is calling at her house. He waits until she returns and then asks her to be his wife. She is very happy over his proposal, but tells him that she only can marry a sport. Whenever he is able to show that he can ride a bicycle and has registeded on his speedometer 3000 miles then he may call again, she says; and get her answer. Down-hearted, he leaves. How can he ever learn how to ride a bicycle and how will he ever be able to wait for the sweetest girl on earth until he has ridden 3000 miles. He is determined, however, to win her, and starts out to buy a bicycle. After many unsuccessful attempts he at last learns how to ride. The strain, however, is too much for him. He lays down on a bench and employs a boy to turn the wheel while he takes a nap. One day the young lady, seeing him passing her house, follows him on her wheel. She sees the boy waiting, she watches until her lover is asleep and then sends the boy away, while she herself turns the wheel. When the young man awakes he is greatly surprised to see the new attendant and still more when she points to the speedometer, which registers 3000 miles. He asks the long-delayed question, and takes his answer with him.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 8, 1909.

The Stowaway

Bijou, Muskegon, 15-20.
d Mack—Pantages', Seattle, Wash.
Will H.—Bijou, Superior, Wis., Bijou, La
e, 15-20.
DS, W. C.—Keith's, Portland, Me., Keith's,
on, 15-20.
and Burke—Fulton, Bklyn.
HER, MR. AND MRS. PERKINS—Temple,
Wayne, Ind., Maj., Chgo., 15-20.
Immons and Cameron—Lyric, Sedalia, Mo., Yale,
nsas City, 15-20.
ling, Mamie—Broadway, Camden, N. J.
Chas. Leonard—Poll's, Worcester, Mass.,
cher, Waterbury, Conn., 15-20.

Grand Rapids,

y were not
it might
al idea is
d, but the
in scenes that
A Russian countess is
suitor of being a Nihilist, but
her sweetheart she escapes to Amer-
is in effecting the escape that the picture be-
comes unplausible. The lover of the countess appears
in different capacities without our knowing how he
has managed it, but his crowning feat is when he
smuggles the girl on board a steamship. They have
come to the landing disguised, but they don't know
how to get on board. They see a huge box about to
be hoisted from the dock to the ship, and when the
workmen conveniently disappear for a moment, they
investigate this box. Glory be, it is empty and has
a hinged lid. Could anything be more fortunate? The
girl hustles into the box, the men return and up it
goes into the ship. But the wonders are not all over.
hold of the ship the box has been stowed so
conveniently, and here the lover, who
food to the girl during the
are married with

All the Latest Song Slide Hits to Rent

New Firm. All new Slides. Best Service in Chicago. Price 50c. per set a week, a weeks supply shipped at one time.

Copyrighted
1909

itch is in love with Countess Malak-
ount's bad reputation and refuses the
off. The
offer of his hand.

"YOU WILL BE SORRY." The Count is mad with passion. He tries to get hold of the Countess' hand and force her to accept his offer of marriage. She rings the bell and tells the servant to show the Count the door. "You will be sorry for this," says the Count, and quickly exits.

FALSELY ACCUSED OF POLITICAL CONSPIRACY. The Count at once goes to the office of the Chief of Police, where he accuses the Countess of being a political spy. The Chief orders, the arrest of the Countess.

A TIMELY WARNING. The young officer who is entrusted with the commission of forwarding the order to the Secret Service men is in love with the Countess and notifies her of the approaching danger.

"YOU MUST FLEE." There is only one choice left for the Countess, either to flee or to face certain death. The officer changes clothes with her, he himself donning the suit of a servant. They just leave the castle when the Secret Service men enter to arrest the Countess. After a vain search they return to headquarters and the Chief at once issues orders to guard every railroad station and all ports, and capture the Countess alive or dead. Again the young officer is the carrier of this message.

I'LL ONLY MARRY A SPORT

I'll Only Marry a Sport (Lubin).—This is a "comic" of inconsiderable merit. A young woman who is a bicycle fiend, tells her sweetheart she will marry him w
He buys a v
clever to wee
he hires a b
he goes to sl
and is appar
accepts him.
this film, so
see the youn
he is told by
of winning

e---Important

NEY AND WORR

a good supply of Selig films at all times.
mand. The public wants them.

HY ?

the best of satisfaction.
Western melodrama.

D SADDLES Length, 1,000 fee

It was staged by real Sioux Indians

Length

395 Feet

"I'll Only Marry a Spo
fuses to marry a man unt
his bicycle. He hires a
rides that way, discovers the boy turning
his place and has recorded 3,000 on the cyclometer when the owner of the wheel wakes up. The question of matrimony is settled immediately. The picture is mildly amusing, but is not specially funny.

While Mary is taking a
He waits until she returns and then asks her to be his wife. She is very happy over his proposal, but tells him that she only can marry a sport. Whenever he is able to show that he can ride a bicycle and has registeded on his speedometer 3000 miles then he may call again, she says, and get her answer. Down-hearted, he leaves. How can he ever learn how to ride a bicycle and how will he ever be able to wait for the sweetest girl on earth until he has ridden 3000 miles. He is determined, however, to win her, and starts out to buy a bicycle. After many unsuccessful attempts he at last learns how to ride. The strain, however, is too much for him. He lays down on a bench and employs a boy to turn the wheel while he takes a nap. One day the young lady, seeing him passing her house, follows him on her wheel. She sees the boy waiting, she watches until her lover is asleep and then sends the boy away, while she herself turns the wheel. When the young man awakes he is greatly surprised to see the new attendant and still more when she points to the speedometer, which registers 3000 miles. He asks the long-delayed question, and takes his answer with him.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

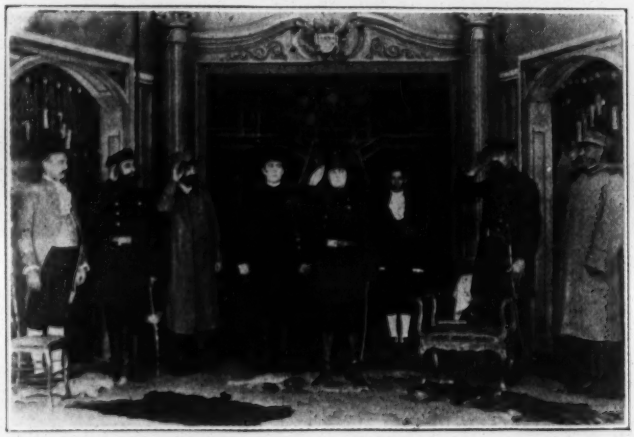
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 8, 1909.

The Stowaway

Length
820 feet



Copyrighted
1909

THE REJECTED SUITOR. Count Frankowitch is in love with Countess Malakoff. The Countess, however, is aware of the Count's bad reputation and refuses the offer of his hand.

"YOU WILL BE SORRY." The Count is mad with passion. He tries to get hold of the Countess' hand and force her to accept his offer of marriage. She rings the bell and tells the servant to show the Count the door. "You will be sorry for this," says the Count, and quickly exits.

FALSELY ACCUSED OF POLITICAL CONSPIRACY. The Count at once goes to the office of the Chief of Police, where he accuses the Countess of being a political spy. The Chief orders the arrest of the Countess.

A TIMELY WARNING. The young officer who is entrusted with the commission of forwarding the order to the Secret Service men is in love with the Countess and notifies her of the approaching danger.

"YOU MUST FLEE." There is only one choice left for the Countess, either to flee or to face certain death. The officer changes clothes with her, he himself donning the suit of a servant. They just leave the castle when the Secret Service men enter to arrest the Countess. After a vain search they return to headquarters and the Chief at once issues orders to guard every railroad station and all ports, and capture the Countess alive or dead. Again the young officer is the carrier of this message.

"I LOVE YOU! I LOVE YOU!" The Countess took shelter in a poorly furnished garret, where the young officer meets her dressed in a sailor's uniform. He brings a peasant's clothes for the Countess, which she dons while he holds his cap open before her. The young officer who is now dressed as a sailor boy is just going to lead her out of the door when she throws herself into his arms, assuring him of her love.

A NARROW ESCAPE. The Secret Officers have learned of the hiding place of the Countess and enter after she had hardly made her escape.

SAFELY STOWED AWAY. The young sailor applied for work at one of the outgoing steamers. He is accepted and at once helps to load the steamer, but in an unguarded moment he slips the Countess into a large empty packing box, which is loaded into the steamer's hold.

A PERILOUS VOYAGE. The ship sails away, but not before the Secret Service officers have searched it for the Countess. The sailor goes every day down in the hull of the ship to bring food to his heroic sweetheart.

FOUR WEEKS AFTER. IN THE LAND OF THE FREE. The ship is unloaded in the New York harbor. In an unguarded moment the sailor releases the Countess.

"SORRY TO LOSE YOU." The sailor asks the captain for his release. The captain expresses his sorrow to lose him, as he has been a good and steady man. He leaves with the best wishes of his superior.

THE BEGINNING OF A NEW LIFE. The young couple at once visit the parson's study, where they are made man and wife. They begin a new life under the protection of the American flag, in the Land of the Free.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, MARCH 11, 1909

The Little Rag Doll.

The Little Rag Doll (Lubin).—A pretty story is rendered next to ridiculous by impossible and childish details that could have been avoided very easily. A workingman's little girl is stolen by a gypsy, who boldly carries her along a city street, and sells her to the first lady she meets. The lady asks no questions, but pays the money demanded and adopts the child. A few years later the father, who appears to be a glazier, in repairing a window in the lady's house, sees the rag doll, which his daughter has preserved, and recognition follows, the lady magnanimously inviting the father and mother to come to her house and live forever after. If the child had been lost in a plausible way, and if the lady had not gone to the absurd extreme of inviting the workingman's family to share her home, the story would have been convincingly interesting.

Copyrighted 1908

"The Little Rag Doll."—A little child sits at a door holding her pet rag doll in this Lubin picture. A Gypsy comes by and takes the little one away, who still clutches her doll. The child is sold to a wealthy woman who brings her up as her own daughter. The heartbroken parents live their sad lives, wondering what has become of their little girl and grieving for her daily. After twelve years the father, who is a glazier, is asked into a house to replace a broken pane. He espies the rag doll in a case, where the girl has treasured it all her life. He recognizes it and this leads to a reunion of the long separated family. The wealthy woman instead of giving up the girl takes her parents home with her. It is a good story, well told, and in most scenes the technical quality is satisfactory. There are weak places in the lighting, but the story grips the heart and leads one to sympathize with the grief stricken parents and rejoice with them when the lost child is recovered.

mother and little Mary at din-
ty doll which Mary loves bet-
r bisque doll.
rough the street entices little
ng the Gypsy carries her and
pities the little homeless waif.

When little Mary wakes up she cries bitterly, but soon contents herself with the new surroundings. She gives up everything but her little rag doll, to which she tightly clings.

A SAD HOME. Little Mary is sadly missed at home. The frantic mother's efforts to find her little girl are all in vain. Little Mary cannot be found.

AFTER TWELVE YEARS. Mary is now 18 years old. She has been raised as the daughter of the rich lady. In the curio cabinet of the parlor is the little rag doll which is still Mary's fondest treasure because it is the only remembrance of a happy childhood.

THE BROKEN GLASS. Mary's father who is a glazier passes the house of her foster mother. He is called in to repair a broken glass in the parlor. There he sees the little rag doll, which is recognized instantly. The glass drops out of his hands and breaks into fragments. Trembling he takes the little rag doll between his rough hands and kisses it frantically.

"THIS IS MY DOLL." The noise of the broken glass brought Mary to the parlor. In astonishment she looks at the old man kissing her rag doll. "This is my doll," she says. "Then you are my daughter, because this is my daughter's doll." says the old man.

"NOW YOU STAY HERE WITH US." After it his been proven that Mary is really the daughter of the glazier and his wife; a happy reunion follows. The rich lady invites the glazier and his wife to live with her, to be near Mary, and thus share the happiness of her presence.

"I LOVE YOU! I LOVE YOU!" The Countess took shelter in a poorly furnished garret, where the young officer meets her dressed in a sailor's uniform. He brings a peasant's clothes for the Countess, which she dons while he holds his cape open before her. The young officer who is now dressed as a sailor boy is just going to lead her out of the door when she throws herself into his arms, assuring him of her love.

A NARROW ESCAPE. The Secret Officers hav
the Countess and enter after she had hardly made her

SAFELY STOWED AWAY. The young sailor
outgoing steamers. He is accepted and at once helps
unguarded moment he slips the Countess into a large
loaded into the steamer's hold.

A PERILOUS VOYAGE. The
officers have searched it for the Cou
of the ship to bring food to his hero

FOUR WEEKS AFTER. IN T
in the New York harbor. In an un

"SORRY TO LOSE YOU."
captain expresses his sorrow to le
He leaves with the best wishes of h

THE BEGINNING OF A NE
son's study, where they are made man and wife. They begin a new life under the protection of the American flag, in the Land of the Free.

We Keep Them
PRICE
Send for one—The Skipper's Da
Boots and Saddles. These posters w
ber Selig stands for SUPERIORITY
packed house.
THE SELIG POLYSCOPE CO

Travelogues
2 NEW SETS JUST OUT
No. 5955 **AMONG THE CHINESE** 39 Sl
No. 5956 **IN AND AROUND CUBA** 34 Sl
$10.00 Per Set—All Beautifully Colored
STOCK SLIDES, 3 FOR $1.00
THE NEW ENGLAND LANTERN SLIDE COMPAN
W. S. WALKER, Mgr.
224 TREMONT STREET, BOSTON, MASS.

All the Latest Song Slide Hits to Rent
New Firm. All new Slides. Best Service

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, MARCH 11, 1909

The Little Rag Doll.

Length
460 feet

Copyrighted
1908

The dining room in a workingman's home. Father, mother and little Mary at dinner. Next to Mary sits her rag doll, a plain self-made dirty doll which Mary loves better than the rich girl around the corner her hundred-dollar bisque doll.

STOLEN AND SOLD. A Gypsy woman passing through the street entices little Mary to go with her. When little Mary is tired walking the Gypsy carries her and while asleep she sells the little girl to a rich lady, who pities the little homeless waif. When little Mary wakes up she cries bitterly, but soon contents herself with the new surroundings. She gives up everything but her little rag doll, to which she tightly clings.

A SAD HOME. Little Mary is sadly missed at home. The frantic mother's efforts to find her little girl are all in vain. Little Mary cannot be found.

AFTER TWELVE YEARS. Mary is now 18 years old. She has been raised as the daughter of the rich lady. In the curio cabinet of the parlor is the little rag doll which is still Mary's fondest treasure because it is the only remembrance of a happy childhood.

THE BROKEN GLASS. Mary's father who is a glazier passes the house of her foster mother. He is called in to repair a broken glass in the parlor. There he sees the little rag doll, which is recognized instantly. The glass drops out of his hands and breaks into fragments. Trembling he takes the little rag doll between his rough hands and kisses it frantically.

"THIS IS MY DOLL." The noise of the broken glass brought Mary to the parlor. In astonishment she looks at the old man kissing her rag doll. "This is my doll," she says. "Then you are my daughter, because this is my daughter's doll." says the old man.

"NOW YOU STAY HERE WITH US." After it his been proven that Mary is really the daughter of the glazier and his wife, a happy reunion follows. The rich lady invites the glazier and his wife to live with her, to be near Mary, and thus share the happiness of her presence.

WHICH WAS THE HAPPIEST TIME IN YOUR LIFE?*

Length
420 feet

Copyrighted
1908

THE FIRST PAIR OF TROUSERS. The little boy wears his first pair of trousers. He counts his pockets, he looks very wise and proud.

THE FIRST VICTORY. A boy and girl walk home from school. Another smaller boy resents the friendship of the bigger boy and a fight ensues in which the smaller boy is victor.

THE FIRST DIPLOMA. Exercises of the graduating class. The principal presents the diplomas to the graduates.

DISCOVERY OF A MUSTACHE. The graduate finds the first signs of a mustache. Maybe this wasn't a happy day in his life.

THE FIRST PAY DAY. He secured a position and receives his first pay envelope. He is as proud as a prince.

THE FIRST KISS. The young man has fallen in love. He and his best girl are sitting on the sofa. They are a little bashful at first, but soon get over this after the first kiss.

THE WEDDING DAY. Bride and groom at the altar. It was surely a happy day for both of them.

THE FIRST SON. A year has passed when the young wife presents the husband with the first son. Wasn't this a happy day?

BABY'S FIRST TOOTH. The young wife discovers baby's first tooth. All the neighbors, friends and relatives are called up on the 'phone to see the little wonder. Now which was the happiest time in their life?

*This was released on January 28th in place of "The New Mirror." We print here the synopsis so as to keep our records complete.

RELEASED MONDAY, MARCH 15, 1909.

A Cowboy Argument

Cowboy Argument (Lubin).—A cowboy picture acted in Eastern country is not as satisfactory as one performed in the West, where mountains and plains and the character of the buildings are in harmony with the subject. Considering these drawbacks, the Lubin players have done very well, although the construction might have been more smoothly managed, and the shooting of an eagle by two cowboys would have been more consistent if done with rifles than with revolvers, as is represented in the picture. Both cowboys claim to have brought down the bird, and they play cards to decide the matter. One of them cheats and the other one wounds him and escapes. A cowgirl, in divided skirts, helps the fugitive elude the pursuing cowboys, by assuming her lover's outer garments and leading the pursuers on the wrong trail. But they learn their mistake, return, and capture the fugitive, taking him back to the saloon, where an Indian, who had observed the cheater's trick, exposes the crooked work. Cards are found in the fellow's boot and he is led off with a rope around his neck.

Copyrighted 1909

In a Western Inn cowboys are drinking. On the floor sits an Indian quietly smoking his pipe. Jim, a cowboy, under the influence of liquor, knocks the Indian down. The Indian is just ready to strike him with a dagger, when Jack, another cowboy, holds him back and calms him with a few pleasant words.

Jim mounts his horse and rides off. He meets the Queen of the ranch, whom he tries to kiss. At this moment Jack appears on the scene, knocks Jim down and walks away with his sweetheart. He brings her home and then returns to the Inn, where he meets Jim. At this moment an eagle circles over the Inn. Both draw their revolvers and fire. The eagle comes down between them. Each one claims having made the lucky shot. A fight ensues, and they agree to let the cards decide who is the victor.

Before entering the Inn, Jim puts some cards in his boots determined to win the game and thus the glory for having killed the eagle. The Indian has noticed Jim's crookedness and follows him into the Inn.

At an opportune moment Jim exchanges his cards with those in his boots. He holds the highest hand and wins the game. Jack, enraged, pulls his shooting iron and fires at Jim. He then mounts his horse and rides away, followed by the cowboys, who swear to string him to the first tree they may find.

WHICH WAS THE HAPPIEST TIME IN YOUR LIFE?*

Length
420 feet

ble to
ndence
impor-

THE FIRST PAIR OF TROUSERS. The little boy wears his first pair of trousers. He counts his pockets, he looks very wise and proud.

THE FIRST VICTORY. A boy and girl walk home from school. Another smaller boy resents the friendship of the bigger boy and a fight ensues in which the smaller boy is victor.

THE FIRST DIPLOMA. Exercises of the graduating class. The principal presents the diplomas to the graduates.

DISCOVERY OF A MUSTACHE. The graduate finds the first signs of a mustache. Maybe this wasn't a happy day in his life.

THE FIRST PAY DAY. He secured a position and receives his first pay envelope. He is as proud as a prince.

THE FIRST KISS. The young man has fallen in love. He and his best girl are sitting on the sofa. They are a little bashful at first, but soon get over this after the first kiss.

THE WEDDING DAY. Bride and groom at the altar. It was surely a happy day for both of them.

THE FIRST SON. A year has passed when the young wife presents the husband with the first son. Wasn't this a happy day?

BABY'S FIRST TOOTH. The young wife discovers baby's first tooth. All the neighbors, friends and relatives are called up on the 'phone to see the little wonder. Now which was the happiest time in their life?

*This was released on January 28th in place of "The New Mirror." We print here the synopsis so as to keep our records complete.

RELEASED MONDAY, MARCH 15, 1909.

A Cowboy Argument

Length
600 Feet

Copyrighted
1909

In a Western Inn cowboys are drinking. On the floor sits an Indian quietly smoking his pipe. Jim, a cowboy, under the influence of liquor, knocks the Indian down. The Indian is just ready to strike him with a dagger, when Jack, another cowboy, holds him back and calms him with a few pleasant words.

Jim mounts his horse and rides off. He meets the Queen of the ranch, whom he tries to kiss. At this moment Jack appears on the scene, knocks Jim down and walks away with his sweetheart. He brings her home and then returns to the Inn, where he meets Jim. At this moment an eagle circles over the Inn. Both draw their revolvers and fire. The eagle comes down between them. Each one claims having made the lucky shot. A fight ensues, and they agree to let the cards decide who is the victor.

Before entering the Inn, Jim puts some cards in his boots determined to win the game and thus the glory for having killed the eagle. The Indian has noticed Jim's crookedness and follows him into the Inn.

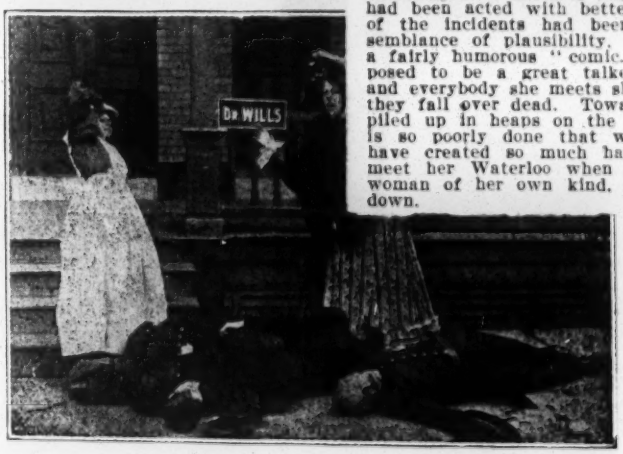
At an opportune moment Jim exchanges his cards with those in his boots. He holds the highest hand and wins the game. Jack, enraged, pulls his shooting iron and fires at Jim. He then mounts his horse and rides away, followed by the cowboys, who swear to string him to the first tree they may find.

The cowboy rides to the home of his girl and tells her of what has happened. She exchanges clothes with him and rides away, pursued by the cowboys. Thus she hopes to give Jack time to escape. After a long chase she is recognized by the cowboys, who return to her home, where they capture Jack. They take him back to the Inn and were just placing the rope around his neck when the Indian reveals the crookedness of Jim. They search him and find the cards concealed in his boots and in his coat. They quickly release Jack and place the rope around Jim's neck, leading him away, while Jack and his girl leave in fond embrace.

TALKED TO DEATH

Talked to Death (Lubin).—The idea on which this subject is based is only mildly amusing, but if it had been acted with better comedians, and if some of the incidents had been introduced with only a semblance of plausibility, it might have been made a fairly humorous "comic." A woman who is supposed to be a great talker starts out for a walk, and everybody she meets she stops and talks to until they fall over dead. Toward the end, she has them piled up in heaps on the sidewalk, but her talking is so poorly done that we wonder how she could have created so much havoc. She is supposed to meet her Waterloo when she comes across another woman of her own kind, and they talk each other down.

Length
215 Feet



1909

While an old maid is dressing she is talking so rapidly that the looking glass breaks. Leaving the house she meets the grocer and talks to him until he drops dead.

Passing on she meets two lady friends, who vainly try to get in a word. The old maid talks and talks them to death.

A messenger boy is the next victim. She talks him to death just in front of a doctor's house. The doctor comes running out of the house, the old maid explains what happened, the doctors drops dead.

Next a nurse is coming out of the house and she, too, is talked to death.

A policeman who wants to investigate is also a victim of the old maid's rapid-fire gun.

The old maid passes on and meets a friend, another old maid equally as strong in speech as her friend. They talk and talk until both drop down dead.

LUBIN MANUFACTURING COMPANY
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, MARCH 18, 1909.

Reforming a Husband

"Reforming a Husband."—A Lubin comedy which might be said to convey a lesson of importance in domestic affairs. On returning from the wedding journey a young husband is successively told that he must not smoke, play cards or drink, and actually stops—at home. But he goes to the club, and when his wife gathered up his scattered belongings the next morning, she concluded it was easier to reform a wife than a husband. She gave him a cigar and offered him a drink, and probably their bliss was perennial after that.

Reforming a Husband (Lubin).—There is considerable cleverness of idea exhibited in this picture, and it is genuinely amusing. A young married woman would reform her husband and she gently deprives him of his cigar, his deck of cards with which he would play solitaire, and his bottle of wet goods, from which he would take a solacing nip. At his club he forgets the lessons she has taught him, and he returns home sadly the worse for his night's experience, hanging his shoes on the hat rack, putting his hat on the bed and distributing his clothing on the floor. The next morning when she views the evidence of his fall from virtue she decides that a more chummy policy is the better, and she restores to him the comforts she had previously denied him.

Copyrighted 1909

HOME FROM THE WEDDING TRIP. The young couple arrive at home and get ready to settle down for a happy life.

"NOW, DARLING, YOU MUST NOT SMOKE ANY MORE." While wifey is taking off her wraps the husband lights a cigar. The wife returns, and is startled. She takes the cigar out of the young husband's mouth, telling him that he must not smoke any more. Hubby's face is a study.

"WELL, DEARIE, NO MORE CARD PLAYING." It is evening. The young husband is trying to pass the time by playing solitaire. Wifey enters, takes the cards, tears them up and tells hubby that he must not play cards any more.

"BUT, SWEETHEART, YOU MUST NOT DRINK ANY MORE." The husband is resigned. He goes to the buffet to take a drink of whisky, but wifey takes the glass from his lips and tells hubby that he must not drink any more. The husband looks in surprise, wondering what next he shall do no more.

"ISN'T HE A DARLING." The young couple have visitors. They offer them wine and cigars. The young husband does not smoke, neither does he drink. "Isn't he a darling," says the young wife to her visitors.

THE DARLING IN THE CLUB. What the husband misses at home he gets in the club. He plays cards, smokes and drinks until he has a glass too much. The visitor from the evening before is greatly surprised to see the young husband in this condition and brings him home.

The young husband enters his bed room, places his hat under the bed, his watch in the water pitcher, his shoes in the bed, and after many accidents goes to sleep.

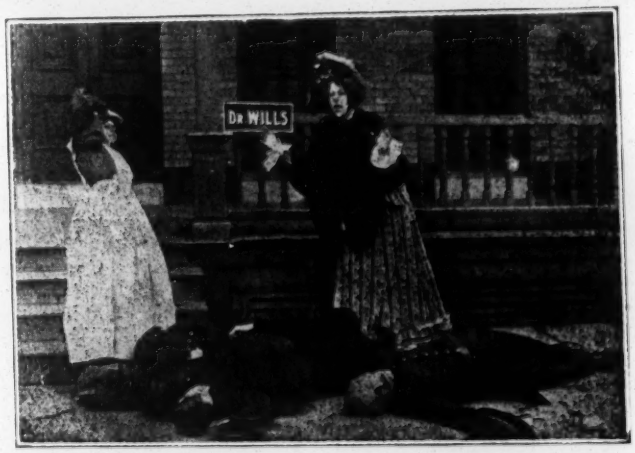
THE NEXT MORNING. The young wife is horrified to see the bed room in such condition. "I will fix you," she says, and leaves the room.

IT IS EASIER TO REFORM A WOMAN THAN A MAN. The young husband is eating his breakfast. Now he hears steps. He takes the paper, and Oh! how interested he is in the news. Wifey enters. She kisses him good morning. Oh! how hot his forehead is. She goes to the sideboard, takes the whisky bottle, pours out a full glass, then she gets a cigar, which she lights for hubby. She gives him the whisky and then the cigar and has never tried since to reform her husband.

The cowboy rides to the home of his girl and tells her of what has happened. She exchanges clothes with him and rides away, pursued by the cowboys. Thus she hopes to give Jack time to escape. After a long chase she is recognized by the cowboys, who return to her home, where they capture Jack. They take him back to the Inn and were just placing the rope around his neck when the Indian reveals the crookedness of Jim. They search him and find the cards concealed in his boots and in his coat. They quickly release Jack and place the rope around Jim's neck, leading him away, while Jack and his girl leave in fond embrace.

TALKED TO DEATH

Length
215 Feet



Copyrighted
1909

While an old maid is dressing she is talking so rapidly that the looking glass breaks. Leaving the house she meets the grocer and talks to him until he drops dead.

Passing on she meets two lady friends, who vainly try to get in a word. The old maid talks and talks them to death.

A messenger boy is the next victim. She talks him to death just in front of a doctor's house. The doctor comes running out of the house, the old maid explains what happened, the doctors drops dead.

Next a nurse is coming out of the house and she, too, is talked to death.

A policeman who wants to investigate is also a victim of the old maid's rapid-fire gun.

The old maid passes on and meets a friend, another old maid equally as strong in speech as her friend. They talk and talk until both drop down dead.

LUBIN MANUFACTURING COMPANY
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, MARCH 18, 1909.

Reforming a Husband

"Reforming a Husband."—A Lubin comedy which might be said to convey a lesson of importance in domestic affairs. On returning from the wedding journey a young husband is successively told that he must not smoke, play cards or drink, and actually stops—at home. But he goes to the club, and when his wife gathered up his scattered belongings the next morning, she concluded it was easier to reform a wife than a husband. She gave him a cigar and offered him a drink, and probably their bliss was perennial after that.

Copyrighted 1909

HOME FROM THE WEDDING TRIP. The young couple arrive at home and get ready to settle down for a happy life.

"NOW, DARLING, YOU MUST NOT SMOKE ANY MORE." While wifey is taking off her wraps the husband lights a cigar. The wife returns, and is startled. She takes the cigar out of the young husband's mouth, telling him that he must not smoke any more. Hubby's face is a study.

"WELL, DEARIE, NO MORE CARD PLAYING." It is evening. The young husband is trying to pass the time by playing solitaire. Wifey enters, takes the cards, tears them up and tells hubby that he must not play cards any more.

"BUT, SWEETHEART, YOU MUST NOT DRINK ANY MORE." The husband is resigned. He goes to the buffet to take a drink of whisky, but wifey takes the glass from his lips and tells hubby that he must not drink any more. The husband looks in surprise, wondering what next he shall do no more.

"ISN'T HE A DARLING." The young couple have visitors. They offer them wine and cigars. The young husband does not smoke, neither does he drink. "Isn't he a darling," says the young wife to her visitors.

THE DARLING IN THE CLUB. What the husband misses at home he gets in the club. He plays cards, smokes and drinks until he has a glass too much. The visitor from the evening before is greatly surprised to see the young husband in this condition and brings him home.

The young husband enters his bed room, places his hat under the bed, his watch in the water pitcher, his shoes in the bed, and after many accidents goes to sleep.

THE NEXT MORNING. The young wife is horrified to see the bed room in such condition. "I will fix you," she says, and leaves the room.

IT IS EASIER TO REFORM A WOMAN THAN A MAN. The young husband is eating his breakfast. Now he hears steps. He takes the paper, and Oh! how interested he is in the news. Wifey enters. She kisses him good morning. Oh! how hot his forehead is. She goes to the sideboard, takes the whisky bottle, pours out a full glass, then she gets a cigar, which she lights for hubby. She gives him the whisky and then the cigar and has never tried since to reform her husband.

The cowboy rides to the home of his girl and tells her of what has happened. She exchanges clothes with him and rides away, pursued by the cowboys. Thus she hopes to give Jack time to escape. After a long chase she is recognized by the cowboys, who return to her home, where they capture Jack. They take him back to the Inn and were just placing the rope around hi when the Indian reveals the crookedness of Jim. They search him and find it is still more than an hour to the time appointed f and in his coat pocket. They quickly release Jack and place supper. He sits down and goes to sleep. The supper is while Jack and his girl leave in fond before he wakes up. One of the girls ties the rope d fire alarm to the janitor's leg. When he gets up he the fire alarm ringing and arouses the whole school. police arrive, take in the situation and remain to laugh the picture ends with the audience laughing as vigor as the girls seem to be doing.

TALKED

"Love Is Blind."—An Edison film which is funny an

Talked to Death (Lubin).—The idea on which this subject is based is only mildly amusing, but it had been of the in semblance a fairly h posed to and every they fall piled up is so poo have crea meet her woman of down.

us to answe

nunications t

Length
215 Feet

While an old maid is dressing she is talking so rapidly that the looking glass breaks. Leaving the house she meets the grocer and talks to him until he drops dead.

Passing on she meets two lady friends, who vainly try to get in a word. The old maid talks and talks them to death.

A messenger boy is the next victim. She talks him to death just in front of a doctor's house. The doctor comes running out of the house, the old maid explains what happened, the doctors drops dead.

Next a nurse is coming out of the house and she, too, is talked to death.

A policeman who wants to investigate is also a victim of the old maid's rapid-fire gun.

The old maid passes on and meets a friend, another old maid equally as strong in speech as her friend. They talk and talk until both drop down dead.

LUBIN MANUFACTURING COMPANY
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, MARCH 18, 1909.

Reforming a Husband

Length
530 Feet

Copyrighted
1909

HOME FROM THE WEDDING TRIP. The young couple arrive at home and get ready to settle down for a happy life.

"NOW, DARLING, YOU MUST NOT SMOKE ANY MORE." While wifey is taking off her wraps the husband lights a cigar. The wife returns, and is startled. She takes the cigar out of the young husband's mouth, telling him that he must not smoke any more. Hubby's face is a study.

"WELL, DEARIE, NO MORE CARD PLAYING." It is evening. The young husband is trying to pass the time by playing solitaire. Wifey enters, takes the cards, tears them up and tells hubby that he must not play cards any more.

"BUT, SWEETHEART, YOU MUST NOT DRINK ANY MORE." The husband is resigned. He goes to the buffet to take a drink of whisky, but wifey takes the glass from his lips and tells hubby that he must not drink any more. The husband looks in surprise, wondering what next he shall do no more.

"ISN'T HE A DARLING." The young couple have visitors. They offer them wine and cigars. The young husband does not smoke, neither does he drink. "Isn't he a darling," says the young wife to her visitors.

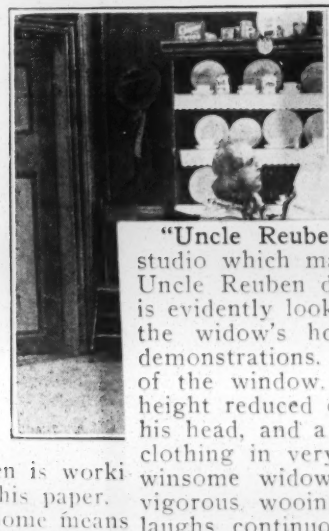
THE DARLING IN THE CLUB. What the husband misses at home he gets in the club. He plays cards, smokes and drinks until he has a glass too much. The visitor from the evening before is greatly surprised to see the young husband in this condition and brings him home.

The young husband enters his bed room, places his hat under the bed, his watch in the water pitcher, his shoes in the bed, and after many accidents goes to sleep.

THE NEXT MORNING. The young wife is horrified to see the bed room in such condition. "I will fix you," she says, and leaves the room.

IT IS EASIER TO REFORM A WOMAN THAN A MAN. The young husband is eating his breakfast. Now he hears steps. He takes the paper, and Oh! how interested he is in the news. Wifey enters. She kisses him good morning. Oh! how hot his forehead is. She goes to the sideboard, takes the whisky bottle, pours out a full glass, then she gets a cigar, which she lights for hubby. She gives him the whisky and then the cigar and has never tried since to reform her husband.

UNCLE REUBEN'S COURTSHIP



Uncle Reuben's Courtship (Lubin).—This is another fairly good "comic," helped out with trick photography. A burlesque farmer replies to an advertisement of a widow of means, who desires a husband. He is a robust farmer, and when other applicants arrive in reply to the same "ad" he makes short work of them, reducing one of them to rags, throwing another from the window, and winding up with a clear field for the widow's affections.

Length
350 Feet

Copyrighted

"Uncle Reuben's Courtship."—A comedy from the Lubin studio which makes the house actually roar with laughter. Uncle Reuben discovers an advertisement of a widow who is evidently looking for a husband. Immediately he goes to the widow's home and makes some extremely vigorous demonstrations. A dude calls and is promptly pitched out of the window. A very tall gentleman calls and has his height reduced one-half by some applications of a chair on his head, and a third gentleman is divested of most of his clothing in very short order. Uncle Reuben then has the winsome widow all to himself and she succumbs to his vigorous wooing. The action is good and the audience laughs continuously.

Uncle Reuben is worki meal and reads his paper. "A widow with some means me," says Reuben, and gets ready to meet the widow.

A STRENUOUS COURTSHIP. Dressed in his best, the Rube calls on the widow. He makes a great impression. While making love a dude enters. The Rube takes him and throws him out of the window.

A new next suitor is an Irishman, about seven feet tall. He did find favor in the eyes of the widow, but not so in the eyes of the Rube, who takes a chair and knocks the Irishman down to three feet height.

A German who next enters does not fare any better. He is thrown around like a ball and quickly exits.

"Now do you want me," says the Rube to the widow, who blushingly embraces her strenuous suitor.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 22d.

THE DAY OF THE DOG

The Day of the Dog (Lubin, March 22).—We had hopes in viewing the early part of this picture that we were to have an interesting and plausible story. It starts in well, with a young machinist and his sweetheart working in the same factory and making love to each other at their noonday lunch. The machine shop is faithfully represented and the love making is pleasingly acted, but the story that follows is weak and unreasonable. The young people get married and the proprietor, who is in love with the girl, discharges the young husband and insults the wife, who beats him up and quits her job also. Five years later, as we are told by a subtitle, they are in poverty and distress, with a child eight or ten years old. The wife begs for a crust of bread and the husband goes out to seek for work. Instead of finding it he runs across a fire. It is a studio fire with a little set house about ten feet high, but the firemen set a ladder against it and prepare to ascend when our hero rushes in, brushes them aside and climbs up the ladder. The next scene shows him inside the burning factory, where his old employer is about to perish. At first he would leave the scoundrel to his fate, but, no, he will return good for evil. Smothering his revenge, he carries the helpless man out to safety. The heroic act does not go without its just reward. No, indeed. It is recognized in a manner that should encourage all penniless men to climb up fire ladders whenever they may happen to see them. The erstwhile scoundrelly employer not only brings packages of provisions to the destitute family and honors the poor wife by shaking her hand, but he also—noble generosity—makes the rescuer his partner in business.

Copyrighted 1909

"Day of the Dog."—A Lubin which tells an excellent story, but it must be confessed that it is impossible to see any connection between the title and the picture. An employer forces his attentions upon one of his young women employees, but she loves another of the employees in the same shop, and they go around the corner and get married. The man is immediately discharged, and the girl is sent for. The employer tries to take liberties with her, but she beats him over the head with a stick and escapes. Then poverty follows the couple until they are reduced to the lowest point of existence. He fails to secure work, but takes part in a thrilling rescue at a fire. The man rescued proves to be his former employer, who makes him a partner in the business, and the little family disappears in the happiness of new clothes and an automobile. It is a good story, well told, and the photography and action are both reasonably good. Such melodramas unquestionably please. It appeals to the sense of fair play and really leads one to think that misfortune is partially overcome in this world, even if there are many hard places left.

YEE.—While Ed. is working at the bench on fine
aged as polisher in the fac-
ung proprietor enters. He
ve it to him the proprietor
friends with Rose. She po-

Ed. eat their lunch together.
While she embraces him the
unnoticed thinking how he

ER.—After closing hour Ed.
Church Around the Corner
ictum.

the church and go to their

and his young bride come
Ed. telling him he had been
may enter and go to work.
ge and enters the proprietor's
office. He, thinking that she is coming to see him tries to embrace her. She takes a whip from the table and slashes him unmercifully and then runs out to her husband telling him what had happened.

HARD TIMES.—Neither Ed. nor his young wife can find work. There are hard times before them.

FIVE YEARS LATER. REDUCED TO POVERTY. A TRUE HEART.—Rose, pale, thin and hardly clad with the most necessary, leading her little four-year old girl by the hand had delivered some washing and is going homewards. The few pennies she earned had been spent on medicine for her husband who lies sick at home. A baker moved by the pitiful sight of the two shivering figures gives the mother a bottle of milk and some bread which they accept under tearful eyes. Coming home the little wife prepares a meal for the sick husband consisting of bread and the milk she just received.

IN SEARCH OF WORK.—Days have passed. Ed. hardly able to rise but unable to see any longer the pitiful sight of his starving loved ones, goes out nevertheless to search for work.

UNCLE REUBEN'S COURTSHIP

Length
350 Feet

Copyrighted
1909

Uncle Reuben is working hard on his farm. After the day's work he cooks his meal and reads his paper. There he discovers an advertisement, reading as follows: "A widow with some means wishes to meet a gentlemen with pleasing ways." "That's me," says Reuben, and gets ready to meet the widow.

A STRENUOUS COURTSHIP. Dressed in his best, the Rube calls on the widow. He makes a great impression. While making love a dude enters. The Rube takes him and throws him out of the window.

The next suitor is an Irishman, about seven feet tall. He did find favor in the eyes of the widow, but not so in the eyes of the Rube, who takes a chair and knocks the Irishman down to three feet height.

A German who next enters does not fare any better. He is thrown around like a ball and quickly exits.

"Now do you want me," says the Rube to the widow, who blushingly embraces her strenuous suitor.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 22d.

THE DAY OF THE DOG

...nections to ...elayed.

2).—We picture lausible ist and d makh. The he love follows get mar-

...weak and unreasonable. ... ...ed and the proprietor, who is in love with the girl, discharges the young husband and insults the wife, ...on beats him up and quits her job also. Five years

Copyrighted 1909

he Hippodrome Moving Picture Theater.

renton, N. J.—Harry Rosenblatt will erect a new moving ure theater at 565 North Clinton avenue.

reat Bend, Kan.—A. B. Ritchie is planning to erect an ra House here, at a cost of about $20,000.

ekin, Ill.—L. C. Woodrow has purchased the Vaudette ater from Mr. Stiles and taken possession.

Vaco, Tex.—A new moving picture theater has been opened 07 Austin street. It is known as the Dixie.

oncordia, Kan.—Mr. Lanoue has purchased the Lyric ater from Mr. Moore and taken possession.

orning, N. Y.—C. G. Abernathy has bought of James ...makes the rescuer his partner in business. ... ED. ... Ed. is working at the bench on fine

"Day of the Dog."—A Lubin which tells an excellent story, but it must be confessed that it is impossible to see any connection between the title and the picture. An employer forces his attentions upon one of his young women employees, but she loves another of the employees in the same shop, and they go around the corner and get married. The man is immediately discharged, and the girl is sent for. The employer tries to take liberties with her, but she beats him over the head with a stick and escapes. Then poverty follows the couple until they are reduced to the lowest point of existence. He fails to secure work, but takes part in a thrilling rescue at a fire. The man rescued proves to be his former employer, who makes him a partner in the business, and the little family disappears in the happiness of new clothes and an automobile. It is a good story, well told, and the photography and action are both reasonably good. Such melodramas unquestionably please. It appeals to the sense of fair play and really leads one to think that misfortune is partially overcome in this world, even if there are many hard places left.

aged as polisher in the fac- ...ung proprietor enters. He ive it to him the proprietor friends with Rose. She po-

Ed. eat their lunch together. While she embraces him the unnoticed thinking how he

ER.—After closing hour Ed. Church Around the Corner ...ctum.

the church and go to their

and his young bride come Ed. telling him he had been may enter and go to work. ...anxious to find the reason of her husband's discharge and enters the proprietor's office. He, thinking that she is coming to see him tries to embrace her. She takes a whip from the table and slashes him unmercifully and then runs out to her husband telling him what had happened.

HARD TIMES.—Neither Ed. nor his young wife can find work. There are hard times before them.

FIVE YEARS LATER. REDUCED TO POVERTY. A TRUE HEART.—Rose, pale, thin and hardly clad with the most necessary, leading her little four-year old girl by the hand had delivered some washing and is going homewards. The few pennies she earned had been spent on medicine for her husband who lies sick at home. A baker moved by the pitiful sight of the two shivering figures gives the mother a bottle of milk and some bread which they accept under tearful eyes. Coming home the little wife prepares a meal for the sick husband consisting of bread and the milk she just received.

IN SEARCH OF WORK.—Days have passed. Ed. hardly able to rise but unable to see any longer the pitiful sight of his starving loved ones, goes out nevertheless to search for work.

UNCLE REUBEN'S COURTSHIP

Length
350 Feet

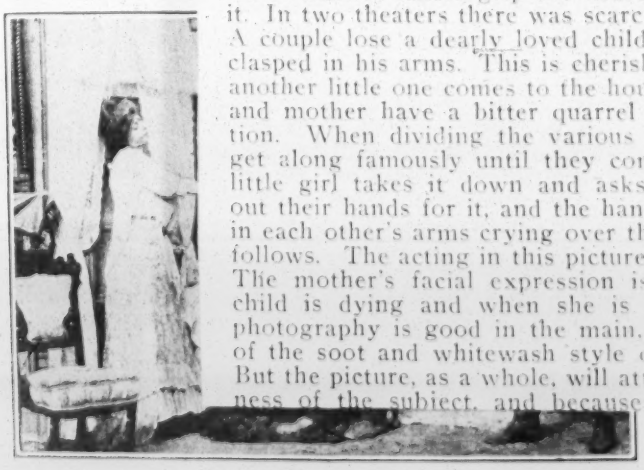
Uncle Reuben's Courtship (Lubin).—This is another fairly good "comic," helped out with trick photography. A burlesque ... vertisemen band. He cants arri short work throwing a with a cle

"Uncle Reuben's Court studio which makes the Uncle Reuben discovers is evidently looking for a the widow's home and demonstrations. A dude of the window. A very height reduced one-half by his head, and a third gent clothing in very short orc winsome widow all to hi vigorous wooing. The a laughs continuously.

Uncle Reuben is worki meal and reads his paper. "A widow with some means me," says Reuben, and gets ready to meet the widow. soon.

A STRENUOUS COURTSH

He makes a great impression. W and throws him out of the windo



"A Little Child Shall Lead Them."—A Biograph su which cannot fail to grip the heart of every person who it. In two theaters there was scarcely a dry eye in the h A couple lose a dearly loved child. He dies with a toy clasped in his arms. This is cherished for years, even th another little one comes to the household. Finally the f and mother have a bitter quarrel and agree upon a se tion. When dividing the various articles in the house get along famously until they come to the little dog. little girl takes it down and asks who has it. Both out their hands for it, and the hands clasp. Shortly the in each other's arms crying over the dog, and a reconcili follows. The acting in this picture is better than the ave The mother's facial expression is a study, both whil child is dying and when she is looking at the dog. photography is good in the main, though there is too of the soot and whitewash style of lighting in some s But the picture, as a whole, will attract because of the te ness of the subject, and because of the part a little

The suitor is an Irishman, about seven feet tall. He did find favor in the widow, but not so in the eyes of the Rube, who takes a chair and knocks down to three feet height.

Cupid who next enters does not fare any better. He is thrown around like a ball and quickly exits.

"Now do you want me," says the Rube to the widow, who blushingly embraces strenuous suitor.

duction of the costume
Length 990 f
AMERIC
PARIS
15 Rue Sainte Ced
FILM

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 22d.

THE DAY OF THE DOG

Length
740 Feet

Copyrighted
1909

EMPLOYER AND EMPLOYEE.—While Ed. is working at the bench on fine mechanical instruments, Rose, his sweetheart who is engaged as polisher in the factory, approaches bringing some work. Just now the young proprietor enters. He asks Ed. for the name of the girl but as he refuses to give it to him the proprietor goes to the polishing department where he tries to make friends with Rose. She politely repudiates his advances.

A SIMPLE WOOING.—The lunch hour. Rose and Ed. eat their lunch together. At an opportune moment he asks Rose to be his wife. While she embraces him the proprietor appears. The sight angers him but he leaves unnoticed thinking how he can win the girl and get rid of her lover.

THE LITTLE CHURCH AROUND THE CORNER.—After closing hour Ed. and Rose walk home together. When they pass the Little Church Around the Corner Ed. proposes marriage and hand in hand they enter the sanctum.

UNITED.—As husband and wife they come out of the church and go to their humble home.

DISCHARGED.—The next morning when husband and his young bride come to enter the factory the gateman refuses admittance to Ed. telling him he had been discharged. He tells the young wife, however, that she may enter and go to work. She is anxious to find the reason of her husband's discharge and enters the proprietor's office. He, thinking that she is coming to see him tries to embrace her. She takes a whip from the table and slashes him unmercifully and then runs out to her husband telling him what had happened.

HARD TIMES.—Neither Ed. nor his young wife can find work. There are hard times before them.

FIVE YEARS LATER. REDUCED TO POVERTY. A TRUE HEART.—Rose, pale, thin and hardly clad with the most necessary, leading her little four-year old girl by the hand had delivered some washing and is going homewards. The few pennies she earned had been spent on medicine for her husband who lies sick at home. A baker moved by the pitiful sight of the two shivering figures gives the mother a bottle of milk and some bread which they accept under tearful eyes. Coming home the little wife prepares a meal for the sick husband consisting of bread and the milk she just received.

IN SEARCH OF WORK.—Days have passed. Ed. hardly able to rise but unable to see any longer the pitiful sight of his starving loved ones, goes out nevertheless to search for work.

THE HERO. There is excitement on the street. The fire engines are passing, people are running. Among them Ed. A house is on fire. Somebody seems to be in the house. Nobody dares to go in. Ed., hearing that the life is in danger and disregarding his own runs into the burning house. Now he breaks in the door of the burning room. There in the center lies a man, his legs broken through a falling chandelier covered by debris unable to rise or move. Ed. is just going to pick him up when he recognizes the proprietor of the factory who ruined his life. He throws him back, but moved by the pitiful sight and by the pleadings of the man who faces a certain death, he picks him up and carries him safely through the crackling flames. Ed. then walks away continuing his search for work.

THE NEW PARTNER.—Ed. lies on his bed still unnerved from his terrible experience when the proprietor enters followed by his butler and driver bringing wearing apparel for husband, wife and child. He begs forgiveness for his unthoughtful acts, he begs Ed. to accept his apology and asks him to be his partner. For the sake of wife and child Ed. forgives and they leave their humble shanty for a better future.

Our Ice Supply

Our Ice Supply (Lubin, March 22).—Interesting views of cutting and storing ice with modern machinery are shown in this film, ending in a kitchen scene with the ice man kissing the cook.

Length

200 Feet

Copyrighted

1909

"Our Ice Supply."—A Lubin which illustrates very clearly the methods of ice harvesting as practised in this country. Apart from showing the operations of an immense industry this film has little interest. It is good, though the photography fails in some places, due, perhaps, to unfavorable light. As a whole, however, the picture will attract interest, because it describes something people know about but comparatively few have ever seen.

Ice has become a necessary article in everyday life. Who ever thinks where all the ice comes from which is used throughout the year.

The picture opens by showing a large ice field. The ice is sawed in large cubes; it is dragged out of the water by grappling irons and taken to the chutes from where it is brought to the storage house or to the ships which are to carry the ice to its destination. The picture ends with an iceman bringing our daily supply.

RELEASED THURSDAY, MARCH 25TH.

A Just Reward

A Just Reward (Lubin, March 25).—The bad proprietor or foreman of some sort of a store or factory who plots the ruin of the innocent girl employee is becoming monotonous in Lubin film stories. We have the scoundrel twice in this week's reviews. This time he is foreman in a carpet mill where there is no evidence of machinery and only a few rolls of carpet arranged with a working girl standing behind each roll. The foreman wants to discharge one of the girls and the proprietor overrules him, whereat the foreman sends the girl to the top story on some mission and follows her, locking her in the garret room and leaving her there. That night he secretly goes to the room for some fell purpose that is known only to the author of this strange story, but the girl has sawed her way out with tools obligingly left there. Returning down stairs, he sets the building on fire by accident or design, we are not sure which, and this gives the girl a chance to grab a fire extinguisher and put out the flames, for which heroic act the proprietor promptly asks her to be his wife. Being an unusually rapid story, it is no wonder that it is acted without feeling.

Copyrighted

1909

"A Just Reward."—A story of love in a carpet factory from the Lubin studio. Without entering into details it is, perhaps, sufficient to say that the superintendent of a carpet factory undertakes to discharge one of the employees, when all the other girls declare they will go too. The proprietor's son appears at this juncture and sends them all back to work and reprimands the superintendent. The superintendent, to get even, sends the girl to the top of the factory after thread, sneaks up behind her, shuts and locks the door. She saws out the lock, creeps down stairs and hides behind the stock as the superintendent goes after her with a lantern. Coming back he throws a match into some chemicals, there is an explosion, which sets the mill on fire and seriously injures him. He starts up stairs, falls insensible and leaves the girl to battle with the flames, which she does very successfully until the firemen, led by the son, appear and take her away nearly fainting with exhaustion. She marries the son as her reward for saving his fortune. It is a pretty enough story, not improbable, and the scenes are realistic.

k. The foreman, a grouchy rk here and there. He sneers arm and scolds her. Gertie, his act. He tells her to go. nd by Gertie. Just then the this and, when told, he tells for his act. The foreman is

a trap for Gertie. He sends She takes the key and exits, slyly followed by the foreman. Hardly has Gertie entered the garret when the foreman steps in and locks the door. In a fight to gain her freedom she falls. The foreman quickly exits and locks the door from the outside. He then returns to his office as if nothing had happened.

CLOSING HOUR. WHERE IS GERTIE? The girls are ready to go home. They find Gertie's hat and coat, but where is she? They look for her everywhere except in the garret, and at last conclude that she went home.

AN UNWILLING WITNESS. Gertie in the garret has regained her consciousness. Finding herself locked in she first gives way to tears, but soon concludes to look for her release. She finds in a tool box a band saw which she uses to good advantage in sawing the lock out of the door. While running through the stock room she hears steps. It is the foreman who returned to the factory to get revenge on Gertie. He finds the door open, the lock on the floor. While opening the door to the stock room the wind blows out his light; he strikes a match, lights his lamp and, throwing the burning match into a corner filled with chemicals, causes an explosion which throws him to the floor, whereby he breaks his leg. He drags himself out of the room upstairs, but unable to sustain himself caused by the great pain, he tumbles unconscious down the steps. Gertie by the glare of the fire takes the extinguisher with which she tries to down the fire. Just then the firemen, led by the proprietor's son, break through the door and help to extinguish the fire.

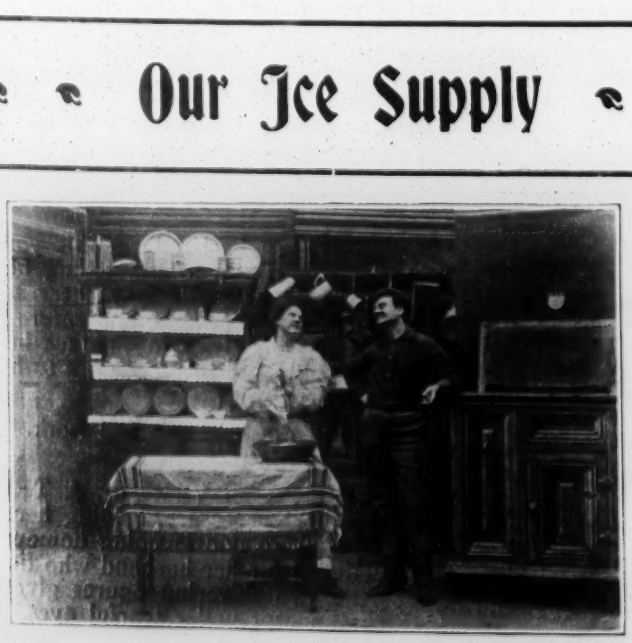
THE HERO. There is excitement on the street. The fire engines are passing, people are running. Among them Ed. A house is on fire. Somebody seems to be in the house. Nobody dares to go in. Ed., hearing that the life is in danger and disregarding his own runs into the burning house. Now he breaks in the door of the burning room. There in the center lies a man, his legs broken through a falling chandelier covered by debris unable to rise or move. Ed. is just going to pick him up when he recognizes the proprietor of the factory who ruined his life. He throws him back, but moved by the pitiful sight and by the pleadings of the man who faces a certain death, he picks him up and carries him safely through the crackling flames. Ed. then walks away continuing his search for work.

THE NEW PARTNER.—Ed. lies on his bed still unnerved from his terrible experience when the proprietor enters followed by his butler and driver bringing wearing apparel for husband, wife and child. He begs forgiveness for his unthoughtful acts, he begs Ed. to accept his apology and asks him to be his partner. For the sake of wife and child Ed. forgives and they leave their humble shanty for a better future.

Our Ice Supply

Length

200 Feet



Copyrighted

1909

Ice has become a necessary article in everyday life. Who ever thinks where all the ice comes from which is used throughout the year.

The picture opens by showing a large ice field. The ice is sawed in large cubes; it is dragged out of the water by grappling irons and taken to the chutes from where it is brought to the storage house or to the ships which are to carry the ice to its destination. The picture ends with an iceman bringing our daily supply.

RELEASED THURSDAY, MARCH 25TH.

A Just Reward

A Just Reward (Lubin, March 25).—The bad proprietor or foreman of some sort of a store or factory who plots the ruin of the innocent girl employee is becoming monotonous in Lubin film stories. We have the scoundrel twice in this week's reviews. This time he is foreman in a carpet mill where there is no evidence of machinery and only a few rolls of carpet arranged with a working girl standing behind each roll. The foreman wants to discharge one of the girls and the proprietor overrules him, whereat the foreman sends the girl to the top story on some mission and follows her, locking her in the garret room and leaving her there. That night he secretly goes to the room for some fell purpose that is known only to the author of this strange story, but the girl has sawed her way out with tools obligingly left there. Returning down stairs, he sets the building on fire by accident or design, we are not sure which, and this gives the girl a chance to grab a fire extinguisher and put out the flames, for which heroic act the proprietor promptly asks her to be his wife. Being an unusually rapid story, it is no wonder that it is acted without feeling.

Copyrighted

1909

"A Just Reward."—A story of love in a carpet factory from the Lubin studio. Without entering into details it is, perhaps, sufficient to say that the superintendent of a carpet factory undertakes to discharge one of the employees, when all the other girls declare they will go too. The proprietor's son appears at this juncture and sends them all back to work and reprimands the superintendent. The superintendent, to get even, sends the girl to the top of the factory after thread, sneaks up behind her, shuts and locks the door. She saws out the lock, creeps down stairs and hides behind the stock as the superintendent goes after her with a lantern. Coming back he throws a match into some chemicals, there is an explosion, which sets the mill on fire and seriously injures him. He starts up stairs, falls insensible and leaves the girl to battle with the flames, which she does very successfully until the firemen, led by the son, appear and take her away nearly fainting with exhaustion. She marries the son as her reward for saving his fortune. It is a pretty enough story, not improbable, and the scenes are realistic.

...k. The foreman, a grouchy ...rk here and there. He sneers ...arm and scolds her. Gertie, ...his act. He tells her to go. ...nd by Gertie. Just then the ...this and, when told, he tells ...for his act. The foreman is ...a trap for Gertie. He sends ... She takes the key and exits, slyly followed by the foreman. Hardly has Gertie entered the garret when the foreman ... In a fight to gain her freedom she falls. The foreman ... door from the outside. He then returns to his office as if ...ng had happened.

CLOSING HOUR. WHERE IS GERTIE? The girls are ready to go home. They find Gertie's hat and coat, but where is she? They look for her everywhere except in the garret, and at last conclude that she went home.

AN UNWILLING WITNESS. Gertie in the garret has regained her consciousness. Finding herself locked in ...way to tears, but soon concludes to ...d saw which she uses to good advan... ...unning through the stock room she ...e factory to get revenge on Gertie. ...While opening the door to the stock ...atch, lights his lamp and, throwing ...micals, causes an explosion which throws him to the floor, whereby he breaks his leg. He drags himself out of the room upstairs, but unable to sustain himself caused by the great pain, he tumbles unconscious down the steps. Gertie by the glare of the fire takes the extinguisher with which she tries to down the fire. Just then the firemen, led by the proprietor's son, break through the door and help to extinguish the fire.

...scow—Abdication—

...a good one and the pictures issued deserve long life. ...are all good.

...e hold upon the people has been noted at a good many ...ent theaters. The influence has been substantially the ... This should prove conclusively that a good film, one ...tells a good story, will be appreciated wherever it is ...n. The mistaken idea that some audiences wanted all ...and rapine is passing, and it can't disappear any too

THE HERO. There is excitement on the street. The fire engines are passing, people are running. Among them Ed. A house is on fire. Somebody seems to be in the house. Nobody dares to go in. Ed., hearing that the life is in danger and disregarding his own runs into the burning house. Now he breaks in the door of the burning room. There in the center lies a man, his legs broken through a falling chandelier covered by debris unable to rise or move. Ed. is just [illegible] to pick him up when he recognizes the proprietor of the factory who ruined his [illegible] back. but moved by the pitiful sight and by the pleadings of th[illegible] death, he picks him up and carries him safely through the crac[illegible] away continuing his search for work.

THE NEW PARTNER.—Eg[illegible] experience when the proprietor ent[illegible] ing apparel for husband, wife and [illegible] acts, he begs Ed. to accept his apo[illegible] of wife and child Ed. forgives and t[illegible]

Our

Length

200 Feet

and the rolling surf is splendid as it dashes in foam [illegible] rocks. The setting and the acting are both up to the s[illegible] of the Pathe house.

"Child of the Regiment."—A Pathe picture which i[illegible] upon something so horrible that it makes one shud[illegible] voluntarily. A family are trying to escape from a [illegible] stricken district. First the mother dies by the roadsi[illegible] the father drops, leaving a little child who can barely [illegible] The little one wanders along the road until finally it s[illegible] into a regiment of soldiers. It is immediately ado[illegible] the child of the regiment. The scenery along the r[illegible] is especially beautiful, and the toning and technical [illegible] of the film are beyond criticism.

"What Three Tots Saw in the Land of Nod."—In t[illegible] from the Pathe studio three little tots take a long [illegible] in the Land of Nod, and the strange things they sa[illegible] opportunity for some of the Pathe's exceptionally a[illegible] wonder work. The beautiful sights will please ever[illegible] and older ones will not object to seeing it. The [illegible]

Our Ice Supply (Lubin, March 22).—Interesting views of cutting and storing ice with modern machinery are shown in this film, ending in a kitchen scene with the ice man kissing the cook.

Copyrighted

1909

"Our Ice Supply."—A Lubin which illustrates very clearly the methods of ice harvesting as practised in this country. Apart from showing the operations of an immense industry this film has little interest. It is good, though the photography fails in some places, due, perhaps, to unfavorable light. As a whole, however, the picture will attract interest, because it describes something people know about but comparatively few have ever seen.

Ice has become a necess[illegible] [illegible] Who ever thinks where all the ice comes from which is used throughout the year.

The picture opens by showing a large ice field. The ice is sawed in large cubes; it is dragged out of the water by grappling irons and taken to the chutes from where it is brought to the storage house or to the ships which are to carry the ice to its destination. The picture ends with an iceman bringing our daily supply.

To Be Rele[illegible]

THE MAGIC PURSE

THE NON-STOP MOTO[illegible]

IN ANCIENT EGYPT

GREAT NORTH[illegible]

RELEASED THURSDAY, MARCH 25TH.

A Just Reward

Length

645 Feet

Copyrighted

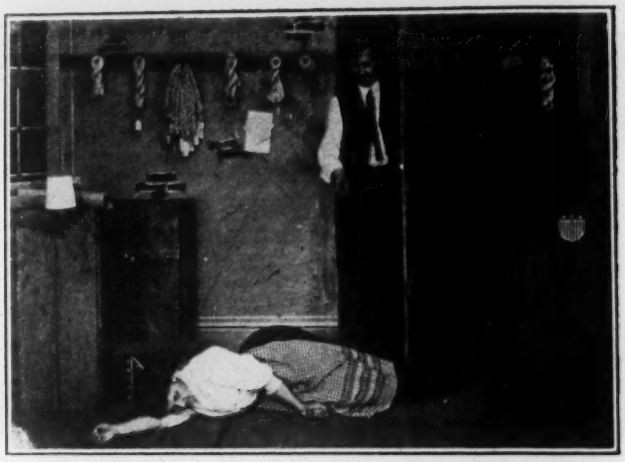
1909

The interior of a carpet mill. The girls are at work. The foreman, a grouchy looking fellow always ready to find fault, picks up the work here and there. He sneers at the girls. One resents his words, he takes her by the arm and scolds her. Gertie, another worker in the mill, reproaches the foreman for his act. He tells her to go. Now all the girls lay down the work and decide to stand by Gertie. Just then the proprietor's son enters. He asks for the meaning of all this and, when told, he tells the girls to go back to work and reprimands the foreman for his act. The foreman is furious and swears to get revenge.

TRAPPED. - In his office the foreman plans to lay a trap for Gertie. He sends for her and tells her to go to the garret to get some yarn. She takes the key and exits, slyly followed by the foreman. Hardly has Gertie entered the garret when the foreman steps in and locks the door. In a fight to gain her freedom she falls. The foreman quickly exits and locks the door from the outside. He then returns to his office as if nothing had happened.

CLOSING HOUR. WHERE IS GERTIE? The girls are ready to go home. They find Gertie's hat and coat, but where is she? They look for her everywhere except in the garret, and at last conclude that she went home.

AN UNWILLING WITNESS. Gertie in the garret has regained her consciousness. Finding herself locked in she first gives way to tears, but soon concludes to look for her release. She finds in a tool box a band saw which she uses to good advantage in sawing the lock out of the door. While running through the stock room she hears steps. It is the foreman who returned to the factory to get revenge on Gertie. He finds the door open, the lock on the floor. While opening the door to the stock room the wind blows out his light; he strikes a match, lights his lamp and, throwing the burning match into a corner filled with chemicals, causes an explosion which throws him to the floor, whereby he breaks his leg. He drags himself out of the room upstairs, but unable to sustain himself caused by the great pain, he tumbles unconscious down the steps. Gertie by the glare of the fire takes the extinguisher with which she tries to down the fire. Just then the firemen, led by the proprietor's son, break through the door and help to extinguish the fire.



"YOU BRAVE LITTLE GIRL. YOU SAVED MY FORTUNE. WILL YOU SHARE IT WITH ME?" The proprietor's son leads Gertie to the office, where she breaks down from nervous strain. He asks the girl, whom he always admired, to share his fortune which she saved with him. Arm in arm they leave the factory.

MAD DOG

A Mad Dog (Lubin, March 25).—There is a novel "comic" in this short film, telling of a mad dog scare, caused by a pretty little poodle frightening a boy. The cry of "mad dog" is taken up by men and women, who flee in terror, followed by the innocent poodle. The picture is unusually amusing.

"Mad Dog."—A Lubin which is a good travesty upon the average mad-dog scare. A little boy becomes frightened at a small dog barking and yells, "Mad dog." The result is a long line of people running away from a little white poodle, which couldn't hurt one of them if given an opportunity. Finally a squad of police are turned out and succeed in capturing the little dog, which is about as large as a cat. Then everybody is surprised to think that he ran from such an insignificant beast. The film is funny and teaches "what fools these mortals be" at the same time.

Length

222 Feet

A little boy is walking down the street when a tiny little dog playfully barks at him. He is very much frightened and runs away hollowing "Mad dog." Two ladies take up the cry and run with the boy, screaming at the top of their voices, "Mad dog." There is great consternation all along the route, people run and do not know from what. The innocent cause of all this trouble runs playfully after the crowd. At last a squad of policemen draw their revolvers, ready to shoot the mad dog, when the little dog comes around the corner wagging its tail.

"And the little dog laughed to see such sport."

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

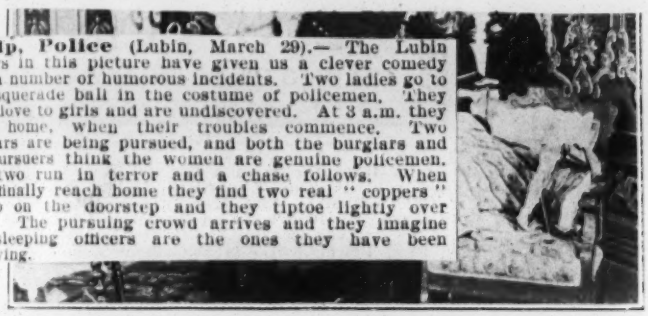
926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 29TH.

HELP! POLICE!

Length 450 feet. Copyrighted 1909.

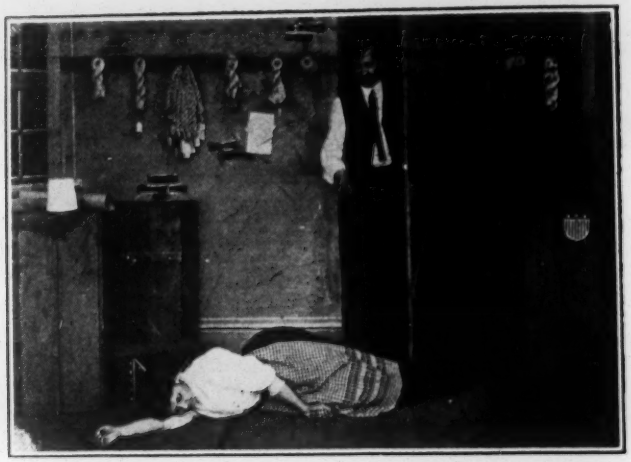
"Help, Police."—A Lubin comedy in which two young women dress as policemen and go to a masquerade ball. The numerous funny situations keep the audience laughing from the beginning to the end. The scenes at the ball are good, and the chase develops a good many spills, which always make the audience laugh.



Help, Police (Lubin, March 29).— The Lubin players in this picture have given us a clever comedy with a number of humorous incidents. Two ladies go to a masquerade ball in the costume of policemen. They make love to girls and are undiscovered. At 3 a.m. they start home, when their troubles commence. Two burglars are being pursued, and both the burglars and the pursuers think the women are genuine policemen. The two run in terror and a chase follows. When they finally reach home they find two real "coppers" asleep on the doorstep and they tiptoe lightly over them. The pursuing crowd arrives and they imagine the sleeping officers are the ones they have been following.

A young lady visits her friend d invites her to a masquerade l. They both conclude to go. ey dress up as policemen and visit the hall where they make a big hit with the girls.

At 3 A. M. The young ladies are on their way home. Two tramps rush past them followed by two gentlemen. The latter seeing the policemen tell them what happened and ask them to chase the tramps. Instead of doing this the two frightened girls run away in the opposite direction. Rounding a corner they run into a milkman. On their mad rush they run into the baker, they overturn the newsboys distributing the morning papers, they run into ladies and gentlemen coming home from the ball. All these in turn chase the masqueraders who try to reach home. At last when they got there, they find a policeman asleep on the step and another one asleep leaning on the telegraph pole. The young ladies quietly slip into the house. Just then the crowd comes. Seeing the two policemen they think they are those whom they were pursuing and give them a good sound thrashing while the two young ladies look out of the window hugely enjoying the joke.

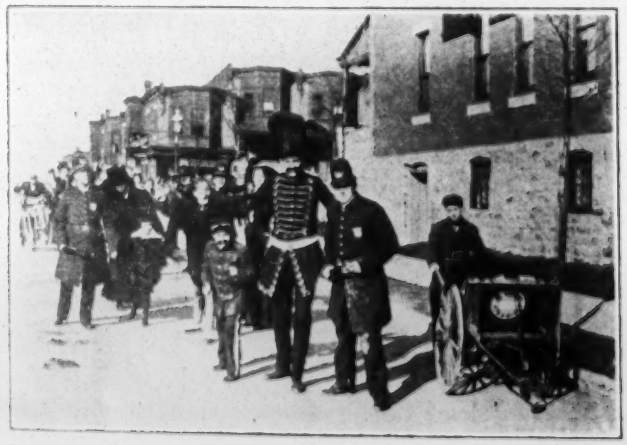


"YOU BRAVE LITTLE GIRL. YOU SAVED MY FORTUNE. WILL YOU SHARE IT WITH ME?" The proprietor's son leads Gertie to the office, where she breaks down from nervous strain. He asks the girl, whom he always admired, to share his fortune which she saved with him. Arm in arm they leave the factory.

MAD DOG

Length

222 Feet



Copyrighted

1909

A little boy is walking down the street when a tiny little dog playfully barks at him. He is very much frightened and runs away hollowing "Mad dog." Two ladies take up the cry and run with the boy, screaming at the top of their voices, "Mad dog." There is great consternation all along the route, people run and do not know from what. The innocent cause of all this trouble runs playfully after the crowd. At last a squad of policemen draw their revolvers, ready to shoot the mad dog, when the little dog comes around the corner wagging its tail.

"And the little dog laughed to see such sport."

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

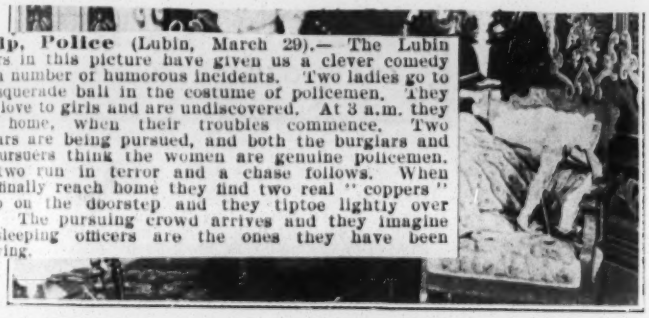
RELEASED MONDAY, MARCH 29TH.

HELP! POLICE!

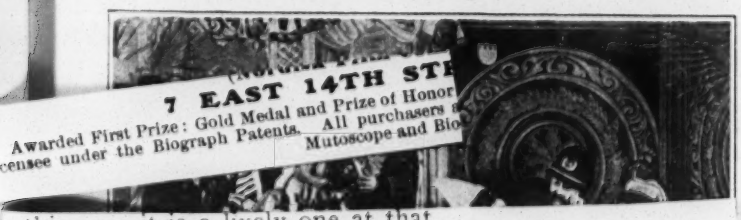
Length 450 feet.

Copyrighted 1909.

"Help, Police."—A Lubin comedy in which two young women dress as policemen and go to a masquerade ball. The numerous funny situations keep the audience laughing from the beginning to the end. The scenes at the ball are good, and the chase develops a good many spills, which always make the audience laugh.



Help, Police (Lubin, March 29).— The Lubin players in this picture have given us a clever comedy with a number of humorous incidents. Two ladies go to a masquerade ball in the costume of policemen. They make love to girls and are undiscovered. At 3 a.m. they start home, when their troubles commence. Two burglars are being pursued, and both the burglars and the pursuers think the women are genuine policemen. The two run in terror and a chase follows. When they finally reach home they find two real "coppers" asleep on the doorstep and they tiptoe lightly over them. The pursuing crowd arrives and they imagine the sleeping officers are the ones they have been following.

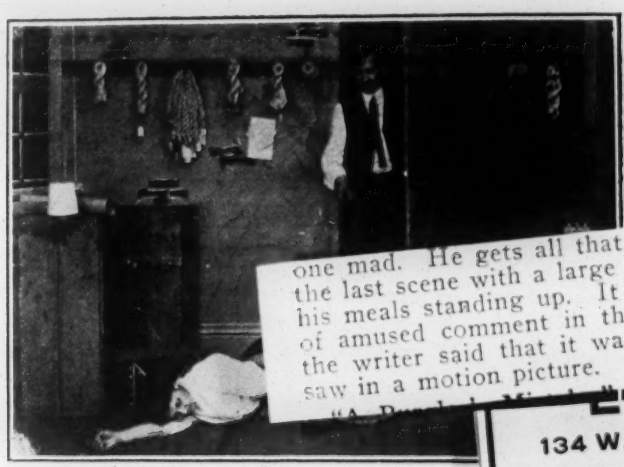


n this case it is a lively one at that.

"The Pretty Dairymaid."—A Pathe film which has many l ments of attractiveness. A madman, who the dairymaid ejects, shoots her with a gun belonging to another. The wner of the gun is charged with murder and is locked up. But the madman is heard at the grave of the murdered girl, nd this brings about the release of the man charged with urder, while the madman himself is driven to his death rom a precipice. While the subject does not appeal espe-ially, it is a beautiful film. The toning is exceptionally good

A young lady visits her friend d invites her to a masquerade l. They both conclude to go. ey dress up as policemen and visit the hall where they make a big hit with the girls.

At 3 A. M. The young ladies are on their way home. Two tramps rush past them followed by two gentlemen. The latter seeing the policemen tell them what happened and ask them to chase the tramps. Instead of doing this the two frightened girls run away in the opposite direction. Rounding a corner they run into a milkman. On their mad rush they run into the baker, they overturn the news-boys distributing the morning papers, they run into ladies and gentlemen coming home from the ball. All these in turn chase the masqueraders who try to reach home. At last when they got there, they find a policeman asleep on the step and another one asleep leaning on the tele-graph pole. The young ladies quietly slip into the house. Just then the crowd comes. Seeing the two policemen they think they are those whom they were pursuing and give them a good sound thrashing while the two young ladies look out of the window hugely enjoying the joke.



one mad. He gets all that is coming to him and a
the last scene with a large pillow fastened to him a
his meals standing up. It is funny and excites a
of amused comment in the audience. One gentle
the writer said that it was the best bit of comed
saw in a motion picture.

134 W. 37th St., New York C

co. of three people in a one act comedy w
Louis K. Anspacher, entitled Apartments t
Mr. and Mrs. Mark Murphy will appear
Charles Horowitz's latest sketches when
in New York in May.
Fred Bowers, who is at present appearin

"YOU BRAVE LITTLE GIRL. YOU SAVED M
SHARE IT WITH ME?" The proprietor's son leads G
breaks down from nervous strain. He asks the girl, whon
his fortune which she saved with him. Arm in arm they lea

MAD DOG

A Mad Dog (Lubin, March 25).—There is a novel "comic" in this short film, telling of a mad dog scare, caused by a pretty little poodle frightening a boy. The cry of "mad dog" is taken up by men and women, who flee in terror, followed by the innocent poodle. The picture is unusually amusing.

"Mad Dog."—A Lubin which is a good travesty upon the average mad-dog scare. A little boy becomes frightened at a small dog barking and yells, "Mad dog." The result is a long line of people running away from a little white poodle, which couldn't hurt one of them if given an opportunity. Finally a squad of police are turned out and succeed in capturing the little dog, which is about as large as a cat. Then everybody is surprised to think that he ran from such an insignificant beast. The film is funny and teaches "what fools these mortals be" at the same time.

Length

222 Feet

A little boy is walking down the street when a tiny little dog playfully barks at him. He is very much frightened and runs away hollowing "Mad dog." Two ladies take up the cry and run with the boy, screaming at the top of their voices, "Mad dog." There is great consternation all along the route, people run and do not know from what. The innocent cause of all this trouble runs playfully after the crowd. At last a squad of policemen draw their revolvers, ready to shoot the mad dog, when the little dog comes around the corner wagging its tail.

"And the little dog laughed to see such sport."

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, MARCH 29TH.

HELP! POLICE!

Length 450 feet.

Copyrighted 1909.

A young lady visits her friend and invites her to a masquerade ball. They both conclude to go. They dress up as policemen and visit the hall where they make a big hit with the girls.

At 3 A. M. The young ladies are on their way home. Two tramps rush past them followed by two gentlemen. The latter seeing the policemen tell them what happened and ask them to chase the tramps. Instead of doing this the two frightened girls run away in the opposite direction. Rounding a corner they run into a milkman. On their mad rush they run into the baker, they overturn the newsboys distributing the morning papers, they run into ladies and gentlemen coming home from the ball. All these in turn chase the masqueraders who try to reach home. At last when they got there, they find a policeman asleep on the step and another one asleep leaning on the telegraph pole. The young ladies quietly slip into the house. Just then the crowd comes. Seeing the two policemen they think they are those whom they were pursuing and give them a good sound thrashing while the two young ladies look out of the window hugely enjoying the joke.

THE PHOTOGRAPH HABIT

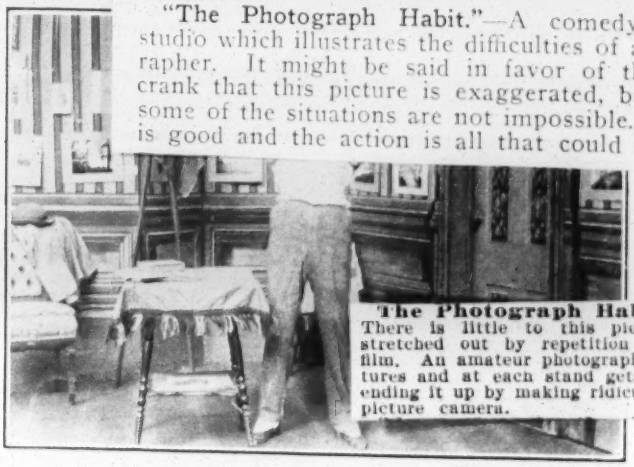
"The Photograph Habit."—A comedy from the Lubin studio which illustrates the difficulties of an amateur photographer. It might be said in favor of this much maligned crank that this picture is exaggerated, but it is funny, and some of the situations are not impossible. The photography is good and the action is all that could be desired.

Length,

340 feet.

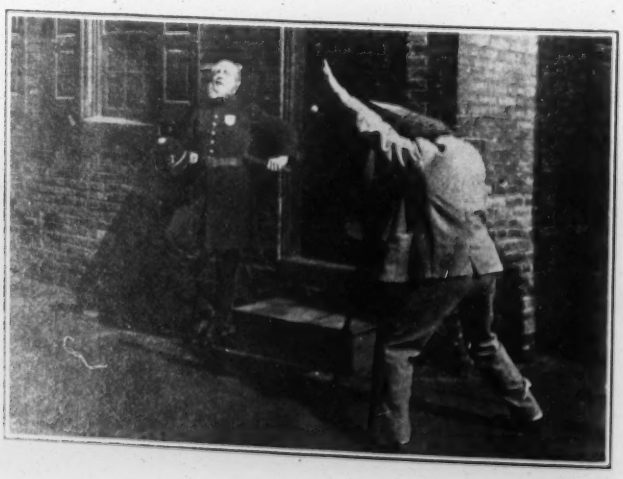
Copyrighted

1909.



The Photograph Habit (Lubin, March 29).—There is little to this picture and that little is stretched out by repetition over too many feet of film. An amateur photographer starts out taking pictures and at each stand gets into violent difficulties, ending it up by making ridiculous faces at the moving picture camera.

Charles is photograph mad. He photographs everything and anything. While doing this he is run down by an automobile. While photographing a young couple he tumbles backwards down an embankment. He is nearly run down by a train. He is held up by two toughs and nearly killed by a bicyclist but all this cannot down his photograph habit and he is still at it.



LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 1ST.

THE GUARDING ANGEL

The Guardian Angel (Lubin, April 1).—The Lubin players have done some very excellent work in this story and it is staged with more care as to the interior settings than we have been accustomed to see from the Lubin studio, although two outdoor gypsy scenes fifteen years apart are represented with absolutely no change. A nurse carelessly allows a baby in its cab to roll down a hill. The baby carriage bumps over rocks, down steep inclines and lands in a Gypsy camp. The baby is unhurt, guarded by its guardian angel, who is shown in a vision. The Gypsies keep the baby and run the carriage into the river, giving the impression that the little tot is drowned, and this verdict appears to be conclusive to the parents, who fail to drag the river for the body. But the Gypsies are good to the girl. They raise her up and when her guardian angel appears to her in a dream and tells her she will find her parents, the Gypsies make good and take her back to her home.

Copyrighted

1909.

The nurse brings the little baby to her mother to kiss her good-bye. She then places the baby in the carriage and sends the little one away in charge of the maid.

THE CONSEQUENCES OF CARELESSNESS. On a high point in the park overlooking the city near a precipice sits the maid, reading. Next to her stands the e slips away—down the precipice. The maid runs ge on its downward path she drops to the ground cipice is a gypsy camp. The guarding angel held nd guided her safely into the gypsy camp. The

n their tent, change the clothes and throw the thus creating the impression as if the baby has

THEY THINK LITTLE MARY WAS DROWNED. The nurse still in a dead faint has been found by the park guard. She tells him what happened and they both run down to the river's edge where they find the carriage which they bring home to the unfortunate mother who upon hearing the sad news flies at the girl in a frantic rage.

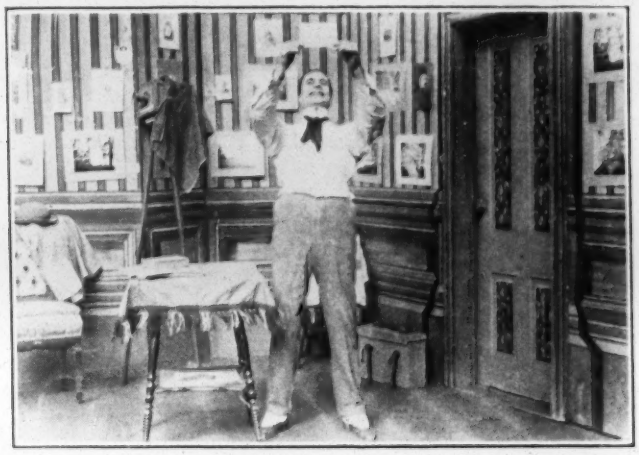
"Queen of the Ranch."
Manhattan.

S. Lubin has here turned out a western story which, while it has few points of startling novelty, gives a whole wild west show on the sheet, and a mighty thrilling one at that. Its rush of motion in addition to an easily understandable narrative makes it a highly entertaining subject. The story has to do with two rival suitors for the hand of the Queen of the Ranch. She repulses one and he seeks to have the fortunate rival murdered by paid assassins. The Queen frustrates the plot and all ends happily. There are two or three capital break-neck chases on horseback, and a scene at the round-up is nicely managed. A large company must have been engaged for the production, most of which has out-of-door settings. A score of riders are seen at once. ***Rush.***

THE PHOTOGRAPH HABIT

Length,

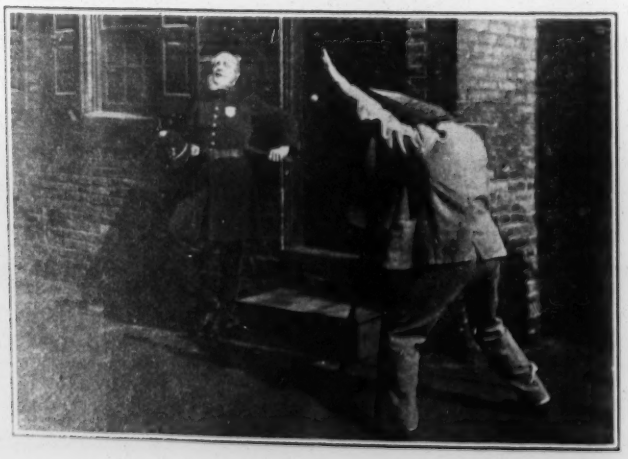
340 feet.



Copyrighted

1909.

Charles is photograph mad. He photographs everything and anything. While doing this he is run down by an automobile. While photographing a young couple he tumbles backwards down an embankment. He is nearly run down by a train. He is held up by two toughs and nearly killed by a bicyclist but all this cannot down his photograph habit and he is still at it.



LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 1ST.

THE GUARDING ANGEL

tract from its interest. The audience applauds when
o girls escape.

Infant Terrible."—A Selig comedy which is based
he penchant of the average boy to get others into
, and the things this fellow thinks of and perpetrates
nsuspecting visitors and others are enough to drive

a baby in a carriage to roll down a hill. The baby carriage bumps over rocks, down steep inclines and lands in a Gypsy camp. The baby is unhurt, guarded by its guardian angel, who is shown in a vision. The Gypsies keep the baby and run the carriage into the river, giving the impression that the little tot is drowned, and this verdict appears to be conclusive to the parents, who fail to drag the river for the body. But the Gypsies are good to the girl. They raise her up and when her guardian angel appears to her in a dream and tells her she will find her parents, the Gypsies make good and take her back to her home.

Copyrighted

1909.

vaudeville. will become a musical come-
season. Charles Horowitz, the well
and play writer, has been engaged to
and lyrics. Mr. Bowers will com-
all, the well-known Philadelphia book-
manager of the new Unique Theatre

The nurse [illegible] the little baby to her mother to kiss her good-bye. She then places the baby in the carriage and sends the little one away in charge of the maid.

THE CONSEQUENCES OF CARELESSNESS. On a high point in the park overlooking the city near a precipice sits the maid, reading. Next to her stands the baby carri[illegible] slips away—down the precipice. The maid runs to the roc[illegible] vard path she drops to the ground faintingly [illegible] y camp. The guarding angel held its protec[illegible] safely into the gypsy camp. The

"Queen of the Ranch."
Manhattan.

S. Lubin has here turned out a western story which, while it has few points of startling novelty, gives a whole wild west show on the sheet, and a mighty thrilling one at that. Its rush of motion in addition to an easily understandable narrative makes it a highly entertaining subject. The story has to do with two rival suitors for the hand of the Queen of the Ranch. She repulses one and he seeks to have the fortunate rival murdered by paid assassins. The Queen frustrates the plot and all ends happily. There are two or three capital break-neck chases on horseback, and a scene at the round-up is nicely managed. A large company must have been engaged for the production, most of which has out-of-door settings. A score of riders are seen at once.

Rush.

gypsies [illegible] change the clothes and throw the baby c[illegible] g the impression as if the baby has been d[illegible]

THEY THINK LITTLE [illegible] OWNED. The nurse still in a dead faint has been found by the park guard. She tells him what happened and they both run down to the river's edge where they find the carriage which they bring home to the unfortunate mother who upon hearing the sad news flies at the girl in a frantic rage.

THE PHOTOGRAPH HABIT

Length,

340 feet.

"The Photograph Habit."—A comedy from the Lubin studio which illustrates the difficulties of an amateur photographer. It might be said in favor of this m... crank that this picture is ex... some of the situations are no... is good and the action is all...

The Photo...
There is little... stretched out h... film. An amate... tures and at ea... ending it up by... picture camera.

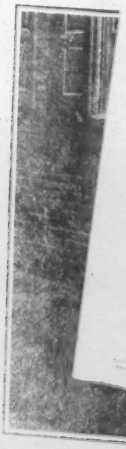
Can.
Whittle, W. E.—Orph. Denver, Col.
Wiggin, Bert—Bijou, Battle Creek, Mich.
Wilcox, Elton L.—Maj., Dallas, Tex.
ton, 12-17.
Willard and Bond—Dominion, Winnipeg.
pire, Grand Forks, N. D., 12-17.
Wilder, Marshall P.—Orph., Butte, Mont.
Williams, Great—Maj., Birmingham, Ala.
Williams, Thompson and Copeland—Main, Ill.
Williams and Rose—Howard, Boston.
Winston's Sea Lions—Hippodrome, N. Y.
Wilson, Franklyn—Orph., Boston.
Wolff Bros.—Maj., Houston, Tex.
Wood Bros.—Poli's, Bridgeport, Conn.
Wood, Milt—Keith's, Prov.
Wood and Lamson—Howard, Boston.
Wormwood's Dogs—Keith's, Portland.
... faces at the moving

Charles is photograph n... thing. While doing this he is run down by ...ung couple he tumbles backwards down an ... a train. He is held up by two toughs and ...annot down his photograph habit and he is ...

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York City.

The Great Lester, Alhambra.
Fred Sosman, Alhambra.
Rosedale Quartet, Plaza.
Three Cantwells, Hammerstein's.
Ella Fondelier, Third Avenue.
Shannon and Lester, Greenpoint.
Stutzman and May, Yonkers. W...
Plains.
W. H. Mack and May Philips, Yonke...
Lew Welch and Co., Yonkers.
Marshall Montgomery, New Brunswick.
Edwin Rood and Co., Bayonne.
Kelly, Dixon and Co., Perth Amboy.
Hoey and Walters, Perth Amboy.
Howard Dotson, Hudson, Union Hill.
Bendon and Abendona, Bayonne.



LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

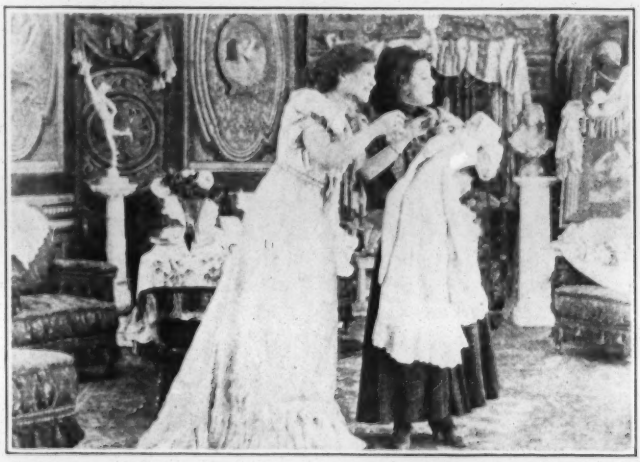
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 1ST.

THE GUARDING ANGEL

Length

750 feet

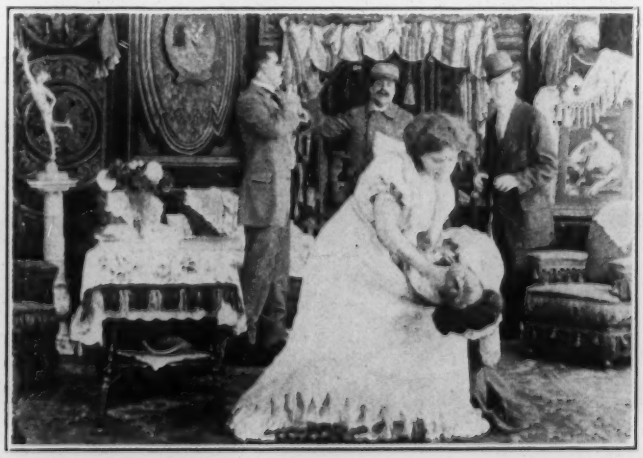


Copyrighted

1909.

The nurse brings the little baby to her mother to kiss her good-bye. She then places the baby in the carriage and sends the little one away in charge of the maid.

THE CONSEQUENCES OF CARELESSNESS. On a high point in the park overlooking the city near a precipice sits the maid, reading. Next to her stands the baby carriage. Suddenly the carriage slips away—down the precipice. The maid runs to the rock's edge. Seeing the carriage on its downward path she drops to the ground faintingly. At the bottom of the precipice is a gypsy camp. The guarding angel held its protecting hand over the child and guided her safely into the gypsy camp. The



gypsies quickly take the little girl in their tent, change the clothes and throw the baby carriage into the nearby stream thus creating the impression as if the baby has been drowned.

THEY THINK LITTLE MARY WAS DROWNED. The nurse still in a dead faint has been found by the park guard. She tells him what happened and they both run down to the river's edge where they find the carriage which they bring home to the unfortunate mother who upon hearing the sad news flies at the girl in a frantic rage.

THE CHILD'S ANGEL. The gypsies take the girl's clothes and hide them in the hollow of a tree while the angel stands guarding over the little child.

FIFTEEN YEARS LATER. The gypsies have settled down. They weave baskets which little Mary who is now sixteen years old sells for them. Business is good as everybody buys of Mary whose charms are captivating. Wherever she goes she is protected by the guarding angel.

"MARY," SAYS THE ANGEL, "THOU SHALT FIND THY PARENTS." In her sleep the angel appears to Mary and shows her in a vision how she had been found by gypsies and where they put the clothes which she wore. The angel appears on another night.

THE THIRD NIGHT:—"MARY," SAYS THE ANGEL, "FOLLOW ME." The third night the angel again appears saying to Mary, "Follow me." The angel guides Mary to the hollow of the tree. Mary finds her clothes, locket and chain and while the vision disappears, Mary wraps all in a bundle and quickly returns home.

"WE WILL BRING YOU TO YOUR PARENTS." Mary tells the gypsies how she heard of her parents and of the appearance of the angel. Then they decide to bring Mary to her real parents.

"WE KEPT THE SECRET BECAUSE WE LOVED HER SO." The gypsies tell the parents the story, how Mary was lost and how they found her. They often wanted

to return the little girl to her parents but they never could make up their mind to give her up because they loved Mary so, they said.

"I HAVE LOVE ENOUGH FOR ALL OF YOU." The parents are overjoyed to have found again their little daughter. Mary, however, does not wish to lose altogether the old couple that were good to her all these years and she therefore begs her newly found parents to keep the old couple near them. I have love enough for all of you she says and from the way the parents kiss her, it may be seen that her first wish has been granted.

RELEASED MONDAY, APRIL 5TH.

The Master of Black Rock.

The Master of Black Rock (Lubin, April 5). —The opening scenes of this picture are difficult to follow. A reception is taking place in a wealthy man's house and a young woman is introduced to a man. The scene changes and another man gets down on his knees to the woman, but we are in the dark as to what is taking place until, a year later, we see the woman married to the man to whom she had been introduced. Then suddenly we learn through a dropped note, managed very clumsily, that he is really a bandit leading a double life. With a gang of stage outlaws, garbed in opera-bouffe costume, he holds up a party of tourists who are sightseeing, and we are able to conclude that the scenes must be located somewhere in Southern Europe. During the hold-up the wife, now oddly dressed in peasant costume, rushes on the scene, but appears to accomplish nothing except to get herself into trouble, for we next see her locked up in an old building by her sneering husband, who, before leaving her, chews the leaf of a book to show us that he has left her nothing else to eat. Our astonishment at this original bit of business is only equaled by our wonder why the poor woman doesn't force her way out of her prison with a hairpin, for we have no difficulty in seeing that the walls are canvas, and we presently discover that the ponderous door that shuts her in is also a sham, made of quarter-inch material. She writes a note to her former suitor, and writes it with her own blood. Then she throws the note out of the window. People are passing beneath in considerable number and we wonder again why she did not let out a good yell. It would surely have brought her assistance. The lover comes and, with a huge crowbar and tremendous exertion, smashes the frail door and she is rescued. In the last scene the husband is at a reception when he is confronted with his wife and arrested. Surely the Lubin Company can give us better stories than this. More judgment in the selection of subjects and more careful and intelligent stage-management in the Lubin producing department would help.

Copyrighted 1909.

a nobleman with name Arthur. At the ball given

o makes such a deep impression upon Amalia, that

ently was love at first sight.

THE LAST APPEAL. Arthur discovered that Amalia's intended is a villain. He warns her in a last interview and begs her not to marry that man as she surely will be unhappy.

ONE YEAR LATER. Amalia has been married. Her husband is a charming lover and a good provider. While receiving two strangers the Count accidentally drops a note which was handed to him by one of the visitors.

THE MYSTERIOUS NOTE. Amalia picks up the note while the Count leaves the room with the strangers and is horrified to read:

> The English Lord and his wife accompanied by a few friends will pass "The Black Rock" at about midnight. It will be a rich booty. Be there, well armed and masked as usual. B. F. xx

Hearing the steps of her husband she drops the note and busies herself with a book. The Count enters looking for the note. He drops his handkerchief and picks up the note.

AT THE BLACK ROCK. It is midnight. The Count and his accomplices are waiting for the party to come. They hold up the carriage and relieve the travelers of all their valuables. Just then Amalia dressed in the garb of an Italian country girl appears on the scene, tears the mask from the Count's face and denounces him as a scoundrel. He coolly tells one of his accomplices to bring Amalia away to a safe place.

g many

es, has

ntention

receive

THE CHILD'S ANGEL. The gypsies take the g
the hollow of a tree while the angel stands guarding ov

FIFTEEN YEARS LATER. The gypsies have s
kets which little Mary who is now sixteen years old se
as everybody buys of Mary whose charms are captiva
is protected by the guarding angel.

"MARY," SAYS THE ANGEL, "THOU SHALT
her sleep the angel appears to Mary and shows her
found by gypsies and where they put the clothes whic
on another night.

THE THIRD NIGHT:—"MARY," SAYS THE
The third night the angel again appears saying to M
guides Mary to the hollow of the tree. Mary finds h
while the vision disappears, Mary wraps all in a bundl

"WE WILL BRING YOU TO YOUR PARENT
she heard of her parents and of the appearance of t
bring Mary to her real parents.

"WE KEPT THE SECRET BECAUSE WE LOV
the parents the story, how Mary was lost and how the

to return the little girl to her parents but they never could make up their mind to give her up because they loved Mary so, they said.

"I HAVE LOVE ENOUGH FOR ALL OF YOU." The parents are overjoyed to have found again their little daughter. Mary, however, does not wish to lose altogether the old couple that were good to her all these years and she therefore begs her newly found parents to keep the old couple near them. I have love enough for all of you she says and from the way the parents kiss her, it may be seen that her first wish has been granted.

RELEASED MONDAY, APRIL 5TH.

The Master of Black Rock.

Length, 875 Feet.

Copyrighted 1909.

An Italian heiress is courted by a nobleman with name Arthur. At the ball given in his honor a Count is introduced who makes such a deep impression upon Amalia, that she consents to be his wife. It apparently was love at first sight.

THE WEDDING MORNING. THE LAST APPEAL. Arthur discovered that Amalia's intended is a villain. He warns her in a last interview and begs her not to marry that man as she surely will be unhappy.

ONE YEAR LATER. Amalia has been married. Her husband is a charming lover and a good provider. While receiving two strangers the Count accidentally drops a note which was handed to him by one of the visitors.

THE MYSTERIOUS NOTE. Amalia picks up the note while the Count leaves the room with the strangers and is horrified to read:

> The English Lord and his wife accompanied by a few friends will pass "The Black Rock" at about midnight. It will be a rich booty. Be there, well armed and masked as usual. B. F. xx

Hearing the steps of her husband she drops the note and busies herself with a book. The Count enters looking for the note. He drops his handkerchief and picks up the note.

AT THE BLACK ROCK. It is midnight. The Count and his accomplices are waiting for the party to come. They hold up the carriage and relieve the travelers of all their valuables. Just then Amalia dressed in the garb of an Italian country girl appears on the scene, tears the mask from the Count's face and denounces him as a scoundrel. He coolly tells one of his accomplices to bring Amalia away to a safe place.

DOOMED TO STARVE TO DEATH. Amalia is brought to a lonely room in an old building where her husband locks her up. He throws the key out of the window but not before he assured himself that neither water nor bread is in the room, just a broken empty pitcher. Satisfied that his secret will well be preserved he leaves the house.

THE PRISONER'S LAST HOPE. Amalia is desperate. There is no chance for escape. The windows are barred with heavy irons. Suddenly she sees a last hope. She breaks the pitcher and with a piece of it she breaks the window. From a book she tears a page and with the blood drawn from her wrist she writes a note as follows:

"Whoever may be the finder of this, take it at once to Mr. Arthur Field, at Pine Hall, Cambridge. Any reward you may demand, will be given.

"Arthur: I am a prisoner in Old Lake Tower, for God's sake save me.

AMALIA."

She wraps the note around a piece of the broken pitcher and throws it out of the window. It accidentally hits a passing countryman who reads the note and quickly runs off.

AMALIA'S REJECTED SUITOR. The countryman quickly runs to the address designated on the note and hands it to Amalia's rejected suitor.

THE RESCUE. He at once leaves with the countryman for the tower. After many vain searches they find the room and rescue Amalia.

AVENGED. The Count gives a party at his home. Suddenly Arthur enters with a lady in black heavily veiled. He accuses the Count of being a highway robber and having tried to starve his wife to death. When the Count denies this the Countess throws back the veil. For a minute the Count is stupefied. Then he tries to leave the room. Two gendarmes however, stationed at the door take hold of him and lead him away.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 8TH.

FORCASTLE TOM.

Forecastle Tom (Lubin, April 8).—There is a pathetic ending to this picture that is not bad, but the rest of the subject is weak, poorly acted and inconsistent. "Tom's" girl has flirted with another fellow and he determines to go to sea, for which we cannot blame him, having in mind the painful impression the girl makes on us. Anyhow, "Tom" packs his 38-inch "Bal" trunk and enlists on a man-of-war. Think of that—a theatrical trunk on board a ship! Then we see him sleeping in a $1.25 net hammock from Wanamaker's store, supposed to be hung in the forecastle. He dreams of "her" instead of being thankful he is away from her, and wakes up to write her a letter which he puts in a bottle and throws overboard. Afterwards he is killed by an explosion, "she" gets the letter and cherishes his memory for the rest of her life.

Copyrighted 1909.

"Forecastle Tom."—A Lubin picture telling the story of a lifelong fidelity to a lover which is beautiful to see. Because of a thoughtless lovers' quarrel a man leaves his sweetheart and enlists in the navy. A message which she undertook to send to him never reached him. He consigned a bottle to the waves with a message for her which she received, but before he could return he was killed in an explosion on shipboard. Twenty years elapse and a picture full of tenderness and beauty is shown in which the girl, now grown gray, sits by the fire looking at his picture and reading again the last love note he ever wrote her. While the impression created is saddening, yet there is a suggested purity and strength which redeems it from being depressing. It is a picture which one would like to see more than once. The staging and technical quality are both good.

gaged to be married. An in-
rel and Tom leaves in anger.
Helen angrily shows him the

Helen writes Tom a note:
row." She hands the note to the maid who in return gives it to a street urchin to take it to the address. The boy loses the note which by a street cleaner is swept into the sewer.

TOM ENLISTS IN THE NAVY. Tom in vain waits for a word from Helen in explanation of her behavior and as the note never reached him he enlists in the Navy to forget his love.

ON BOARD OF A MAN OF WAR. A man of war is gliding down the waves proudly flying the American flag. Next Tom is seen in his sleeping quarter. In his dream appears Helen. The next vision shows his Helen being married to Jack. Tom awakes. He goes to his drawer, takes out Helen's picture to tear it up but reconsiders this and writes a note to her: "Helen, you are the only one I ever loved and will love till my dying breath." He puts the letter in an envelope, writes the address, seals it up in a bottle and throws it overboard leaving it to the waves to carry the letter to its destination.

A FALSE FRIEND. Jack is making good use of the absence of Tom. He courts Helen most fervently but receives very little encouragement.

A MESSAGE FROM THE SEA. Fishermen returning from a catch find the bottle floating on the water. They fish it out and mail the letter to the addressee.

A HERO'S DEATH. A fire broke out in the forecastle. There is great excitement on board the ship. Tom volunteers to go to the magazine but as he puts his foot on the first step an explosion occurs and kills him.

TWENTY YEARS LATER AND STILL TRUE TO HER ERSTWHILE LOVER. Helen never married. Twenty years have passed. She sits before the fireplace. In her hand the picture of Tom. There appears the vision of her lover just as he was in days of yore and kisses her upon the forehead. With a smile upon her face she awakes.

ffect its origin

nges its agents

DOOMED TO STARVE TO DEATH

old building where her husband lock
but not before he assured himself th
broken empty pitcher. Satisfied tha
house.

THE PRISONER'S LAST HOI
escape. The windows are barred wit
breaks the pitcher and with a piece
tears a page and with the blood draw

"Whoever may be the finder
at Pine Hall, Cambridge. Any re

"Arthur: I am a prisoner in

Let the Pipe Organ Soothe Your Film Troub

THE LATEST FEATURE FOR THE MOVING PICTURE THEATRE

AMALIA."

She wraps the note around a piece of the broken pitcher and throws it out of the window. It accidentally hits a passing countryman who reads the note and quickly runs off.

AMALIA'S REJECTED SUITOR. The countryman quickly runs to the address designated on the note and hands it to Amalia's rejected suitor.

THE RESCUE. He at once leaves with the countryman for the tower. After many vain searches they find the room and rescue Amalia.

AVENGED. The Count gives a party at his home. Suddenly Arthur enters with a lady in black heavily veiled. He accuses the Count of being a highway robber and having tried to starve his wife to death. When the Count denies this the Countess throws back the veil. For a minute the Count is stupefied. Then he tries to leave the room. Two gendarmes however, stationed at the door take hold of him and lead him away.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 8TH.

FORCASTLE TOM.

Length, 650 Feet

Copyrighted 1909.

A LOVER'S QUARREL. Tom and Helen are engaged to be married. An innocent flirtation with Tom's friend, Jack, leads to a quarrel and Tom leaves in anger. When Tom is gone, Jack tells Helen that he loves her. Helen angrily shows him the door.

A MESSAGE WHICH NEVER REACHED HIM. Helen writes Tom a note: "Forgive my rudeness. I love you dearly. Come to-morrow." She hands the note to the maid who in return gives it to a street urchin to take it to the address. The boy loses the note which by a street cleaner is swept into the sewer.

TOM ENLISTS IN THE NAVY. Tom in vain waits for a word from Helen in explanation of her behavior and as the note never reached him he enlists in the Navy to forget his love.

ON BOARD OF A MAN OF WAR. A man of war is gliding down the waves proudly flying the American flag. Next Tom is seen in his sleeping quarter. In his dream appears Helen. The next vision shows his Helen being married to Jack. Tom awakes. He goes to his drawer, takes out Helen's picture to tear it up but reconsiders this and writes a note to her: "Helen, you are the only one I ever loved and will love till my dying breath." He puts the letter in an envelope, writes the address, seals it up in a bottle and throws it overboard leaving it to the waves to carry the letter to its destination.

A FALSE FRIEND. Jack is making good use of the absence of Tom. He courts Helen most fervently but receives very little encouragement.

A MESSAGE FROM THE SEA. Fishermen returning from a catch find the bottle floating on the water. They fish it out and mail the letter to the addressee.

A HERO'S DEATH. A fire broke out in the forecastle. There is great excitement on board the ship. Tom volunteers to go to the magazine but as he puts his foot on the first step an explosion occurs and kills him.

TWENTY YEARS LATER AND STILL TRUE TO HER ERSTWHILE LOVER. Helen never married. Twenty years have passed. She sits before the fire place. In her hand the picture of Tom. There appears the vision of her lover just as he was in days of yore and kisses her upon the forehead. With a smile upon her face she awakes.

The Escaped Melody

The Escaped Melody (Lubin, April 8).—We have a fairly good chase idea in this picture based on the supposed experience of a musical composer who is unable to recall a certain melody that he had previously invented. As he walks along the street the melody comes back to him, and in his joy he commences to dance, sing and beat time, knocking into people and creating sad havoc on each recurrence of the trouble.

Length, 240 Feet,

Copyrighted 1909.

The composer standing at the piano is writing a new song. He is disturbed and lost his melody. Angrily he goes out to find the lost melody but he finds nothing but trouble. At last the birds in the air bring the melody back to his memory.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

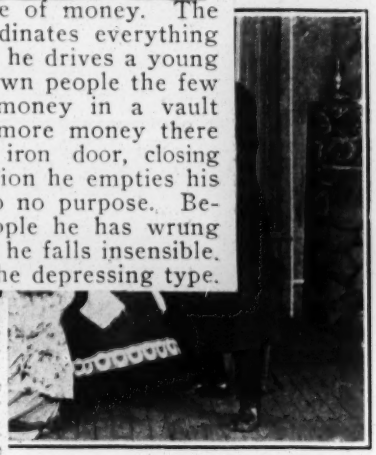
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 12TH.

The Curse of Gold

"The Curse of Gold."—A Lubin drama which is a tremendously strong arraignment of the love of money. The principal character is a miser who subordinates everything to his love for gold. He coerces the poor, he drives a young man nearly to suicide, and he refuses his own people the few little things they need. He keeps his money in a vault beneath his house. He enters it to put more money there and a huge beam falls across the heavy iron door, closing it completely. When he realizes his situation he empties his bags of precious gold in his frenzy, but to no purpose. Before him pass in grim procession the people he has wrung the money from and as the last one passes he falls insensible. It is a remarkably strong film, though of the depressing type.



The Curse of Gold (Lubin, April 12).—There is a very good story told by this picture, but it would have been more effective, in some of the scenes, if it had been more carefully handled. A miser, stingy with his family and unrelenting with his debtors, hides his gold in a secret underground room, where he at last becomes a prisoner, by a heavy timber falling across the outside of the door, locking him in. Here he is supposed to perish after making ineffectual efforts to force the door open, but we note that he takes good care not to try the door too hard, no doubt realizing if he does it will surely fall open. The anguish of his acting is overdone, and the female characters, whose costumes are of the period when large hoops were in vogue, are clumsy in their manner of managing their skirts. There is also an attempt at shadow effect in the cellar, or is it a transparency? Whatever it is, it is a failure.

Copyrighted 1909

[illegible] d daughter receive the tailor to order some [illegible] he tailor out of the room and scolds the women [illegible] ds them out of the room and sits down to count his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the cellar which is securely protected by a heavy iron door.

COERCING THE POOR. The miser enters the room of a poor family. The husband lays on the death bed. The wife with four children has not enough to feed the little mouths. The miser enters with two gendarmes. He wants his money or his money's worth. There being no money in the house he takes the furniture and what else he finds in the room.

THE GREED FOR MONEY. While walking down the street a poor beggar-woman asks the miser for alms. He pushes her aside. Unfortunately she falls, whereby her pennies roll over the sidewalk. Greedy for money the miser picks up a few pennies and walks away.

"HAVE YOU NO CONSCIENCE?" The miser is visiting one of his titled indebtors. He presents a note for payment, but the nobleman cannot meet his note. He tells the miser that he will be forced to kill himself if he insists on immediate payment. "Do it, do it," says the miser. The nobleman lifts a pistol to his forehead. Just then the young wife enters and shows the miser the door. Threatening he leaves.

GOD'S PUNISHMENT. The miser returned home. He goes to the cellar to store away his gold. He enters the secret vault. Accidentally the door closes and as there is no possibility of opening the door from the inside, the miser is buried alive. Upon his knees he offers gold to God. Still the door is closed. He offers more and more. He is mad with fear. Suddenly the visions of those which he coerced pass through the cave in endless procession. Senseless he drops to the floor.

The Escaped Melody

Length,
240 Feet,

Copyrighted
1909.

The composer standing at the piano is writing a new song. He is disturbed and lost his melody. Angrily he goes out to find the lost melody but he finds nothing but trouble. At last the birds in the air bring the melody back to his memory.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

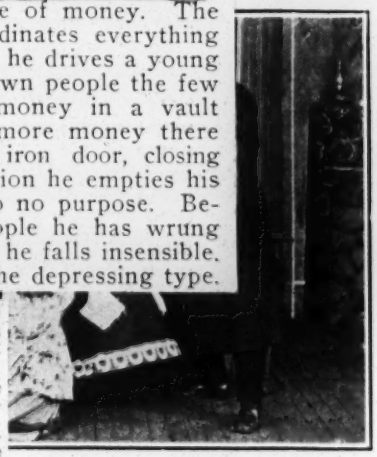
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 12TH.

The Curse of Gold

of Gold."—A Lubin drama which is a tremendously strong arraignment of the love of money. The principal character is a miser who subordinates everything to his love for gold. He coerces the poor, he drives a young man nearly to suicide, and he refuses his own people the few little things they need. He keeps his money in a vault beneath his house. He enters it to put more money there and a huge beam falls across the heavy iron door, closing it completely. When he realizes his situation he empties his bags of precious gold in his frenzy, but to no purpose. Before him pass in grim procession the people he has wrung the money from and as the last one passes he falls insensible. It is a remarkably strong film, though of the depressing type.



The Curse of Gold (Lubin, April 12).—There is a very good story told by this picture, but it would have been more effective, in some of the scenes, if it had been more carefully handled. A miser, stingy with his family and unrelenting with his debtors, hides his gold in a secret underground room, where he at last becomes a prisoner, by a heavy timber falling across the outside of the door, locking him in. Here he is supposed to perish after making ineffectual efforts to force the door open, but we note that he takes good care not to try the door too hard, no doubt realizing if he does it will surely fall open. The anguish of his acting is overdone, and the female characters, whose costumes are of the period when large hoops were in vogue, are clumsy in their manner of managing their skirts. There is also an attempt at shadow effect in the cellar, or is it a transparency? Whatever it is, it is a failure.

Copyrighted 1909

[illegible] and daughter receive the tailor to order some [illegible] the tailor out of the room and scolds the women [illegible] them out of the room and sits down to count his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the cellar which is securely protected by a heavy iron door.

COERCING THE POOR. The miser enters the room of a poor family. The husband lays on the death bed. The wife with four children has not enough to feed the little mouths. The miser enters with two gendarmes. He wants his money or his money's worth. There being no money in the house he takes the furniture and what else he finds in the room.

THE GREED FOR MONEY. While walking down the street a poor beggar-woman asks the miser for alms. He pushes her aside. Unfortunately she falls, whereby her pennies roll over the sidewalk. Greedy for money the miser picks up a few pennies and walks away.

"HAVE YOU NO CONSCIENCE?" The miser is visiting one of his titled indebtors. He presents a note for payment, but the nobleman cannot meet his note. He tells the miser that he will be forced to kill himself if he insists on immediate payment. "Do it, do it," says the miser. The nobleman lifts a pistol to his forehead. Just then the young wife enters and shows the miser the door. Threatening he leaves.

GOD'S PUNISHMENT. The miser returned home. He goes to the cellar to store away his gold. He enters the secret vault. Accidentally the door closes and as there is no possibility of opening the door from the inside, the miser is buried alive. Upon his knees he offers gold to God. Still the door is closed. He offers more and more. He is mad with fear. Suddenly the visions of those which he coerced pass through the cave in endless procession. Senseless he drops to the floor.

The Escaped Melody

Length,

240 Feet,

The Escaped Melody (Lubin, April 8).—We have a fairly good chase idea in this picture based on the supposed experience of a musical composer who is unable to recall a certain melody that he had ...

ing pictures, vaudeville and illustrated songs. It will be unique in this way, as it will give our patrons a chance to their families to enjoy the theater while they are pl billiards or bowling. As all of the different entertainments under one roof it does not make it necessary for anyone to the building to go from one entertainment to the other. place will be known as Bullock's Temple of Amusement name that Mr. Bullock has used since he opened the place years ago. Mr. R. B. Royce will have charge of the house assist Mr. Bullock in the management and booking of the v ville. Mr. Royce is well known to the Summer park people sends greeting to all of his friends. Bullock's Temple of Am ment Orchestra will furnish the music under the leadersh

Wood Bros.—Poli's, Hartford, Conn.
Wood, Milt—Hudson, Union Hill, N. J.
Wordette, Estelle—Bennett's, Ottawa, Can. nett's, Montreal, 26-May 1.
Wormwood's Dogs—Keith's, Boston, Hathaway ell, 26-May 1.
Worthley, Abbott and Minthorne—Grand, apolis, Ind., Haymarket, Chgo., 26-May 1.
Wyatt, Jack, and C. Blanche Rice—Bijou, W Can., 26-May 1.
Wynn, Bessie—Proctor's, Albany, N. Y.
Yamamoto Bros.—Keith's, Boston.
Young, De Witt, and Sister—Maj., Dallas, T
Young, Ollie, and Brothers—Orph., Sioux C Orph., Omaha, Neb., 26-May 1.
Yulians, Seven—Grand, Pittsburgh.
ZANCIGS, THE—356 West 145th St., N. 'Phone, 900 Audubon.
Zanettos, The—Jersey, Easton, Pa.

The composer standing at the piano is writing a and lost his melody. Angrily he goes out to find the los but trouble. At last the birds in the air bring the melod

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 12TH.

The Curse of Gold

Length, 740 Feet

Copyrighted 1909

THE MISER. While mother and daughter receive the tailor to order some clothes, the miser enters. He throws the tailor out of the room and scolds the women for being so extravagant. He then sends them out of the room and sits down to count his money. Hearing steps he takes the money, which he loves more than anything else on earth. He carries it down to a secret vault in the cellar which is securely protected by a heavy iron door.

COERCING THE POOR. The miser enters the room of a poor family. The husband lays on the death bed. The wife with four children has not enough to feed the little mouths. The miser enters with two gendarmes. He wants his money or his money's worth. There being no money in the house he takes the furniture and what else he finds in the room.

THE GREED FOR MONEY. While walking down the street a poor beggar-woman asks the miser for alms. He pushes her aside. Unfortunately she falls, whereby her pennies roll over the sidewalk. Greedy for money the miser picks up a few pennies and walks away.

"HAVE YOU NO CONSCIENCE?" The miser is visiting one of his titled indebtors. He presents a note for payment, but the nobleman cannot meet his note. He tells the miser that he will be forced to kill himself if he insists on immediate payment. "Do it, do it," says the miser. The nobleman lifts a pistol to his forehead. Just then the young wife enters and shows the miser the door. Threatening he leaves.

GOD'S PUNISHMENT. The miser returned home. He goes to the cellar to store away his gold. He enters the secret vault. Accidentally the door closes and as there is no possibility of opening the door from the inside, the miser is buried alive. Upon his knees he offers gold to God. Still the door is closed. He offers more and more. He is mad with fear. Suddenly the visions of those which he coerced pass through the cave in endless procession. Senseless he drops to the floor.

My Friend, Mr. Dummy

"My Friend, Mr. Dummy."—A Lubin comic which gets some hearty laughs. A young man going home from his club discovers a dummy in front of a clothing store, which he appropriates and takes along with him. The things this couple do are extremely amusing and the audience is laughing all the time the picture is running.

Length,

250 Feet

Copyrighted

1909

My Friend, Mr. Dummy (Lubin, April 12).—We could praise this "comic" with more pleasure if we had not recognized in it an old subject of the Vitagraph. However, the Lubin players have done it very well and it is laughably pleasing. An inebriated individual carries off a clothing dummy and permits it to be run over by an automobile and to be otherwise injured, each time collecting damages from the persons responsible for the trouble. When the clothing merchant recovers the dummy, he finds in the pockets, to his great joy, all the damage money.

Philip had a good time at his club. While going home he passes a clothing store. He runs into a dummy, excuses himself and immediately sees great fun ahead for him. He invites the dummy to a glass of beer. Enraged through the refusal of the dummy to drink, he starts a fight. A policeman interferes but fares very badly. The dummy is run over by an automobile and Philip is paid hush money. The servant girl cleaning the windows drops the bucket from the third story. It hits the dummy.

The lady of the house, thinking somebody was killed faints. Many more incidents of the sort happen. At last the proprietor of the clothing store discovers the loss of his dummy. A chase ensues. At last the dummy is discovered, but in a badly battered condition. The storekeeper's sorrow, however, is turned into joy when he finds in the pocket of the dummy's suit the hush money which had been paid to Phil.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

RELEASED THURSDAY, APRIL 15TH.

After the Bachelor's Ball

After the Bachelor's Ball (Lubin, April 15).—At the end of this picture we are told that it has all been a dream, which may be alleged as an excuse for its disconnected, rambling construction. A bachelor tries to make love to a statue of Venus; advertises for a cook and has fifteen or twenty applicants; walks in the park and is annoyed by meeting love-making couples; advertises for a wife and is chased by a crowd of women, and then wakes up. The picture has plenty of action and a few amusing situations, but there is no logical story told, and therefore there is but little interest.

Length,

685 Feet

Copyrighted

1909

A bachelor after the ball is somewhat troubled with headache. He lays upon the lounge and suddenly sees the statue of Venus, which is standing in his room, getting alive. When he wants to embrace her, she vanishes. He is so mad about this that he discharges the butler who has just entered. As he is not able to attend to the house himself he advertises for a housekeeper to call on him the next morning at 10 A. M.

At 10 A. M. The residence of the bachelor is besieged by women all anxious to serve as housekeeper. They break into the house, they follow him from room to room until at last they are held at bay by a fat Irish woman who drives them out and presents herself to the bachelor as his new housekeeper. The bachelor is glad to have found such a treasure, but when the Irish woman makes goo-goo eyes at him he runs away.

OH, THOSE WOMEN! Stepping out of the house he meets a young couple flirting. Going to the park he sits on a bench and is soon joined by another couple making goo-goo eyes. Going to the restaurant two lovers sit at his table. The love germs have taken hold of him and he puts an advertisement in the paper as follows:

"Bachelor of means wishes to marry beautiful and highly intellectual young lady. To avoid the embarassment of the first meeting will see applicants tomorrow between 2 and 3 at the "Queen's Inn" entrance. Kindly carry a rose."

NEXT AFTERNOON AT 2 P. M. About fifty women have come to answer the advertisement. Every gentleman that passes is accosted by the women who are anxious to meet the bachelor. When he at last appears he is driven to flight by the love crazed women and some exceedingly fine chases take place. At last he is caught.

My Friend, Mr. Dummy

Length,
250 Feet

Copyrighted
1909

Philip had a good time at his club. While going home he passes a clothing store. He runs into a dummy, excuses himself and immediately sees great fun ahead for him. He invites the dummy to a glass of beer. Enraged through the refusal of the dummy to drink, he starts a fight. A policeman interferes but fares very badly. The dummy is run over by an automobile and Philip is paid hush money. The servant girl cleaning the windows drops the bucket from the third story. It hits the dummy.

The lady of the house, thinking somebody was killed faints. Many more incidents and accidents happen. At last the proprietor of the clothing store discovers the loss of his dummy. A chase ensues. At last the dummy is discovered, but in a badly battered condition. The storekeeper's sorrow, however, is turned into joy when he finds in the pocket of the dummy's suit the hush money which had been paid to Phil.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

RELEASED THURSDAY, APRIL 15TH.

helor's Ball

. Geo. Wallace. Mr. Dunlock has signed with the Motion ture Patents Company, so that good pictures are assured ese will be changed on Mondays and Thursdays. It is ex ted that the house will open on May 11.

15).—At the end of this picture we are told that it has all been a dream, which may be alleged as an excuse for its disconnected, rambling construction. A bachelor tries to make love to a statue of Venus; advertises for a cook and has fifteen or twenty applicants; walks in the park and is annoyed by meeting love-making couples; advertises for a wife and is chased by a crowd of women, and then wakes up. The picture has plenty of action and a few amusing situations, but there is no logical story told, and therefore there is but little interest.

Great—Maj., Selma, Ala.
Gus—Keith's, Boston.
Thompson and Copeland—Bijou, Dubuque.
Tom—Keeney's, N. Y. C.
and Gordon—Orph., Ashtabula, O.
and Tucker—Alhambra, N. Y. C.
Hassan—Howard, Boston, Mass.
Al.—Sun, Springfield, Ill.
Ed.—Family, Braddock, Pa.
Sea Lions—Hippodrome, N. Y. C.

Copyrighted 1909

A bachelor after the ball is somewhat troubled with headache. He lays upon the lounge and suddenly sees the statue of Venus, which is standing in his room, getting alive. When he wants to embrace her, she vanishes. He is so mad about this that he discharges the butler who has just entered. As he is not able to attend to the house himself he advertises for a housekeeper to call on him the next morning at 10 A. M.

At 10 A. M. The residence of the bachelor is besieged by women all anxious to serve as housekeeper. They break into the house, they follow him from room to room until at last they are held at bay by a fat Irish woman who drives them out and presents herself to the bachelor as his new housekeeper. The bachelor is glad to have found such a treasure, but when the Irish woman makes goo-goo eyes at him he runs away.

OH, THOSE WOMEN! Stepping out of the house he meets a young couple flirting. Going to the park he sits on a bench and is soon joined by another couple making goo-goo eyes. Going to the restaurant two lovers sit at his table. The love germs have taken hold of him and he puts an advertisement in the paper as follows:

"Bachelor of means wishes to marry beautiful and highly intellectual young lady. To avoid the embarassment of the first meeting will see applicants tomorrow between 2 and 3 at the "Queen's Inn" entrance. Kindly carry a rose."

NEXT AFTERNOON AT 2 P. M. About fifty women have come to answer the advertisement. Every gentleman that passes is accosted by the women who are anxious to meet the bachelor. When he at last appears he is driven to flight by the love-crazed women and some exceedingly fine chases take place. At last he is caught.

My Friend, Mr. Dummy

"My Friend, Mr. Dummy."—A Lubin comic which gets some hearty laughs. A young man going home from his club discovers a dummy in front of a clothing store, which he appropriates and takes along with him. The things this couple do are extremely amusing and the audience is laughing all the time the picture is r

Richards, Great—Trent, Trenton, N. J.
Richards and Grover—Star, Seattle, Wash.
Rinaldo—American, N. Y. C.
Ritter, Max, and Grace Foster—Sheffield, 24. New Castle 26-30, Leeds May 3-8, 10-15.
Robyns, Mr. and Mrs.—National, 'Frisco, 26-
Rogers and Mackintosh—Bennett's, Montreal.
ROLFE'S COLONIAL SEPTETTE—land, Eng., 19-24, Newcross 26-May 1, Wales, 3-8.
Rolfe's Fun in a Boarding House—Alhambra

My Frien

We could praise this if we had not recognized in it an old subject of the Vitagraph. However, the Lubin players have done it very well and it is laughably pleasing. An inebriated individual carries off a clothing dummy and permits it to be run over by an automobile and to be otherwise injured, each time collecting damages from the persons responsible for the trouble. When the clothing merchant recovers the dummy, he finds in the pockets, to his great joy, all the damage money.

Length, 250 Feet.

Philip had a good time at his club. While going home he passes a clothing store. He runs into a dummy, excuses himself and immediately sees great fun ahead for him. He invites the dummy to a glass of beer. Enraged through the refusal of the dummy to drink, he starts a fight. A policeman interferes but fares very badly. The dummy is run over by an automobile and Philip is paid hush money. The servant girl cleaning the windows drops the bucket from the third story. It hits the dummy.

The lady of the house, thinking somebody was killed faints. Many more incidents and accidents happen. At last the proprietor of the clothing store discovers the loss of his dummy. A chase ensues. At last the dummy is discovered, but in a badly battered condition. The storekeeper's sorrow, however, is turned into joy when he finds in the pocket of the dummy's suit the hush money which had been paid to Phil.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

RELEASED THURSDAY, APRIL 15TH.

After the Bachelor's Ball

Length,
685 Feet

Copyrighted
1909

A bachelor after the ball is somewhat troubled with headache. He lays upon the lounge and suddenly sees the statue of Venus, which is standing in his room, getting alive. When he wants to embrace her, she vanishes. He is so mad about this that he discharges the butler who has just entered. As he is not able to attend to the house himself he advertises for a housekeeper to call on him the next morning at 10 A. M.

At 10 A. M. The residence of the bachelor is besieged by women all anxious to serve as housekeeper. They break into the house, they follow him from room to room until at last they are held at bay by a fat Irish woman who drives them out and presents herself to the bachelor as his new housekeeper. The bachelor is glad to have found such a treasure, but when the Irish woman makes goo-goo eyes at him he runs away.

OH, THOSE WOMEN! Stepping out of the house he meets a young couple flirting. Going to the park he sits on a bench and is soon joined by another couple making goo-goo eyes. Going to the restaurant two lovers sit at his table. The love germs have taken hold of him and he puts an advertisement in the paper as follows:

"Bachelor of means wishes to marry beautiful and highly intellectual young lady. To avoid the embarassment of the first meeting will see applicants tomorrow between 2 and 3 at the "Queen's Inn" entrance. Kindly carry a rose."

NEXT AFTERNOON AT 2 P. M. About fifty women have come to answer the advertisement. Every gentleman that passes is accosted by the women who are anxious to meet the bachelor. When he at last appears he is driven to flight by the love-crazed women and some exceedingly fine chases take place. At last he is caught.

WASN'T THAT A TERRIBLE DREAM? One of the women is just dragging him away when he wakes up. "Oh, such a headache!"

SLIP POWDER

Slip Powder (Lubin, April 15).—Shallow "comics" of this class constitute rather poor material for moving pictures, and yet they please a certain element. Slip Powder is no worse than dozens of others of its kind. A boy unable to get his feet into his shoes is given a powder to sprinkle into the shoes, making them slip on easily. This gives him an idea and he starts out with a can of the powder, sprinkling it on sidewalks and causing people to slip down in more or less comical fashion.

Length, 275 Feet

Copyrighted 1909

The inventor's young son has trouble with his shoes; they won't slip. The father gives him a slip powder which works like a charm. The young rascal is delighted with the results. He takes a box full of slip powder and goes out to have some fun. He strews powder upon the street. The grocer slips with a basket full of potatoes. The milkman slips with a can of milk. A fat nigger woman slips with a pail of water. The ladies of the Seminary on a walk slip in a heap. The boy has lots of fun with his slip powder, but wait until he gets home to father.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 19TH.

The Queen of the Ranch

Length
585 feet

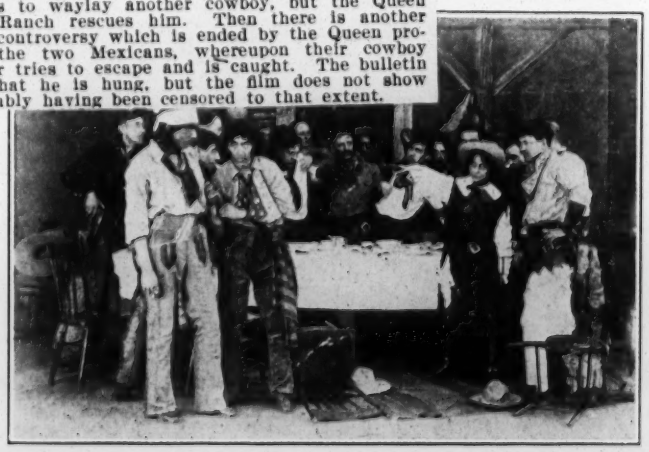
Copyrighted
1909

Bob, a big fellow seems to be the boss of the ranch at least he acts like it. Ethel, the Queen of the Ranch, loves Joe, a quiet little fellow. When she throws to him a bunch of wild flowers, Bob begins a fight in which he gets the worst of it.

THE UNFAIR RIVAL. While the cowboys follow the dinner bell, Bob hires two greesers to waylay Joe. Ethel, who watched Bob, learns of the plot and warns Joe but he laughingly tries to disperse her fears. Ethel begs him again not to go telling him she loves him and she does not wish to lose him.

READY FOR THE ROUNDUP. Joe does not know any fear. He goes to the roundup with the others. The greesers follow and waylay him. In a critical moment Ethel co[illegible] gh the arm and wounds the other one on th[illegible]

Queen of the Ranch (Lubin, April 19).—There is no obvious plot or story in this picture. We see cowboys quarreling, but we know of no reason why they should quarrel. One cowboy hires a pair of Mexicans to waylay another cowboy, but the Queen of the Ranch rescues him. Then there is another cowboy controversy which is ended by the Queen producing the two Mexicans, whereupon their cowboy employer tries to escape and is caught. The bulletin states that he is hung, but the film does not show it, probably having been censored to that extent.



YOU MISERABLE COWARD. The boys have returned from the roundup and are ready for a good supper. Bob is talking as usual. Just then Joe enters. A cutting remark by Bob brings in return an uppercut from Joe which makes Bob reel over the table. Joe then tells what happened and how Bob hired the two Mexicans to waylay him. Bob declares this to be a lie. Just then the Queen of the Ranch enters followed by the two Mexicans who decided to make a clean breast of all. When Bob sees that the game is up, he escapes but is followed by the cowboys, lassoed and strung to the next tree. The two Mexicans are tarred and feathered and ridden on a rail out of the camp.

WASN'T THAT A TERRIBLE DREAM? One of the women is just dragging him away when he wakes up. "Oh, such a headache!"

SLIP POWDER

Length, 275 Feet

Copyrighted 1909

The inventor's young son has trouble with his shoes; they won't slip. The father gives him a slip powder which works like a charm. The young rascal is delighted with the results. He takes a box full of slip powder and goes out to have some fun. He strews powder upon the street. The grocer slips with a basket full of potatoes. The milkman slips with a can of milk. A fat nigger woman slips with a pail of water. The ladies of the Seminary on a walk slip in a heap. The boy has lots of fun with his slip powder, but wait until he gets home to father.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 19TH.

The Queen of the Ranch

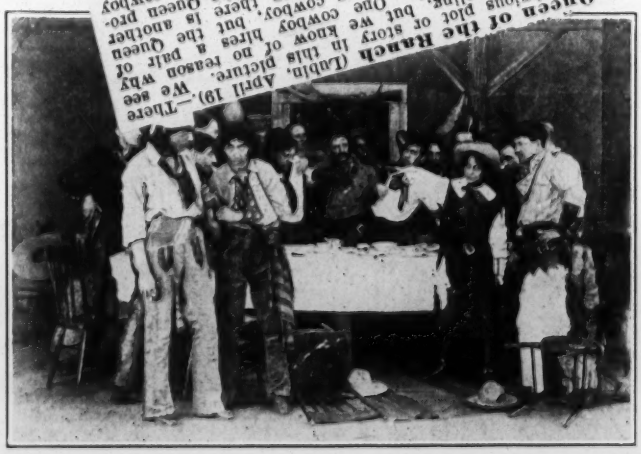
Length
585 feet

Copyrighted
1909

Bob, a big fellow seems to be the boss of the ranch at least he acts like it. Ethel, the Queen of the Ranch, loves Joe, a quiet little fellow. When she throws to him a bunch of wild flowers, Bob begins a fight in which he gets the worst of it.

While the cowboys follow the dinner bell, Bob hires two , who watched Bob, learns of the plot and warns Joe rse her fears. Ethel begs him not to go telling him t wish to lose him.

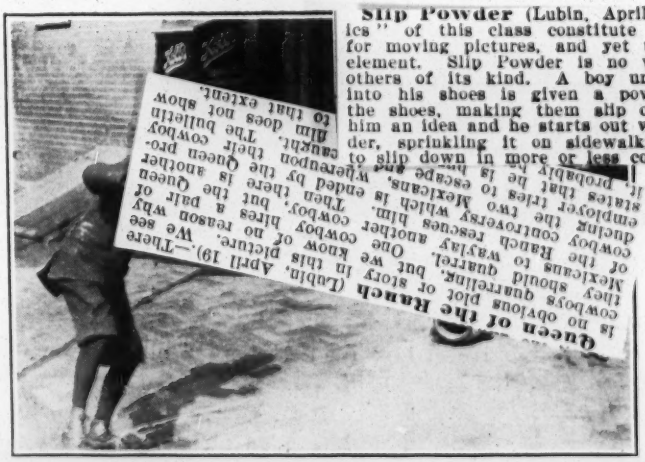
ROUNDUP. I e ar. He goes to the employer tries to hunt, but the film does not show cowboy the two escape and is caught. In a critical moment of the controversy Mexicans, whereupon their bullet wounds the other Ranch rescues a pair of Mexicans to waylay him. Then the Queen is another one on the head.



Queen of the Ranch (Lubin, April 19). "There is no obvious quarrel, but we know of no reason why cowboys should plot or story in this picture. We see they should waylay another cowboy, but the Queen pro- is no obvious quarrel. One cowboy hires a pair of Mexicans to waylay him. Then the Queen pro- tects the cowboy, but the Queen is another cowboy. The bullet wounds the other cowboy. The film does not show the two escape and is caught. In a critical moment of the controversy Mexicans, whereupon their bullet wounds the other Ranch rescues

WASN'T THAT A TERRIBLE DREAM? One of the women is just dragging him away when he wakes up. "Oh, such a headache!"

SLIP POWDER



Slip Powder (Lubin, April 15).—Shallow "comics" of this class constitute rather poor material for moving pictures, and yet they please a certain element. Slip Powder is no worse than dozens of others of its kind. A boy unable to get his feet into his shoes is given a powder to sprinkle into the shoes, making them slip on easily. This gives him an idea and he starts out with a can of the powder, sprinkling it on sidewalks and causing people to slip down in more or less comical fashion.

Queen of the Ranch (Lubin, April 19).—There is no obvious plot or story in this picture. We see cowboys quarrelling, but we know of no reason why they should quarrel. One cowboy bites a part of Mexicans to wattlay another cowboy, but the Queen of the Ranch rescues him. Then there is another cowboy controversy which ends by the Queen pro-ducing the two Mexicans, whereupon their cowboy states that he is ended. The bullet probably he is escape film does not show it. to that extent.

Length, 275 Feet

Copyrig'ted 1909

The inventor's young son has trouble with his shoes; they won't slip. The father gives him a slip powder which works like a charm. The young rascal is delighted with the results. He takes a box full of slip powder and goes out to have some fun. He strews powder upon the street. The grocer slips with a basket full of potatoes. The milkman slips with a can of milk. A fat nigger woman slips with a pail of water. The ladies of the Seminary on a walk slip in a heap. The boy has lots of fun with his slip powder, but wait until he gets home to father.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 19TH.

The Queen of the Ranch

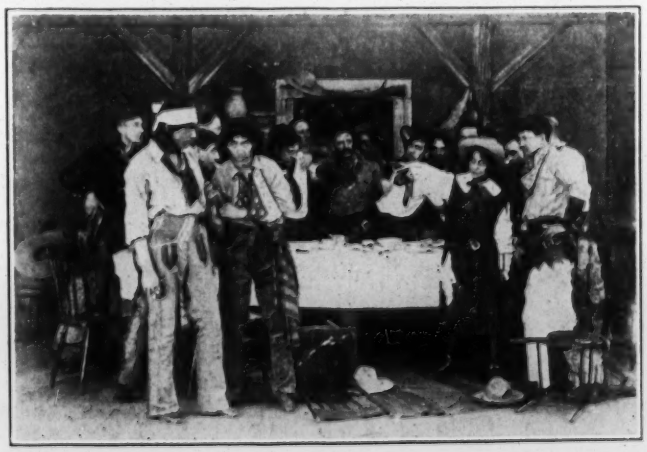
Length
585 feet

Copyrighted
1909

Bob, a big fellow seems to be the boss of the ranch at least he acts like it. Ethel, the Queen of the Ranch, loves Joe, a quiet little fellow. When she throws to him a bunch of wild flowers, Bob begins a fight in which he gets the worst of it.

THE UNFAIR RIVAL. While the cowboys follow the dinner bell, Bob hires two greesers to waylay Joe. Ethel, who watched Bob, learns of the plot and warns Joe but he laughingly tries to disperse her fears. Ethel begs him again not to go telling him she loves him and she does not wish to lose him.

READY FOR THE ROUNDUP. Joe does not know any fear. He goes to the roundup with the others. The greesers follow and waylay him. In a critical moment Ethel comes up, shoots one of the Mexicans through the arm and wounds the other one on the head.



YOU MISERABLE COWARD. The boys have returned from the roundup and are ready for a good supper. Bob is talking as usual. Just then Joe enters. A cutting remark by Bob brings in return an uppercut from Joe which makes Bob reel over the table. Joe then tells what happened and how Bob hired the two Mexicans to waylay him. Bob declares this to be a lie. Just then the Queen of the Ranch enters followed by the two Mexicans who decided to make a clean breast of all. When Bob sees that the game is up, he escapes but is followed by the cowboys, lassoed and strung to the next tree. The two Mexicans are tarred and feathered and ridden on a rail out of the camp.

The Yiddisher Boy

Length, 330 Feet. Copyr ghted 1909.

LITTLE MOSES. A typical scene of a living room of Jewish Immigrants. The family is sewing clothes while little Moses makes money in selling papers and takes care of the family. He is a bright little chap and has many customers for his papers. Mike, a big fellow, is jealous of Moses, throws him down and robs him of his hard earned pennies. This enrages the other newsboys, they throw down their papers and fall over the other fellow beating him and forcing him to return Moses' money. Ed., a ragged looking lad, was the leader of the rescuing party. Moses thanks the little fellow and asks him to accompany him to his home.

SABBATH EVENING. The room has changed its appearance. Work is put aside, the table is set, everything looks clean and inviting. Little Moses enters followed by Ed. They sit down at the table and after saying grace partake of a modest meal.

DOING GOOD FOR EVIL. Peace reigns among the boys. Mike in his eagerness to sell a paper is run down by a bicycle. Unconscious he is carried away and brought to the hospital. Little Moses followed the patrol wagon and gives up his last pennies to procure for Mike some extra food at the hospital.

YOU HAVE HELPED ME 25 YEARS AGO. I AM GLAD TO HELP YOU NOW. Twenty-five years have passed. Moses is now a prosperous merchant. Among other people a poor man is coming asking for work. Moses looks at him sharply. He recognizes in him the little boy who years ago defended him so bravely. Now Ed. too, remembers little Moses; they shake hands. Moses rings for his foreman and tells him to give Ed. the best job in the place. Thus kindness was rewarded.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 22nd.

A School for Love Making

School for Love Making (Lubin, April 22).—There is nothing to the early part of this film, but toward the end it is laughable. It tells of a man who advertised to teach love making. The experiences of his pupils might have been more cleverly managed, but the few scenes that closed the film, showing genuine love making without the aid of teaching, the last pair being a colored man and woman, bring hearty laughter.

Length

370 feet

Copyrighted

1909

"A Yiddisher Boy."
Manhattan.

This is a rather simple subject and reached its dramatic point only at the very end. The Yiddisher boy is first shown laboring with the other members of a large family in a sweatshop. He goes into the streets to sell papers, and is there buffeted about by the street urchins, until one of the waifs, more kind of heart than the others, takes his part and beats his assailants off. Twenty-five years later the Yiddisher boy has grown to wealth, when his youthful champion, now poor and shabby, applies for aid. During this meeting a capital bit of trick work shows in the background the street fight of long ago while the two men are in conversation. The unfortunate's petition is granted and he is rewarded with a position of responsibility (Lubin).

Rush.

Prof. Kisser The applicants are many. As soon as the essor has not hands enough to take the money

NOW TH! s an old maid for a teacher and a young g sfied with their teachers and pretty soon the money back and the Professor is subjected to

The Yiddisher Boy (Lubin, April 19).—There is some heart interest in this film story and it is satisfactorily acted, excepting that it lacks clearness. When the Yiddisher boy starts out with a coat which his father has been making we do not see that he ever does anything with it. We next see him among some boys, who are beating him, and a big boy takes his part. Years later the Yiddisher boy is a prosperous merchant and the boy who saved him from the other boys is in hard luck and asks for a job. They recognize, and the merchant hires the other one offhand out of gratitude for past favors.

LOVEMA ON. We see many couples young and old their faces it may be seen that they feel perfectly happy even though they had never taken a course in the school for lovemaking.

The Yiddisher Boy

Length, 330 Feet. Copyr ghted 1909.

LITTLE MOSES. A typical scene of a living room of Jewish Immigr[illegible] family is sewing clothes while little Moses makes money in [illegible] care of the family. He is a bright little chap and ha[illegible] Mike, a big fellow, is jealous of Moses, throws him [illegible] hard earned pennies. This enrages the other newsboys, the[illegible] their papers and fall over the other fellow beating him and forcing him t[illegible] return Moses' money. Ed., a ragged looking lad, was the leader of the rescuing party. Moses thanks the little fellow and asks him to accompany him to his home.

WHICH RUN
Released

SABBATH EVENING. The room has changed its appearance. Work is put aside, the table is set, everything looks clean and inviting. Little Moses enters followed by Ed. They sit down at the table and after saying grace partake of a modest meal.

DOING GOOD FOR EVIL. Peace reigns among the boys. Mike in his eagerness to sell a paper is run down by a bicycle. Unconscious he is carried away and brought to the hospital. Little Moses followed the patrol wagon and gives up his last pennies to procure for Mike some extra food at the hospital.

YOU HAVE HELPED ME 25 YEARS AGO. I AM GLAD TO HELP YOU NOW. Twenty-five years have passed. Moses is now a prosperous merchant. Among other people a poor man is coming asking for work. Moses looks at him sharply. He recognizes in him the little boy who years ago defended him so bravely. Now Ed. too, remembers little Moses; they shake hands. Moses rings for his foreman and tells him to give Ed. the best job in the place. Thus kindness was rewarded.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

RELEASED THURSDAY, APRIL 22nd.

A School for Love Making

Length
370 feet

Copyrighted
1909

Prof. Kisserini advertises his school for lovemaking. The applicants are many. As soon as the doors open, crowds congregate and the Professor has not hands enough to take the money offered to him.

NOW THE LESSONS BEGIN. A young man has an old maid for a teacher and a young girl an old man . The pupils are not satisfied with their teachers and pretty soon they start to revolt. They all demand their money back and the Professor is subjected to a bad trouncing.

LOVEMAKING WITHOUT SCHOOL EDUCATION. We see many couples young and old making love and from the expression on their faces it may be seen that they feel perfectly happy even though they had never taken a course in the school for lovemaking.

A Fatal Flirtation

Length
445 Feet

Copyrighted
1909

The peace of the country home of Squire Milton is somewhat disturbed when the city cousin arrived. The Squire's daughter who is engaged to a country lad, is a quiet, unassuming girl with whom the city cousin tries his flirtations.

One evening the city cousin waited for the girl to steal a kiss from her. Frightened she screamed for help. The cousin in the excitement, runs away. The old squire returns and not knowing what happened, runs after the city cousin. He waylays him among the rocks and in a fierce struggle they both fall down a high precipice where they are found dead by the daughter and her fiancee. The flirtation cost the city cousin his life.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 26th.

Why the Mail Was Late

Why the Mail Was Late (Lubin, April 26).—In one or two scenes there is considerable success shown in giving a Western atmosphere to this picture, always a difficult thing to do in Eastern landscapes. If open country, showing few trees and no fences had been chosen for all the scenes, the whole effect would have been more satisfactory. The acting, also, could have been improved, especially that of the wounded mail carrier, whose hopping about is reminiscent of a decapitated chicken. In the final scenes there is an opportunity lost when the wounded mail carrier struggles into town with the mail. It would have been more effective if the horse had come in alone and had led the rescuers back for his master. The story concerns a mail carrier who is waylaid and robbed, but who creeps up on the robbers, kills them and recovers the mail.

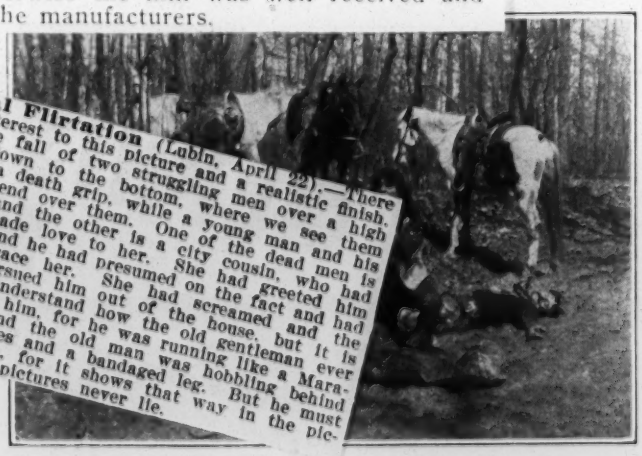
Copyrighted 1909

"Why the Mail Was Late."—A Western melodrama from Lubin which has all the snap and go for which these pictures have become known. The action is remarkably spirited and the scenery is sufficiently accurate to be pleasing. The riding of the cowboys is too long, but inasmuch as it is lively that can be overlooked. As a whole it is a good picture of its kind.

"Why the Mail Was Late." (Lubin).—In this film we have noted with pleasure a better photographic quality and a very superior acting. Some features of the plot are a little exaggerated. It does not seem very natural that a wounded man can kill three strong men in succession without meeting some resistance. When the anxious settlers are waiting for the mail and show us through their field glasses the poor carrier falling from his horse, we naturally suppose that the carrier is not at a great distance. Error, as we see the rescuers run over hills for a length of time, the field glasses used in the production of this film must have been of a new X-ray pattern to see at such a great distance, and this through the mountains. Otherwise the film was well received and is a great credit to the manufacturers.

waits for the mail, which is route but is waylaid by three

himself after the outlaws and ough the mail. He steals a ts, fells the robbers. He then himself to the next station.



A Fatal Flirtation (Lubin, April 22).—There is some interest to this picture and a realistic finish, showing the fall of two struggling men over a high bluff and down to the bottom, where we see them clinging in a death grip, while a young man and his sweetheart bend over them. One of the dead men is her father, and the other is a city cousin, who had called and made love to her. She had presumed on the fact and had too warmly, and he had greeted him tried to embrace her. She had screamed and the father had pursued him out of the house, but it is impossible to understand how the old gentleman ever caught up with him, for he was running like a Marathon winner, and the old man was hobbling behind with two crutches and a bandaged leg. But he must have caught him, for it shows that way in the picture, and Lubin pictures never lie.

He is seen by cowboys who come to his rescue but it was too late; the loss of blood was too great. He delivers the mail and having performed his last duty, he expires. The vision of an angel appears, crowning him with a laurel wreath for duty well performed.

A Fatal Flirtation

uiacturers of Grease Paints, Etc. Send 2c. stamp for C
logue "D" and Art of Making Up.

FIREPROOFING MATERIALS

CHICAGO STARCH COMPANY, 916-918 H
rison St., Chicago. We fireproof Sheeting, Li
Canvas, Etc., for scenic purposes. Our fireproofing g
anteed to comply with the ordinances.

LITHOGRAPHERS and PRINTERS

THE PLANET, Chatham, Ont.
Largest Theatrical and Circus Printers and Wood E
Engravers in Canada.

Length
445 Feet

If the Edis... Company in this film have not quite "scent of the hay across the footlights," they have set us down by the babbling brook and the green fi in it we have a subject for which the author might ha to the pages of Thomas Hardy or any other novelist longs to the naturalistic school of writers, that is, th take Nature herself, away from the popular cities less husband and rushes out to find an officer. She se fake policeman standing against a fence and induces hi go with her and make the arrest. This he does and arriving at the station house with the offender finds h arrested a former criminal whom the police have been for a long time. Just at this juncture the policeman w coat he has rushes in and demands his property and he explains the situation to the police officials is laught because he gave up his uniform. But they like the officer so well that he is appointed on the force. The then shake hands and go out to have something. I diately after the newly appointed officer goes back to factory and takes away the little girl whom he befrie And as all is well that ends well the film may be well c

The peace of the country home of cousin arrived. The Squire's daughter assuming girl with whom the city cousin ... especially good one.

One evening the city cousin waited for the girl to steal a kiss from her. Frightened she screamed for help. The cousin in the excitement, runs away. The old squire returns and not knowing what happened, runs after the city cousin. He waylays him among the rocks and in a fierce struggle they both fall down a high precipice where they are found dead by the daughter and her hancee. The flirtation cost the city cousin his life.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

RELEASED MONDAY, APRIL 26th.

Why the Mail Was Late

ength
610 Feet

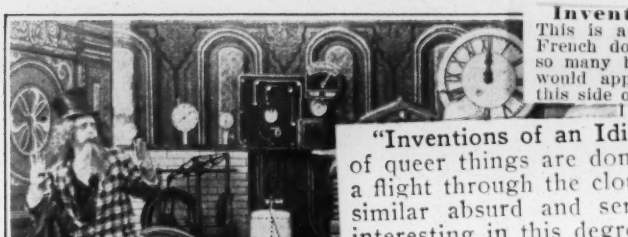
Copyrighted
1909

Out on a Western reservation an Indian mail carrier waits for the mail, which is handed him out of a passing train. He then goes on his route but is waylaid by three outlaws who stab him and get away with the mail bag.

True to his oath to deliver the mail, the Indian drags himself after the outlaws and surprises them at a lonely spot just as they are going through the mail. He steals a revolver out of one's pocket and with three well directed shots, fells the robbers. He then picks up the mail and even though wounded to death, drags himself to the next station.

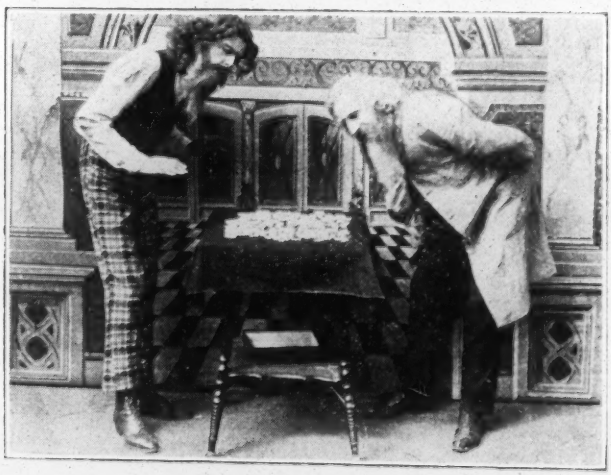
He is seen by cowboys who come to his rescue but it was too late; the loss of blood was too great. He delivers the mail and having performed his last duty, he expires. The vision of an angel appears, crowning him with a laurel wreath for duty well performed.

INVENTIONS OF AN IDIOT



Inventions of an Idiot (Lubin, April 26).—This is a trick picture of only passing merit. The French do this sort of thing so well and there are so many better subjects for American makers that it would appear a mistake to waste time on them on this side of the water.

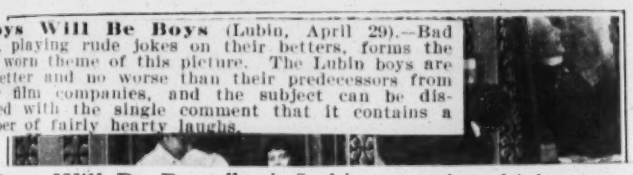
"Inventions of an Idiot."—A Lubin film in which all sorts of queer things are done with so-called inventions, including a flight through the clouds in an automobile with wings, and similar absurd and semi-magical features. The picture is interesting in this degree alone. It is not particularly startling in its development of the magical features, but it serves to amuse, and that, after all, is more the province of the motion picture than instruction, or any other ponderous reason.



ventions. The Lubin Mfg. Co. produced "Inventions of an Idiot," a film with many clever ideas which kept the audience in good humor. Pathe's cubator, a most astonishing invention. He next puts his visitor into a tonsorial cabinet from which he emerges minus beard and hair. The visitor is most indignant. The inventor quietly pushes him back into the cabinet—a few backward movements and the visitor appears again with a luxurious growth of hair and beard. The next invention shown to the visitor is a Jig-saw puzzle which is solved in record breaking time. After this the inventor takes his visitor into his flymobile. They are off at a speed of 200 miles an hour. Suddenly the automobile explodes and the two drop to earth. The visitor does not want to see any more. A pressure on the push button and he is thrown out of the door.

RELEASED THURSDAY, APRIL 29th

Boys Will Be Boys



Boys Will Be Boys (Lubin, April 29).—Bad boys, playing rude jokes on their betters, forms the well worn theme of this picture. The Lubin boys are no better and no worse than their predecessors from other film companies, and the subject can be dismissed with the single comment that it contains a number of fairly hearty laughs.

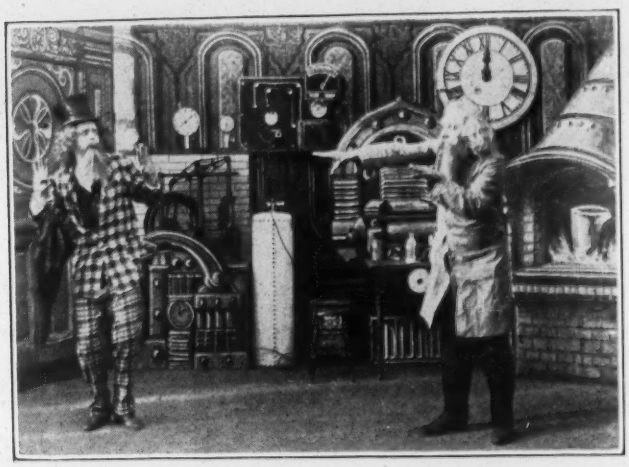
"Boys Will Be Boys."—A Lubin comedy which represents the pranks of a brace of lively youngsters. They play all sorts of tricks on their elders, including their grandfather. There is a long chase after them which ends with finding them on the door steps fast asleep. The grandfather is first to pick up one and carry him into the house. The last scene shows them as good boys, fast asleep in bed.

Length 595 Feet

Copyrighted 1909

Two mischievous boys with energy plus start out to do things and from what is seen in this Film they succeeded fairly well. The first sufferer is a caller for sister. They put glue in his high hat with the result that the wig sticks to the hat and the baldheaded suitor is refused. It is wonderful how many new tricks the boys find to play on people they meet, but boys will be boys. The finish of the picture shows that even boys will be good - - - - - when they are asleep.

INVENTIONS OF AN IDIOT



Length 295 Feet.

Copyrighted 1909

An eccentric looking man in his laboratory is visited by a friend to whom he shows his latest inventions.

The first one is a baby incubator, a most astonishing invention. He next puts his visitor into a tonsorial cabinet from which he emerges minus beard and hair. The visitor is most indignant. The inventor quietly pushes him back into the cabinet—a few backward movements and the visitor appears again with a luxurious growth of hair and beard. The next invention shown to the visitor is a Jig-saw puzzle which is solved in record breaking time. After this the inventor takes his visitor into his flymobile. They are off at a speed of 200 miles an hour. Suddenly the automobile explodes and the two drop to earth. The visitor does not want to see any more. A pressure on the push button and he is thrown out of the door.

RELEASED THURSDAY, APRIL 29th

Boys Will Be Boys

dence solicited.

PRINT.
Theatrical Heralds Booklets, Window Cards,
ties in small stuff.
[illegible] 41st Street, New York

[illegible] is mailed to her and read by the boy's mother. The mother kisses the letter and the parents cannot restrain tears. A second letter arrives but as no one is present d lady asks the gardener to read it for her. Not being secret, he explains that it is a sheet of blank paper. leads to an affecting disclosure. All the scenes are acted amid fine scenery.

presents
play all
idfather.

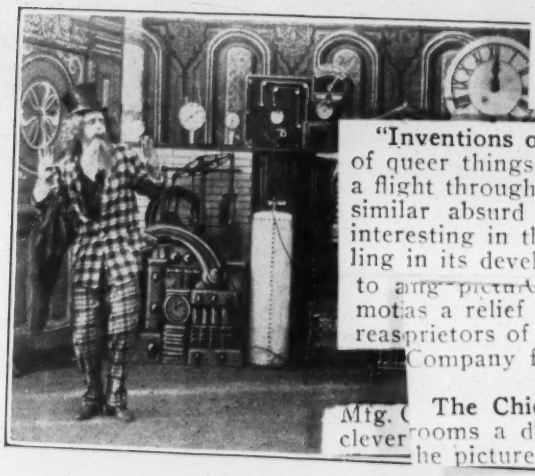
[illegible] is a long chase after them which ends with finding on the door steps fast asleep. The grandfather is first n of the [illegible] events is imaginary. The other can be made imagin- [illegible] cene

Length 595 Feet

Copyrighted 1909

Two mischievous boys with energy plus start out to do things and from what is seen in this Film they succeeded fairly well. The first sufferer is a caller for sister. They put glue in his high hat with the result that the wig sticks to the hat and the baldheaded suitor is refused. It is wonderful how many new tricks the boys find to play on people they meet, but boys will be boys. The finish of the picture shows that even boys will be good - - - - - - when they are asleep.

INVENTIONS OF AN IDIOT



Inventions of an Idiot (Lubin, April 26).—This is a trick picture of only passing merit. The French do this sort of thing so well and there are so many better subjects for American makers that it would appear a mistake to waste time on them on this side of the water.

"Inventions of an Idiot." of queer things are done w a flight through the clouds similar absurd and semi-n interesting in this degree a ling in its development of the magical features, but it serv to any picture theatre. It motas a relief to the monochrome of the moving picture. Pr reasprietors of moving picture theaters should send to the Pren Company for full particulars of their productions.

There appears to be no longer any managers of moving picture theatres ke lights down in their houses during the ex films. The practice has undoubtedly led just criticism of picture theatres than feature of the business, and it is the those who have made a study of the moti

* * *

Mfg. The Chicago Film Exchange are exhibiting at their sh clever rooms a device for attaching to any machine for steady the picture on the screen. We are furnished with no deta

vention. He next puts his visitor into a tonsorial cabinet from which he emerges minus beard and hair. The visitor is most indignant. The inventor quietly pushes him back into the cabinet—a few backward movements and the visitor appears again with a luxurious growth of hair and beard. The next invention shown to the visitor is a jig-saw puzzle which is solved in record breaking time. After this the inventor takes his visitor into his flymobile. They are off at a speed of 200 miles an hour. Suddenly the automobile explodes and the two drop to earth. The visitor does not want to see any more. A pressure on the push button and he is thrown out of the door.

RELEASED THURSDAY, APRIL 29th

Boys Will Be Boys

Length 595 Feet

Copyrighted 1909

Two mischievous boys with energy plus start out to do things and from what is seen in this Film they succeeded fairly well. The first sufferer is a caller for sister. They put glue in his high hat with the result that the wig sticks to the hat and the baldheaded suitor is refused. It is wonderful how many new tricks the boys find to play on people they meet, but boys will be boys. The finish of the picture shows that even boys will be good - - - - - - when they are asleep.

The House of Terror

The House of Terror (Lubin, April 29).—A humorous idea furnishes the basis for this picture and it is rather cleverly worked out by the Lubin players. A very enthusiastic and energetic music master is giving a lesson to a young man and woman in a parlor at night. Their shadows are supposed to be cast on the blind. The word "supposed" is here used advisedly, as no shadows appear on the blind from the outside. It is only when we see the window from the outside that we know that shadows are supposed to be cast. But there the shadows are and they are most sensationally misleading in appearance, causing a great gathering of neighbors, who believe murder is being committed and who rush into the house only to learn what fools they have been.

"The House of Terror."—A Lubin picture which creates a good deal of amusement. In passing a house a person notices a shadow on the curtain which seems to show that some one inside is being seriously handled. He alarms the neighborhood and, headed by the constable, they invade the place, only to find that a musical rehearsal of some sort is in progress and the silhouettes which excited the villagers so much were caused by an over enthusiastic master beating time as his pupil sang. This is a novel idea and is well worked out, and like most of Lubin's comedies, it is really funny.

nights frightful scenes. The excited country folks decide to investigate the matter. One nice evening they arm themselves with guns and pitch forks and other useful instruments and break into the house just as—from the appearance on the window shade—a terrible tragedy is taking place. When the intruders come into the room they find Prof. Pianini conducting a musical rehearsal. The well meaning countrymen are thrown out of the house and the Professor is not molested any more.

RELEASED MONDAY, MAY 3d

The Falling Arrow

"THE FALLING ARROW" (D); "PUZZLE MAD" (C). Released by Lubin Mfg. Co. May 3 (one reel).

The marked improvement of some recent Lubin films has been the subject of comment among exhibitors and whereas formerly everybody dodged these films, exhibitors now are willing to take a chance with an occasional Lubin. This reel is particularly good and everybody hopes the improvement will continue. "There's lots of room for it," said one exhibitor when the subject was brought up.

"The Falling Arrow."—One of the Lubin Western tales which has plenty of life and action and cannot fail to thrill the audience as it did where it was seen the first time. An Indian saves a young girl on the frontier from the unwelcome advances of an outlaw. He makes her presents and finally asks for her hand in marriage, but her father drives him from the house. Meanwhile the outlaw has determined to obtain possession of the girl and enters the house, thrusts the mother into a closet, throws a blanket over the girl's head and escapes with her on his horse. He imprisons her at his ranch. She tears a bit from her white skirt, fastens it to an arrow and shoots the arrow into the air. It falls at the feet of her Indian lover, who immediately goes after her. The rescue is effected after a sharp fight with the outlaw. In one detail this picture was more nearly true to actual life than any Indian picture hitherto shown. The Indian's horse had no saddle. The Indian merely jumped upon his back and rode swiftly away. The riding in this picture is unusually good and the action on the whole is true to life. There is a snap and go about the entire film which makes it especially desirable for almost any programme.

The Falling Arrow (Lubin, May 3).—The Magic Arrow would have been a more appropriate title, for it travels in this picture further than any arrow ever traveled before without wings. It is shot by a girl held captive by a bad outlaw and it lands in an Indian camp ever so many miles away. It has attached to it a note to the girl's Indian lover, who mounts his horse and rides furiously through several scenes till he reaches the girl and rescues her. There are other amateurish features in the story, such as the house where the girl lives, having a distinctly Eastern atmosphere outside, while the interior is fitted up like a trapper's cabin, but space forbide going into all the details. The acting is on a par with the story.

Copyrighted 1909

An outlaw is in love with a Mexican planter's daughter. He follows her wherever she goes. Young Deer, the Chief of an Indian tribe is also in love with the Mexican's daughter.

While going to the stream for water the girl is followed by the outlaw. The Indian drops her pail. On her way home she is accosted by the outlaw. Her scream brings the Indian to the spot. He fights the outlaw and the latter swears revenge. Determined to marry the girl he kidnaps her and brings her to a lonely hut. She endeavors to crawl to the roof of the hut where she sends a message wound around an arrow into the Indian camp. The Indian comes at once to liberate her. He attacks the outlaw and a fierce fight ensues out of which the Indian comes victorious. He places the girl upon a fast horse and brings her safely home to her parents. The happy father offers money to the Indian which he proudly refuses. Wishing to be thankful the Mexican asks him to choose of his plantation whatever he may desire. The Indian asks for the girl's hand and moved by the pleadings of his daughter the planter gives his consent to the marriage.

The House of Terror

Length 230 Feet

Copyrighted 1909

Out in the Country stands an old castlelike building at the windows of which are seen at nights frightful scenes. The excited country folks decide to investigate the matter. One nice evening they arm themselves with guns and pitch forks and other useful instruments and break into the house just as—from the appearance on the window shade—a terrible tragedy is taking place. When the intruders come into the room they find Prof. Pianini conducting a musical rehearsal. The well meaning countrymen are thrown out of the house and the Professor is not molested any more.

RELEASED MONDAY, MAY 3d

The Falling Arrow

Copyrighted 1909

m that no wise manager will hesitate
light his house now that it has been
that it can be done at little or no ex-
without injuriously affecting the pictures
reen. The Keith and Proctor houses
the one on Twenty-third street, are now
ed all the time. John Driscoll, a member
nsorship committee, and the manager of a
on Third avenue, near 161st street, has also
up the lights along the lines suggested by
ents Company, and invites brother managers
and see the result. He is also using a spe-
prepared curtain, which does not absorb the
from the lamp, and the result is that, although
ouse is perfectly light, he is using less current

RROW" (D); "PUZZLE
Lubin Mfg. Co. May 3

ent of some recent Lubin
subject of comment among ex-
hereas formerly everybody dodged
his, exhibitors now are willing to take a
ance with an occasional Lubin. This reel is par-
ticularly good and everybody hopes the improve-
ent will continue. "There's lots of room for it,"
when the subject was brought up.

The Premo Song Slide Company, of 934 Arch street, Phila-
lia, Pa., send us for inspection a number of their col-
song slides. The colored song slide has now so firmly
lished itself in favor with moving picture audiences, that
s become indespensable, and there is obviously a large
profitable business to be done in these pictures. The
graphic preparation of the slide demands great skill,
so does the coloring. In the specimens before us the
Company thoroughly show that they appreciate the
of production that is required by large classes of mov-
ture audiences. The latter like color which comes
head and es
at his ranch. She tears a
it to an arrow and shoots the arrow into the air. It falls
at the feet of her Indian lover, who immediately goes after
her. The rescue is effected after a sharp fight with the out-
law. In one detail this picture was more nearly true to
actual life than any Indian picture hitherto shown. The
Indian's horse had no saddle. The Indian merely jumped
upon his back and rode swiftly away. The riding in this
picture is unusually good and the action on the whole is true
to life. There is a snap and go about the entire film which
makes it especially desirable for almost any programme.

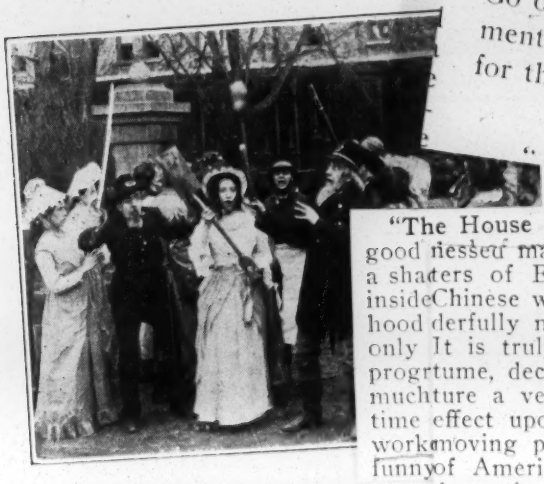
The Falling Arrow (Lubin, May 3).—The Magic Arrow would have been a more appropriate title, for it travels in this picture further than any arrow ever traveled before without wings. It is shot by a girl held captive by a bad outlaw and it lands in an Indian camp ever so many miles away. It has attached to it a note to the girl's Indian lover, who mounts his horse and rides furiously through several scenes till he reaches the girl and rescues her. There are other amateurish features in the story, such as the house where the girl lives, having a distinctly Eastern atmosphere outside, while the interior is fitted up like a trapper's cabin, but space forbide going into all the details. The acting is on a par with the story.

* * *

An outlaw is in love with a
Mexican planter's daughter.
He follows her wherever she
goes. Young Deer, the Chief
of an Indian tribe is also
in love with the Mexican's
daughter.

While going to the stream
for water the girl is followed
by the outlaw. The Indian
drives her pail. On her way
home she is accosted by the
outlaw. Her scream brings
the Indian to the spot. He
attacks the outlaw and the
latter swears revenge. De-
termined to marry the girl he
kidnaps her and brings her
to a lonely hut. She en-
deavors to crawl to the roof
of the hut where she sends a mes-
sage wound around an arrow
into the Indian camp. The
Indian comes at once to lib-
erate her. He attacks the
outlaw and a fierce fight en-
sues out of which the Indian
comes victorious. He places
the girl upon a fast horse and
brings her safely home to her
parents. The happy father
offers money to the Indian
which he proudly refuses.
Wishing to be thankful the
Mexican asks him to choose
of his plantation whatever he
may desire. The Indian asks
for the girl's hand and moved
by the pleadings of his daugh-
ter the planter gives his con-
sent to the marriage.

The Hous[illegible] of Terror



traction. Greed and envy never pay. It may [illegible] some big temple of vaudeville great satisfacti[illegible] "get back at the nickelodeons," but it is satisfa[illegible] for which they pay a price they cannot afford [illegible] is like spiting your face by cutting off your n[illegible] Go on educating the public taste for cheap am[illegible] ments and the final result will be a distinct g[illegible] for the moving pictures.

— — —

"The Exhibitor's Guide believe[illegible] the house only [illegible] believing that the [illegible]

"The House of Terror."—A Lubin picture [illegible] good nessed many gorgeous Chinese spectacles in the great the[illegible] a shaters of Europe, we have read Chinese books and studi[illegible] insideChinese ways, and Mr. Selig seems to us to have paid wo[illegible] hood derfully minute attention to the details of this fine pictur[illegible] only It is truly gorgeous in effect. You have richness of co[illegible] progrtume, decoration and ornament. You also have in this pi[illegible] muchture a very appropriate toning or tinting of film, and t[illegible] time effect upon the mind is that of the passage across it of [illegible] workmoving panorama of Chinese life interwoven with a ske[illegible] funnyof American mundanity. The film is crowded with ten[illegible] dramatic action and shows the most conscientious rehearsin[illegible] and producing; indeed, the amount of work put into th[illegible] film by those who made it is simply marvelous. There i[illegible] indeed, so much in it that it is difficult, if not impossible, t[illegible] criticise it in detail. One is therefore perforce obliged t[illegible] generalize and to rely upon the mental effect created by th[illegible] strikingly beautiful piece of work. The last Selig film tha[illegible] we examined in detail was "In Old Arizona," and we wer[illegible] very favorably impressed by it, although some persons cri[illegible] icised its military details very unfavorably. Possibly fro[illegible] the standpoint of Chinese archæology this picture of Chines[illegible] slavery may be open to similar objections. Be that as [illegible] as from the appearance [illegible]

[illegible] ONE BIG GAME [illegible]'RICA

[illegible] are thrown out of the house and the Professor is not molested any more.

—

RELEASED MONDAY, MAY 3d

The Falling Arrow

Length 640 Feet **Copyrighted 1909**

An outlaw is in love with a Mexican planter's daughter. He follows her wherever she goes. Young Deer, the Chief of an Indian tribe is also in love with the Mexican's daughter.

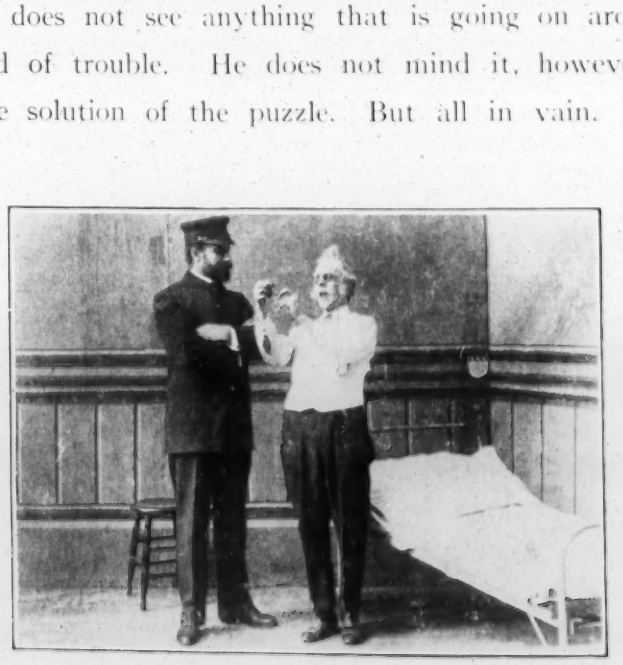
While going to the stream for water the girl is followed by the-outlaw. The Indian fills her pail. On her way home she is accosted by the outlaw. Her scream brings the Indian to the spot. He fights the outlaw and the latter swears revenge. Determined to marry the girl he kidnaps her and brings her to a lonely hut. She endeavors to crawl to the roof from where she sends a message wound around an arrow into the Indian camp. The Indian comes at once to liberate her. He attacks the outlaw and a fierce fight ensues out of which the Indian comes victorious. He places the girl upon a fast horse and brings her safely home to her parents. The happy father offers money to the Indian which he proudly refuses. Wishing to be thankful the Mexican asks him to choose of his plantation whatever he may desire. The Indian asks for the girl's hand and moved by the pleadings of his daughter the planter gives his consent to the marriage.

PUZZLE-MAD

Length 325

"Puzzle Mad."—A Lubin comedy which shows a man who has gone puzzle mad walking into all sorts of pitfalls and troubles and finally landing in a cell in an asylum where he sits all day and attempts to solve the puzzle. It is a novel conception and has merits as a bit of funny business.

Mike Fennesy buys a five cent puzzle and soon is so enraptured with this puzzle that he does not see anything that is going on around him. He gets in all kind of trouble. He does not mind it, however as long as he can find the solution of the puzzle. But all in vain.



He is now at the crazy house where he still is trying to solve the puzzle.

RELEASED THURSDAY, MAY 6th.

The Old Hall Clock

"THE OLD HALL CLOCK" (D). Released May 6 by Lubin Mfg. Co. (one reel).

A reel which has considerable merit. The thought underlying it is a happy one and is carried out with commendable skill. The photography is splendid. I am glad to say the improvement in these films extends to the scenic arrangements, which in former productions of this maker too often had a look of repulsive cheapness.

Copyrighted 1909

"The Old Hall Clock."—A very entrancing double romance is enacted in this Lubin film. The story is fairly well understood and the scenes and action vivid enough to carry, although the producer missed an opportunity to create one of the greatest film dramas of the times.

The Old Hall Clock (Lubin, May 6).—A pretty romance is weakened in this subject by giving it an extravagant melodramatic ending. If the story had concluded as charmingly as it commenced it would have been more satisfactory. We are first shown the old hall clock in Revolutionary times. It has a false back that leads by secret passage to a cave, and through this passage a Colonial maid assists in the escape of her lover, who is pursued by the British soldiers. We next see the mansion at the present time, with the old clock still in its place. A modern maiden is about to wed, but her lover is kidnapped by highwaymen, who hold him for ransom, taking him to the cave for safe keeping and sending word to the mansion that if $10,000 is not forthcoming by midnight he will be killed. The girl's father and the wedding guests try to make up the sum, but cannot do it, and they and the girl give the lover up for lost, unmindful of the fact that bandits do not so promptly destroy the means by which they hope to gain. The clock's hands are now approaching 12, and the girl turns them back 20 minutes, as if this childish pretense would gain a

"The Old Hall Clock."—A Lubin story which pleases every audience which sees it. A part of it is of Revolutionary times and a part of modern times. The Revolutionary story shows a spy pursued by British soldiers fleeing to the home of his sweetheart. She hides him in the old hall clock, but as he steps into it he discovers that it is the entrance to a secret passage which leads to a cave beneath the house. There he is secure until the search ceases, then he comes back to the clock and escapes. The modern story is that a wedding is about to be celebrated in the same house. The bridegroom is waylaid by brigands and taken to a cave. A note is sent to the house that if $10,000 is not left at a certain tree by the stroke of midnight the groom will be killed. The company gathers its wealth, but it falls short of the required sum, and midnight is approaching. In the cave the watch set over the young man leaves him for a time. He frees himself from his bonds and while looking for some means of escape sees the specters of the former lover and sweetheart appear from behind a rock and disappear again. He follows and just as the old clock strikes twelve walks into the room through the clock into the arms of the waiting bride. The wedding is solemnized then and there. No mere description can convey any adequate conception of the interest which this story excites. Perhaps there are some details missing, but the plot is so good and it is worked out so graphically that everyone in the audience holds his breath almost and then breaks into vigorous applause as the groom enters the room to claim his bride. This film is recommended to any manager

UTIONARY WAR. HOW THE SPY ESCAPED.

he pendulum of the old hall clock, there is nothing
or of the Colonial hall flies back and a man in the
s reeling down the hall, a dirty blood-stained hand-
e young lady of the house, just coming down the
lover and she knows enough. She quickly points to
, touches a spring and the rear panel of the old time
ge-way. The man springs through the door and
the room. She denies having
follows her lover through the
him farewell and then returns

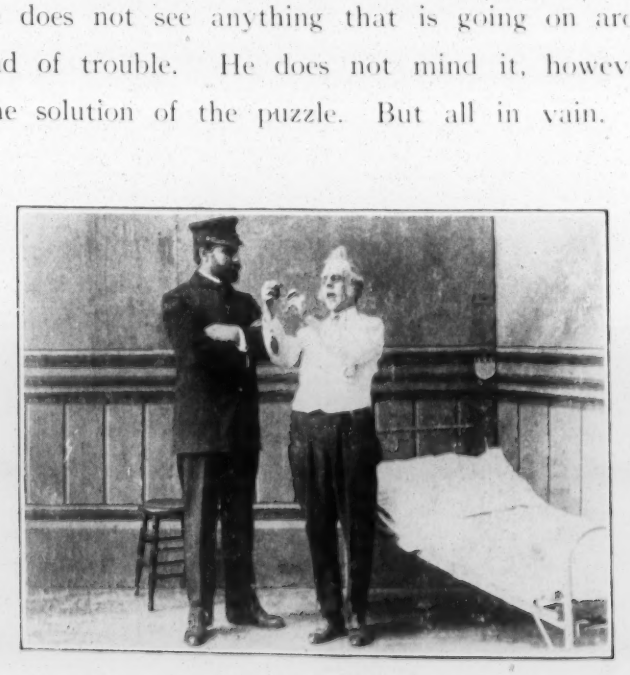
g passed the old Colonial house
ock is still swinging, only the
itnesses of the change of times.
horse-back. It is their wedding
Wentworth kisses his intended
bride-groom is waylaid by four
is delivered at the old oak be-

guests are assembled, the bride
ere is great excitement among
message. There is great con-
oney to pay the ransom. The
groom. They arm themselves

PUZZLE-MAD

Length 325 Feet **Copyrighted 1909**

Mike Fennesy buys a five cent puzzle and soon is so enraptured with this puzzle that he does not see anything that is going on around him. He gets in all kind of trouble. He does not mind it, however as long as he can find the solution of the puzzle. But all in vain.



He is now at the crazy house where he still is trying to solve the puzzle.

RELEASED THURSDAY, MAY 6th.

The Old Hall Clock

y, we have no hesitation in handing out our highest praise
this film on the three principal grounds we always keep
view when writing of moving pictures. First of all, it is
rand piece of photography, it is a splendid dramatic pro-
tion, magnificently staged, and then through all its mazy
thought underlying it is a happy one
out with commendable skill. The photography is
splendid. I am glad to say the improvement in
these films extends to the scenic arrangements,
which in former productions of this maker too often
had a look of repulsive cheapness.

Copyrighted
1909

"The Old Hall Clock."—A very entrancing double romance is enacted in this Lubin film. The story is fairly well understood and the scenes and action vivid enough to carry, although the producer missed an opportunity to create one of the greatest film dramas of the times.

The Old Hall Clock (Lubin, May 6).—A pretty romance is weakened in this subject by giving it an extravagant melodramatic ending. If the story had concluded as charmingly as it commenced it would have been more satisfactory. We are first shown the old hall clock in Revolutionary times. It has a false back that leads by secret passage to a cave, and through this passage a Colonial maid assists in the escape of her lover, who is pursued by the British soldiers. We next see the mansion at the present time, with the old clock still in its place. A modern maiden is about to wed, but her lover is kidnapped by highwaymen, who hold him for ransom, taking him to the cave for safe keeping and sending word to the mansion that if $10,000 is not forthcoming by midnight he will be killed. The girl's father and the wedding guests try to make up the sum, but cannot do it, and they and the girl give the lover up for lost, unmindful of the fact that bandits do not so promptly destroy the means by which they hope to gain. The clock's hands are now approaching 12, and the girl turns them back 20 minutes, as if this childish pretense would gain a

"The Old Hall Clock."—A Lubin story which pleases every audience which sees it. A part of it is of Revolutionary times and a part of modern times. The Revolutionary story shows a spy pursued by British soldiers fleeing to the home of his sweetheart. She hides him in the old hall clock, but as he steps into it he discovers that it is the entrance to a secret passage which leads to a cave beneath the house. There he is secure until the search ceases, then he comes back to the clock and escapes. The modern story is that a wedding is about to be celebrated in the same house. The bridegroom is waylaid by brigands and taken to a cave. A note is sent to the house that if $10,000 is not left at a certain tree by the stroke of midnight the groom will be killed. The company gathers its wealth, but it falls short of the required sum, and midnight is approaching. In the cave the watch set over the young man leaves him for a time. He frees himself from his bonds and while looking for some means of escape sees the specters of the former lover and sweetheart appear from behind a rock and disappear again. He follows and just as the old clock strikes twelve walks into the room through the clock into the arms of the waiting bride. The wedding is solemnized then and there. No mere description can convey any adequate conception of the interest which this story excites. Perhaps there are some details missing, but the plot is so good and it is worked out so graphically that everyone in the audience holds his breath almost and then breaks into vigorous applause as the groom enters the room to claim his bride. This film is recommended to any manager

UTIONARY WAR. HOW THE SPY ESCAPED.

he pendulum of the old hall clock, there is nothing
or of the Colonial hall flies back and a man in the
s reeling down the hall, a dirty blood-stained hand-
e young lady of the house, just coming down the
lover and she knows enough. She quickly points to
, touches a spring and the rear panel of the old time
age-way. The man springs through the door and
o the room. She denies having
follows her lover through the
him farewell and then returns

g passed the old Colonial house
ock is still swinging, only the
itnesses of the change of times.
horse-back. It is their wedding
Wentworth kisses his intended
bride-groom is waylaid by four
is delivered at the old oak be-

guests are assembled, the bride
ere is great excitement among
message. There is great con-
oney to pay the ransom. The
groom. They arm themselves

PUZZLE-MAD

Length 325

"Puzzle Mad."—A Lubin comedy which shows a man who has gone puzzle mad walking into all sorts of pitfalls and troubles and finally landing in a cell in an asylum where he sits all da conceptio

therein moving picture machines; regulati requiring and defining certain general spec cations for the use and construction of portal booths or enclosures for operating therein mo ing picture machines and providing for the su ervision and inspection of the same by the D partment of Factory Inspection of the Co monwealth of Pennsylvania and providing pe alties for the violation of the provisions there

If you are dissatisfied with paying hig prices, try our summer service.

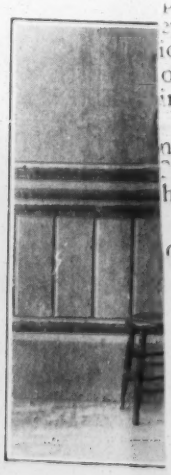
Showing the Hunt Eve

Remembe

THE SELIG PO

Randolph Street
45-47-49

Mike Fennesy buys a five cent puzzle and s puzzle that he does not see anything that i gets in all kind of trouble. He does not n he can find the solution of the puzzle. But



epts the inevitable an ion can tell the story o well acted and so imes instead of once. few exceptions, and the costuming is to be especially com nended. Such films as this ought to run more than a day. They are too good to put in the background at the end o he first run.

"Mirielle's Sincere Love."—A Pathe which is full of pathos o much so, indeed, as to be a bit gloomy. Mirielle an

He is now at the craz puzzle.

The moving picture people create their own synopses a can introduce any action, either ludicrous or pathetic, as th please. The song slide maker cannot do this any more th a stage manager could introduce a boxing match in the gra scene of Hamlet. He says that the secret of success in t song slide business is general interest, **love isn't.** His br must be addled or probably made of wood, as the ruling p sion throughout the world from the time of Adam and

RELEASED THURSDAY, MAY 6th.

The Old Hall Clock

Length
875 Feet

Copyrighted
1909

A ROMANCE OF THE REVOLUTIONARY WAR. HOW THE SPY ESCAPED. Save for the rhythmic swinging of the pendulum of the old hall clock, there is nothing to attract attention. Suddenly the door of the Colonial hall flies back and a man in the uniform of an American soldier comes reeling down the hall, a dirty blood-stained handkerchief is tied around his head. The young lady of the house, just coming down the stairway is horrified; one look at her lover and she knows enough. She quickly points to the clock, swings back the closed door, touches a spring and the rear panel of the old time piece flies back revealing a dark passage-way. The man springs through the door and shuts the panel just as a little group of Hessians dash into the room. She denies having seen a man and while the Hessians search the house she follows her lover through the hall clock: In a cave overlooking the hillside she bids him farewell and then returns through the secret passageway.

A ROMANCE OF TO-DAY. About 140 years having passed the old Colonial house is still standing as of yore, the pendulum of the hall clock is still swinging, only the telephone and automobile and up-to-date furniture are witnesses of the change of times. Virginia Lee and her intended return from an outing on horse-back. It is their wedding day and the ceremony is to take place the same evening. Wentworth kisses his intended good-bye to dress for the ceremony. On his way home the bride-groom is waylaid by four yeggmen. They send a note saying that unless $10,000.00 is delivered at the old oak before the hour of midnight, Jack Wentworth will die.

The hands of the old hall clock points toward 8—the guests are assembled, the bride is in her bridal gown but no bride-groom is present. There is great excitement among the guests, when suddenly a rider brings the threatening message. There is great consternation among those present. There is not enough money to pay the ransom. The men however brave and true decide to free the kidnapped groom. They arm themselves with revolvers and rifles, but soon return defeated.

Jack, in the meantime, has been badly treated by the yeggmen, who hold him prisoner in the cave from which the secret passage-way leads to the house. Suddenly the shadow of a vision appears: it is the revolutionary spy and his sweetheart. The little drama of 150 years ago is re-acted before the eyes of the prisoner. Dizzily Jack springs to his feet, he thrusts out his hand cautiously to find if he is not really the victim of an illusion. No, it is real. He springs through the door and closes it after him just as the guard enters to lead the prisoner away. When the yeggmen return and see their prisoner gone, their fury turns toward the guard and they flog him severely.

In the meantime the hands of the clock slowly cross the 59th minute mark, watched by the tearing eyes of Virginia Lee. She runs to the clock and sets back the big hand, determined that the hour of midnight shall not come, at least not to her. Weakly she drops on her knee; suddenly the rear panel of the clock flies back, the glass door swings outward and Jack Wentworth steps dizzily into the room. She looks up and springs to her feet. Tenderly his arm steals about her and they kiss. Just then the father and guests return from a vain search for the yeggmen. Questions and explanations follows, the pair kneels down, the preacher blesses them and all stand in reverence while the vision of the Rebel spy and his little sweetheart smilingly walk through the room and disappear in the clock.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

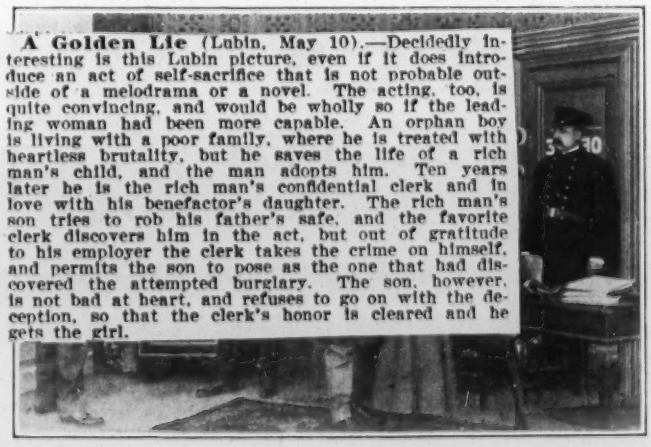
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

A GOLDEN LIE

"A Golden Lie."—A Lubin which is interesting and, in places, thrilling, like many of the Lubin pictures. Rags is an orphan suffering abuse from the family with whom he lives, and this abuse is made very graphic by showing him eating without sitting at the table with the others and sleeping in a bed on the floor without covers. He saves the life of a wealthy man's daughter and is adopted by the gentleman and brought up as his son. He is shown later in life as his foster father's confidential clerk. The father has an own son who is a ne'er-do-well, gambling and otherwise wasting his life. He secures money from his father and gambles it away. He enters the office before his father comes in and, to save a disagreeable scene, the adopted son gives him money from his own pocket and hurries him out. While passing the office at night, Rags, the adopted son, sees a shadow on the curtain and enters to discover the son attempting to open the safe to rob his father. The robber is masked and Rags does not know who it is. Accordingly he telephones for the police and then proceeds to unmask the villain, discovering to his horror who it is. He has telephoned to the house and realizing the situation he forces the son to appear as though he had found Rags in the act of robbing the safe. The father enters and the situation is explained. He sends away the police and then drives Rags out of the office. He goes home heartbroken to tell his family the story. The daughter, who is in love with Rags, very forcibly declares that she doesn't believe it. She goes immediately to see Rags, but he confirms the statement and she, too, returns heartbroken. The real culprit can stand it no longer and confesses his fault. Then there is a conclusion that makes the blood tingle and the audience breaks into hearty applause. This is a simple story. Perhaps it may be said that it does not possess many dramatic elements, yet it is acted in such a convincing manner that the audience lives the story with the characters and cannot help but applaud when Rags is rewarded for his attempt to shield his benefactor from disgrace.

Copyrighted 1909.



A Golden Lie (Lubin, May 10).—Decidedly interesting is this Lubin picture, even if it does introduce an act of self-sacrifice that is not probable outside of a melodrama or a novel. The acting, too, is quite convincing, and would be wholly so if the leading woman had been more capable. An orphan boy is living with a poor family, where he is treated with heartless brutality, but he saves the life of a rich man's child, and the man adopts him. Ten years later he is the rich man's confidential clerk and in love with his benefactor's daughter. The rich man's son tries to rob his father's safe, and the favorite clerk discovers him in the act, but out of gratitude to his employer the clerk takes the crime on himself, and permits the son to pose as the one that had discovered the attempted burglary. The son, however, is not bad at heart, and refuses to go on with the deception, so that the clerk's honor is cleared and he gets the girl.

TEN YEARS LATER. RAGS BENEFACTOR. HIS SON A BLACK SHEEP. Elsie, the little girl has grown up to a young lady. Her brother, Tom, is a good for nothing. He had gambled and lost and needs money. He asks mother but having spent all her savings she is unable to give him more. Just then Mr. Walker, the father, enters. After much persuasion from his wife and daughter he hands his son

"A Golden Lie."—A Lubin which is interesting and, in places, thrilling, like many of the Lubin pictures. Rags is an orphan suffering abuse from the family with whom he lives, and this abuse is made very graphic by showing him eating without sitting at the table with the others and sleeping in a bed on the floor without covers. He saves the life of a wealthy man's daughter and is adopted by the gentleman and brought up as his son. He is shown later in life as his foster father's confidential clerk. The father has an own son who is a ne'er-do-well, gambling and otherwise wasting his life. He secures money from his father and gambles it away. He enters the office before his father comes in and, to save a disagreeable scene, the adopted son gives him money from his own pocket and hurries him out. While passing the office at night, Rags, the adopted son, sees a shadow on the curtain and enters to discover the son attempting to open the safe to rob his father. The robber is masked and Rags does not know who it is. Accordingly he telephones for the police and then proceeds to unmask the villain, discovering to his horror who it is. He has telephoned to the house and realizing the situation he forces the son to appear as though he had found Rags in the act of robbing the safe. The father enters and the situation is explained. He sends away the police and then drives Rags out of the office. He goes home heartbroken to tell his family the story. The daughter, who is in love with Rags, very forcibly declares that she doesn't believe it. She goes immediately to see Rags, but he confirms the statement and she, too, returns heartbroken. The real culprit can stand it no longer and confesses his fault. Then there is a conclusion that makes the blood tingle and the audience breaks into hearty applause. This is a simple story. Perhaps it may be said that it does not possess many dramatic elements, yet it is acted in such a convincing manner that the audience lives the story with the characters and cannot help but applaud when Rags is rewarded for his attempt to shield his benefactor from disgrace.

Jack, o hold him
prisoner i . Suddenly
the shadov eart. The
little dram Dizzily Jack
springs to t really the
victim of oses it after
him just a men return
and see th n severely.
In the rk, watched
by the tear e big hand,
determined Weakly she
drops on h door swings
outward an l springs to
her feet. father and
guests retu follows, the
pair kneels
of the Rebel spy and his little sweetheart smilingly walk through the room and disappear
in the clock.

A Golden Lie (Lubin, May 10).—Decidedly interesting is this Lubin picture, even if it does introduce an act of self-sacrifice that is not probable outside of a melodrama or a novel. The acting, too, is quite convincing, and would be wholly so if the leading woman had been more capable. An orphan boy is living with a poor family, where he is treated with heartless brutality, but he saves the life of a rich man's child, and the man adopts him. Ten years later he is the rich man's confidential clerk and in love with his benefactor's daughter. The rich man's son tries to rob his father's safe, and the favorite clerk discovers him in the act, but out of gratitude to his employer the clerk takes the crime on himself, and permits the son to pose as the one that had discovered the attempted burglary. The son, however, is not bad at heart, and refuses to go on with the deception, so that the clerk's honor is cleared and he gets the girl.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

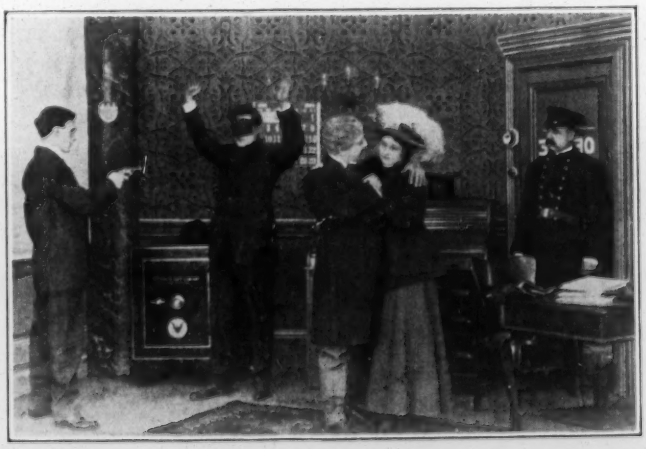
A GOLDEN LIE

Length, 950 feet.

Copyrighted 1909.

"RAGS" THE LITTLE ORPHAN. Rags scarcely clad sells papers at the street corner. Business was very poor to-day and so he returns hesitatingly to the house where shelter is given him for the money which he earns through selling papers. More than once he had been maltreated for not selling all the papers and he does not fare any better this day. A few morsels of food are thrown at him after which he seeks his resting place for the night, a sack of straw.

RAGS IS TAKEN CARE OF. Rags is at his street corner selling papers. Suddenly he sees a finely dressed girl crossing the street just as a bicycle rider approaches at a fast speed. Quick as lightning Rags throws down the little girl out of the way of the bicyclist while he himself is run down and rendered unconscious. An ambulance is called for and Rags is brought to the hospital while the bicyclist is arrested. The little girl follows Rags to the hospital and thanks him for saving her life. The father investigating the life of the youth decides to take care of him. He pays the couple who had granted shelter to Rags for their trouble and now a new life begins for Rags.



TEN YEARS LATER. RAGS BENEFACTOR. HIS SON A BLACK SHEEP. Elsie, the little girl has grown up to a young lady. Her brother, Tom, is a good for nothing. He had gambled and lost and needs money. He asks mother but having spent all her savings she is unable to give him more. Just then Mr. Walker, the father, enters. After much persuasion from his wife and daughter he hands his son

some money, "for the last time," as he says. Tom immediately leaves for the club room where soon the money is lost at the card table.

RAGS IS CONFIDENTIAL CLERK TO HIS BENEFACTOR. Rags is working at his desk. Mr. Walker enters. He apparently is very fond of Rags. Elsie calls for her father and incidentally shows her love for Rags. After both have gone, Tom enters, apparently under the influence of liquor. He wants to ask his father for money. Rags not wishing his benefactor to see his son in this condition gives Tom some money of his own and pushes him out of the door.

AN UNEXPECTED MEETING. It is night time. Tom, knowing that a large sum had been received by his father after banking hours and that this money is lying in the safe, puts on a mask and breaks into his father's office. Incidentally, Rags passes the building and is very much surprised to see light in the office and a man's shadow upon the shade. He slowly enters the building and 'phones to the police to send an officer. He then enters the office, procures a revolver, turns on the light and holds up the surprised robber. A quick move and he tears the mask from the robber's face.

RAGS LIES TO SAVE THE GOOD NAME OF HIS BENEFACTOR. The surprise was so great that Rags dropped the revolver. He quickly picks it up and tells Tom to exchange places with him. He then forces him to 'phone to his father to come at once or else the police would be there and Tom would be arrested as a thief. Tom does as told. Rags puts on the mask and holds up his hands while Tom stands before him pointing the revolver at him. Mr. Walker enters, goes over to the supposed robber and tears off his mask. Seeing Rags he drops in his chair heart broken. Rags begs forgiveness but the old man thinking of all he did for the boy cannot forgive him. Just then the police officer enters but is told to go and that all was a mistake. The officer understands and exits.

"I DON'T BELIEVE IT." Tom and his father return home. Mr. Walker relates his experience but Elsie refuses to believe it. "Ask Tom" says the father. But Tom remains silent. Elsie takes her hat and coat to go to Rags and find out for herself. We next see her in Rags' room where she vainly begs him to deny the accusation of her father. Brokenhearted she leaves.

A CONFESSION, A RESOLUTION AND ALL IS FORGIVEN. Father, mother and son are still talking of the supposed robbery when Elsie returns. The strain has been too much for her and she gives way to heartrendering sorrow. Tom cannot stand this any longer. He confesses all and begs his father's forgiveness. Mr. Walker quickly goes to Rags and thanking him for what he did to save his good name he brings him home into the arms of Elsie. Everything is forgiven and judging by the earnestness of Tom's sorrow, it may be expected that he will begin a better and more useful life.

LUBIN MANUFACTURING COMPANY

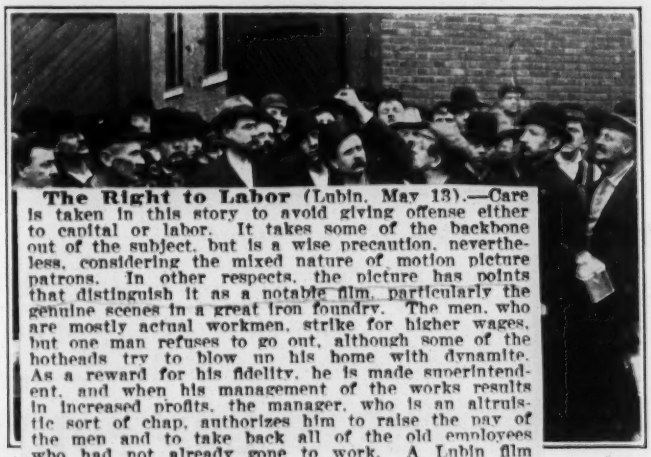
MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

THE RIGHT TO LABOR

Length, 820 feet.



The Right to Labor (Lubin, May 13).—Care is taken in this story to avoid giving offense either to capital or labor. It takes some of the backbone out of the subject, but is a wise precaution, nevertheless, considering the mixed nature of motion picture patrons. In other respects, the picture has points that distinguish it as a notable film, particularly the genuine scenes in a great iron foundry. The men, who are mostly actual workmen, strike for higher wages, but one man refuses to go out, although some of the hotheads try to blow up his home with dynamite. As a reward for his fidelity, he is made superintendent, and when his management of the works results in increased profits, the manager, who is an altruistic sort of chap, authorizes him to raise the pay of the men and to take back all of the old employees who had not already gone to work. A Lubin film without a vision of some sort in it is a rarity, so that we have one at the end of this picture, showing the Goddess of Liberty shaking hands with Capital and Labor. In the humble opinion of the writer this allegorical business might better have been dispensed with.

Copyrighted 1909.

John is a hard [illegible] fe and family.

THE FACTO[illegible] good bye and leaves fo[illegible] the factory where [illegible] s are introduced of a stee[illegible] making plant wit[illegible]

AGITATOR. It is lunch time. The workingmen sit or stand around, many listening to the speech of an agitator who tries to persuade the workingmen to ask for higher wages. Returned to their work the unruly spirit of some of the workingmen begins to work and soon a resolution is passed demanding higher wages. John is approached to sign the resolution but he refuses to do so.

A DEMAND FOR HIGHER WAGES. A delegation of workmen waits on the general [illegible] while he sends the follo[illegible] to be able to [illegible] roves we will [illegible] Manager.

"The Right to Labor."—A Lubin sermon on strikes which deserves the consideration of every thoughtful man who may some day be called upon to decide whether he shall go with a crowd of agitators or shall choose the conservative course and stand by his firm. There are some features of this film which are especially good. The scenes of the interior of a big iron manufacturing establishment in operation are well worth seeing. While the photography is not the best, it is still good enough to make the machinery and men easily discernible. The acting is good and the closing scene, where Capital and Labor clasp hands and the angel of prosperity waves the olive branch above them, is well worth preservation as an inspiration to conservative action when any dispute of this character arises.

DECLARING A STRIKE. The workingmen decide to strike. They lay down their work one after another. They ask John to join them but he absolutely refuses to do so. "I have a wife and children to care for and I shall stick to my work." All leave. When the general manager comes to the factory he asks John about the whereabouts of the men and shakes John's hand heartily when he is informed that all went out on a strike except him and a few others.

"THIS IS A FREE COUNTRY. YOU HAVE THE RIGHT TO STRIKE. I

some money, "for the last time," as he says. Tom immediately leaves for the club room where soon the money is lost at the card table.

RAGS IS CONFIDENTIAL CLERK TO HIS BENEFACTOR. Rags is working at his desk. Mr. Walker enters. He apparently is very fond of Rags. Elsie calls for her father and incidentally shows her love for Rags. After both have gone, Tom enters, apparently under the influence of liquor. He wants to ask his father for money. Rags not wishing his benefactor to see his son in this condition gives Tom some money of his own and pushes him out of the door.

AN UNEXPECTED MEETING. It is night time. Tom, knowing that a large sum had been received by his father after banking hours and that this money is lying in the safe, puts on a mask and breaks into his father's office. Incidentally, Rags passes the building and is very much surprised to see light in the office and a man's shadow upon the shade. He slowly enters the building and 'phones to the police to send an officer. He then enters the office, procures a revolver, turns on the light and holds up the surprised robber. A quick move and he tears the mask from the robber's face.

RAGS LIES TO SAVE THE GOOD NAME OF HIS BENEFACTOR. The surprise was so great that Rags dropped the revolver. He quickly picks it up and tells Tom to exchange places with him. He then forces him to 'phone to his father to come at once or else the police would be there and Tom would be arrested as a thief. Tom does as told. Rags puts on the mask and holds up his hands while Tom stands before him pointing the revolver at him. Mr. Walker enters, goes over to the supposed robber and tears [illegible] Rags he drops in his chair heart broken. Rags [illegible] ing of all he did for the boy cannot forgive [illegible] is told to go and that all was a mistake.

The Right to Labor (Lubin, May 13).—Care is taken in this story to avoid giving offense either to capital or labor. It takes some of the backbone out of the subject, but is a wise precaution, nevertheless, considering the mixed nature of motion picture patrons. In other respects, the picture has points that distinguish it as a notable film, particularly the genuine scenes in a great iron foundry. The men, who are mostly actual workmen, strike for higher wages, but one man refuses to go out, although some of the hotheads try to blow up his home with dynamite. As a reward for his fidelity, he is made superintendent, and when his management of the works results in increased profits, the manager, who is an altruistic sort of chap, authorizes him to raise the pay of the men and to take back all of the old employees who had not already gone to work. A Lubin film without a vision of some sort in it is a rarity, so that we have one at the end of this picture, showing the Goddess of Liberty shaking hands with Capital and Labor. In the humble opinion of the writer this allegorical business might better have been dispensed with. [illegible] mon on strikes which [illegible] ightful man who may [illegible] ther he shall go with [illegible] conservative course [illegible] features of this film [illegible] of the interior of a [illegible] operation are well [illegible] not the best, it is [illegible] and men easily dis- [illegible] osing scene, where [illegible] and the angel of prosperity [illegible] above them, is well worth preservation [illegible] inspiration to conservative action when any dispute of this character arises.

"I DON'T BELIEVE IT." Tom and his father return home. Mr. Walker relates his experience but Elsie refuses to believe it. "Ask Tom" says the father. But Tom remains silent. Elsie takes her hat and coat to go to Rags and find out for herself. We next see her in Rags' room where she vainly begs him to deny the accusation of her father. Brokenhearted she leaves.

A CONFESSION, A RESOLUTION AND ALL IS FORGIVEN. Father, mother and son are still talking of the supposed robbery when Elsie returns. The strain has been too much for her and she gives way to heartrendering sorrow. Tom cannot stand this any longer. He confesses all and begs his father's forgiveness. Mr. Walker quickly goes to Rags and thanking him for what he did to save his good name he brings him home into the arms of Elsie. Everything is forgiven and judging by the earnestness of Tom's sorrow, it may be expected that he will begin a better and more useful life.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

THE RIGHT TO LABOR

Length, 820 feet.

Copyrighted 1909.

John is a hard working fellow and a good provider for wife and family.

THE FACTORY. Bill is kissing his wife and children good bye and leaves for the factory where he is employed. Here some excellent views are introduced of a steel making plant with John at his work.

AGITATOR. It is lunch time. The workingmen sit or stand around, many listening to the speech of an agitator who tries to persuade the workingmen to ask for higher wages. Returned to their work the unruly spirit of some of the workingmen begins to work and soon a resolution is passed demanding higher wages. John is approached to sign the resolution but he refuses to do so.

A DEMAND FOR HIGHER WAGES. A delegation of workmen waits on the general manager. He promises consideration of their demand. After a while he sends the following note to the leader:

> On account of the general depression in business, we regret not to be able to grant your demand for higher wages. If business improves we will be glad to consider your request.
>
> S. HOLMES,
> General Manager.

DECLARING A STRIKE. The workingmen decide to strike. They lay down their work one after another. They ask John to join them but he absolutely refuses to do so. "I have a wife and children to care for and I shall stick to my work." All leave. When the general manager comes to the factory he asks John about the whereabouts of the men and shakes John's hand heartily when he is informed that all went out on a strike except him and a few others.

"THIS IS A FREE COUNTRY. YOU HAVE THE RIGHT TO STRIKE. I

HAVE THE RIGHT TO LABOR." Pickets of strikers guard the factory to prevent men from going to work. John, however, is not to be detained and goes to his work as usual, saying: "This is a free country. You have the right to strike. I have the right to labor."

AN EVENTFUL NIGHT. It is night time. Some strike sympathizers decide to get even with John and try to blow up his house. Their intention, however, has been frustrated and on bended knees John and his wife thank God for their escape from harm.

THREE MONTHS LATER. BACK TO WORK. John is now superintendent at the works. All the men have returned to work. A boy enters the superintendent's office and hands John the following note:

> Owing to your diligent work and that of your men, conditions have greatly improved. We therefore have decided to advance all wages 10 per cent. You may employ all your former help, bar none.
>
> Thanking you for being true to us in time of trouble, we remain,
>
> Sincerely yours
>
> S. HOLMES, General Manager.

John at once notifies his fellow workmen and there is great satisfaction all around.

An allegorical picture: Labor and Capital joining hands, with the Goddess of Liberty holding a wreath and a palm of peace over them ends the film.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

MONDAY, MAY 17th

THE PRESS GANG

Length
630 Feet

Copyrighted
1909

The Press Gang (Lubin, May 17).—There is considerable interest in this picture of revolutionary days, but there appears no warrant for the title of "Press Gang." The men who are called by this term appear to be merely British soldiers, who are captured by the Revolutionists, with the assistance of a patriotic maiden, who burns a signal fire for the American soldiers to assemble. The girl also does other patriotic service in shooting a British spy and saving her lover from capture. A fine old colonial house is chosen for part of the scenes, and it is pleasingly appropriate, but the plot is rambling and shows lack of skill in handling.

"THE PRESS GANG"
THUS WERE CALLED THE BRITISH FREEBOOTERS WHO PICKED OUT THE STRONGEST MEN FROM THE COLONIES AND PRESSED THEM INTO ENGLISH SERVICE.

Mother, daughter and the young husband are eagerly discussing the political situation when suddenly a knock at the door stops their conversation. A middle aged man, with the bearing of a soldier approaches on horseback, dismounts and enters, followed by an English spy wrapped in a long civilian coat under which he wears his English uniform. While the colonel enters, the spy creeps near and listens at the door. "Who are you? Friend or foe?" asks the Colonel. The young husband points to Washington's portrait on the wall. The two shake hands whereupon the Colonel asks the young husband to carry a letter to General Washington as the English suspect him. The young husband willingly consents. He rushes out of the door and incidentally knocks down the English spy who in vain tried to look through the keyhole. The Colonel and the young husband ride away on their errand. The spy asks to be allowed to rest, which demand is granted. While writing a note the spy opens his coat. The young wife discovers the English uniform and decides to watch. In the dark of the night the spy steals a horse out of the stable and follows the two soldiers. The young wife hears the clattering of the horse's hoofs and tries to follow. As there is no other horse in the stable her mother advises her to take a boat and row down the river where she can overtake the riders. Young Martha is soon on her way. She just sees the two soldiers pass. Now follows the English spy. Unable to warn her husband and the Colonel and being too far away to hold up the spy, she aims and with a well directed shot kills the spy. Upon her returning home she finds the Press Gang in the house looking for her husband who is expected back the very evening. The young wife goes to the field in the rear of the house and fires a haystack. This brings the Colonel's soldiers to the scene who come to help thinking a fire had broken out in the house. They are informed of the presence of the Press Gang who are feasting in the house. They overpower the English soldiers and lead them away as prisoners, just as the young husband returns from his successful errand.

HAVE THE RIGHT TO LABOR." Pickets of strikers guard the factory to prevent men from going to work. John, however, is not to be detained and goes to his work as usual, saying: "This is a free country. You have the right to strike. I have the right to labor."

14th Street, New York City
rporate name of this Company is changed from
ope and Biograph Company to Biograph Company.

AN EVENTFUL NIGHT. It is night time. Som
get even with John and try to blow up his house. The
frustrated and on bended knees John and his wife th
harm.

's Biggest Hit!

THREE MONTHS LATER. BACK TO WORK. John is now superintendent at the works. All the men have returned to work. A boy enters the superintendent's office and hands John the following note:

> Owing to your diligent work and that of your men, conditions have greatly improved. We therefore have decided to advance all wages 10 per cent. You may employ all your former help, bar none.
>
> Thanking you for being true to us in time of trouble, we remain,
>
> Sincerely yours
>
> S. HOLMES, General Manager.

John at once notifies his fellow workmen and there is great satisfaction all around.

An allegorical picture: Labor and Capital joining hands, with the Goddess of Liberty, holding a wreath and a palm of peace over them ends the film.

LUBIN MANUFACTURING COMPANY
MANUFACTURER OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St, Philadelphia, Pa.

MONDAY, MAY 17th

THE PRESS GANG

Length
630 Feet

Copyrighted
1909

"THE PRESS GANG"
THUS WERE CALLED THE BRITISH FREEBOOTERS WHO PICKED OUT THE STRONGEST MEN FROM THE COLONIES AND PRESSED THEM INTO ENGLISH SERVICE.

Mother, daughter and the young husband are eagerly discussing the political situation when suddenly a knock at the door stops their conversation. A middle aged man, with the bearing of a soldier approaches on horseback, dismounts and enters, followed by an English spy wrapped in a long civilian coat under which he wears his English uniform. While the colonel enters, the spy creeps near and listens at the door. "Who are you? Friend or foe?" asks the Colonel. The young husband points to Washington's portrait on the wall. The two shake hands whereupon the Colonel asks the young husband to carry a letter to General Washington as the English suspect him. The young husband willingly consents. He rushes out of the door and incidentally knocks down the English spy who in vain tried to look through the keyhole. The Colonel and the young husband ride away on their errand. The spy asks to be allowed to rest, which demand is granted. While writing a note the spy opens his coat. The young wife discovers the English uniform and decides to watch. In the dark of the night the spy steals a horse out of the stable and follows the two soldiers. The young wife hears the clattering of the horse's hoofs and tries to follow. As there is no other horse in the stable her mother advises her to take a boat and row down the river where she can overtake the riders. Young Martha is soon on her way. She just sees the two soldiers pass. Now follows the English spy. Unable to warn her husband and the Colonel and being too far away to hold up the spy, she aims and with a well directed shot kills the spy. Upon her returning home she finds the Press Gang in the house looking for her husband who is expected back the very evening. The young wife goes to the field in the rear of the house and fires a haystack. This brings the Colonel's soldiers to the scene who come to help thinking a fire had broken out in the house. They are informed of the presence of the Press Gang who are feasting in the house. They overpower the English soldiers and lead them away as prisoners, just as the young husband returns from his successful errand.

FADED FLOWERS.

Faded Flowers (Lubin, May 17).—There are visions and double printings to spare in this film, but it is entertaining nevertheless. A young couple is about to be married, and grandma gives her blessing, with a few presents which she takes from an old casket. With each present she recalls the occasion when it came into her possession, and we are shown what it was by a vision.

Length

305 Feet.

Faded Flowers.—Grandma bestows her blessing upon the happy couple, presents each with a keepsake and displays some faded flowers, reminders of her own girlhood days, presenting a beautiful and touching picture.

Copyrighted

1909

Grandma bent upon a cane walks to her easy chair. Just then a young man and his intended, apparently the grandchild of grandma, enter. They bring the glad tidings to grandma who bestows on the two happy children her blessing. She then tells her grandchild to bring her an old wooden box out of which she takes a golden chain and locket which she presents to her grandchild and a watch and chain formerly belonging to her husband, which she presents to the young man. Besides these golden treasures there are some faded flowers in the wooden box which she shows to the two. First, a rose, which her sweetheart gave her more than fifty years ago. Then orange blossoms which she wore on her wedding day. Next she shows a silver

wreath, the memory of her silver wedding, and last, a crown of gold, the remembrance of her golden wedding. Meditating, her head drops and she feels the kiss of her departed husband. Just then the young girl's parents enter, grandma's son and his wife, and a happy family group closes this beautiful picture.

THURSDAY, MAY 20th

The Smuggler's Daughter

Length, 990 feet

Copyrighted 1909

The Smuggler's Daughter (Lubin, May 20). In many respects this picture is the best dramatic subject ever produced by the Lubin Company. The scenery is superb, the story clear and consistent, and the acting good, excepting that the smuggler should have been an older man, or at least made up to look older. Where the Lubin players (all new faces) could have succeeded in finding the picturesque, rocky sea coast backgrounds that are here shown is a matter for some wonder. Possibly in Maine. They equal the best that we see in the Urban or Pathe films. The story is simple, but strong. A smuggler's daughter is in love with a revenue guardsman, who thinks her father is a fisherman. She learns from the officer that special watch is to be kept for smugglers that night, and she meets her father at the beach and warns him. Putting on his heavy coat, she climbs up the rocky paths to lead the officers astray, while her father can get the contraband goods home by another route. She is seen by her lover, who thinks she is the smuggler, and shoots her. Later we see her in the prison hospital with her lover by her side. The father comes in and gives himself up as the smuggler, which is presumed to clear her of complicity. Further pictures of this excellent class by the Lubin Company cannot fail to make a deep impression on the motion picture field.

"THE SMUGGLER'S DAUGHTER" (Lubin).

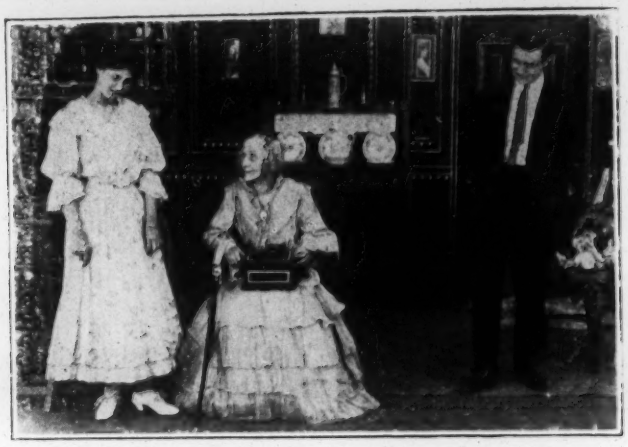
Stories of the sea are always popular with moving picture audiences if they are well and naturally told. Who amongst us has not pored over an exciting narrative of smuggling life? In olden times the romance of maritime life drew half its inspiration from the deeds of dare and do which centered about the smuggler's cave. This is one of the best pictures which Mr. Lubin has produced. We emphasize the word picture. He places the scene of the story on a very rocky coast with the waves beating and lashing themselves into clouds of spray. The eyes are delighted with these very fine photographs of coast characteristics. The story is a simple one. The smuggler, who is helped in his work by his daughter, after landing his booty is nearly discovered by an inquisitive revenue officer. His daughter, however, prevents his arrest, and the revenue officer falls in love with her. After having sold his plunder, Mr. Smuggler returns to his work and is again shielded by his daughter. She shields her father only too well; the revenue officers are out after the delinquent. The girl assumes her father's hat and cloak and is shot in mistake for her father. She is lying wounded in her bed when the father discovers her plight, and so he very properly takes the blame upon his shoulders and gives himself up to the officers. The girl is left in the care of her revenue lover, and we are left to assume that she recovers and marries him. This is the outline of the story which is told against a very fine background of sea and rocks. The story is not unduly spun out, it is clear and intelligible, and it certainly pleased the audience before whom we saw it shown. On these grounds, therefore, we consider it entitled to mention as a notable film of the week. Photographically speaking the picture is, on the whole, excellent. Its tones and tints are strikingly good. We will risk being termed hypercritical, however, in pointing out that Mr. Lubin's assistants might have sent out this beautiful picture with fewer light and dark spots on it. Those are the technical drawbacks on the picture. But still it is a minor matter. The point we want to bring home to Mr. Lubin is this, that sea pictures of this quality are welcome as an occasional relief to the usual run of subjects. Smuggling is by no means dead among these coasts and the devotion of a daughter to her

A sailing boat has anchored at night outside of the bay. From the rocks of the shore leaves a boat to smuggle the fine laces through the guarding revenue offices. On the cliff stands a girl waving her lantern to and fro to give her father notice that the road is clear. The father lands and together they carry e contraband goods to the herman's home. There he des it under the bed. A revue officer who is in love with e smuggler's daughter but who lieves him to be a fisherman sits his sweetheart. Hardly is he left when two men enter ho purchase the smuggled ods. The next night the nuggler again follows his danerous trade. His daughter on e way home meets her lover ho just receives an order from is superiors reading as follows: "Everybody to be on watch -night. Look out for the nugglers—F M Z 4274 Kt Wynchester.

Emmett,
Captain."

FADED FLOWERS.

Length
305 Feet.



Copyrighted
1909

Grandma bent upon a cane walks to her easy chair. Just then a young man and his intended, apparently the grandchild of grandma, enter. They bring the glad tidings to grandma who bestows on the two happy children her blessing. She then tells her grandchild to bring her an old wooden box out of which she takes a golden chain and locket which she presents to her grandchild and a watch and chain formerly belonging to her husband, which she presents to the young man. Besides these golden treasures there are some faded flowers in the wooden box which she shows to the two. First, a rose which her sweetheart gave her more than fifty years ago. Then orange blossoms which she wore on her wedding day. Next she shows a silver

wreath, the memory of her silver wedding, and last, a crown of gold, the remembrance of her golden wedding. Meditating, her head drops and she feels the kiss of her departed husband. Just then the young girl's parents enter, grandma's son and his wife, and a happy family group closes this beautiful picture.

THURSDAY, MAY 20th

The Smuggler's Daughter

Copyrighted 1909

AN ADE

y 20).
amatic
subject ever produced by the Lubin Company. The scenery is superb, the story clear and consistent, and the acting good, excepting that the smuggler should have been an older man, or at least made up to look older. Where the Lubin players (all new faces) could have succeeded in finding the picturesque, rocky sea coast backgrounds that are here shown is a matter for some wonder. Possibly in Maine. They equal the best that we see in the Urban or Pathe films. The story is simple, but strong. A smuggler's daughter is in love with a revenue guardsman, who thinks her father is a fisherman. She learns from the officer that special watch is to be kept for that night, and she meets her father at Putting on his heavy the of-
picture show
picture show
shoots her. Later we see her in the prison with her lover by her side. The father comes in and gives himself up as the smuggler, which is presumed to clear her of complicity. Further pictures of this excellent class by the Lubin Company cannot fail to make a deep impression on the motion picture field.

ENDALLVILLE, IND.—This city is to have another moving
ENGAL, IND.—Mr. Blaine Parker will conduct a moving
band goes.

"THE SMUGGLER'S DAUGHTER" (Lubin).

Stories of the sea are always popular with moving picture audiences if they are well and naturally told. Who amongst us has not pored over an exciting narrative of smuggling life? In olden times the romance of maritime life drew half its inspiration from the deeds of dare and do which centered about the smuggler's cave. This is one of the best pictures which Mr. Lubin has produced. We emphasize the word picture. He places the scene of the story on a very rocky coast with the waves beating and lashing themselves into clouds of spray. The eyes are delighted with these very fine photographs of coast characteristics. The story is a simple one. The smuggler, who is helped in his work by his daughter, after landing his booty is nearly discovered by an inquisitive revenue officer. His daughter, however, prevents his arrest, and the revenue officer falls in love with her. After having sold his plunder, Mr. Smuggler returns to his work and is again shielded by his daughter. She shields her father only too well; the revenue officers are out after the delinquent. The girl assumes her father's hat and cloak and is shot in mistake for her father. She is lying wounded in her bed when the father discovers her plight, and so he very properly takes the blame upon his shoulders and gives himself up to the officers. The girl is left in the care of her revenue lover, and we are left to assume that she recovers and marries him. This is the outline of the story which is told against a very fine background of sea and rocks. The story is not unduly spun out, it is clear and intelligible, and it certainly pleased the audience before whom we saw it shown. On these grounds, therefore, we consider it entitled to mention as a notable film of the week. Photographically speaking the picture is, on the whole, excellent. Its tones and tints are strikingly good. We will risk being termed hypercritical, however, in pointing out that Mr. Lubin's assistants might have sent out this beautiful picture with fewer light and dark spots on it. Those are the technical drawbacks on the picture. But still it is a minor matter. The point we want to bring home to Mr. Lubin is this, that sea pictures of this quality are welcome as an occasional relief to the usual run of subjects. Smuggling is by no means dead

A sailing boat has anchored at night outside of the bay. From the rocks of the shore leaves a boat to smuggle the fine laces through the guarding revenue offices. On the cliff stands a girl waving her lantern to and fro to give her father notice that the road is clear. The father lands and together they carry contraband goods to the herman's home. There he les it under the bed. A revue officer who is in love with smuggler's daughter but who lieves him to be a fisherman sits his sweetheart. Hardly s he left when two men enter ho purchase the smuggled ods. The next night the nuggler again follows his danrous trade. His daughter on e way home meets her lover ho just receives an order from s superiors reading as follows: "Everybody to be on watch -night. Look out for the nugglers—F M Z 4274 Kt Wynchester.

Emmett,
Captain."

FADED FLOWERS.

Length

305 Feet.

Faded Flowers.—Grandm
presents each with a keepsal
of her own girlhood days,

Faded Flowers (Lubin, May 17).—There are
visions and double printings to spare in this film,
but it is entertaining nevertheless. A young couple
is about to be married, and grandma gives her bless-
ing, with a few presents which she takes from an old
casket. With each present she recalls the occasion
when it
what

e hearts of readers than
ly, peopled with lovable
to them. Most popular
earth," a story founded
ping of the cricket was
hold when it is hushed.
timent of this work, has

taken special care i
pheric tenderness int
the scenes have the
quaint old English t
The story is so well
dwell at length on it

RAPH SUBJECTS, MONDAY AND T

eep Posted

Write

OMPANY

11 Ea

Lic

NOTE—
American

Grandma bent upon a cane walks to her easy cha
his intended, apparently the grandchild of grandma
ings to grandma who bestows o
tells her grandchild to bring he
chain and locket which she pr
merly belonging to her husband,
golden treasures there are some
the two. First, a rose which
Then orange blossoms which sh

wreath, the memory of her silver
of her golden wedding. Medita
departed husband. Just then th
wife, and a happy family group

of the maternal instinct. The cat, the dog, the horse,
rabbit, the fowl, the bird, the zebra, the elephant and othe
are here shown in their natural surroundings looking at
their little ones in their own particular way. It is a pre
picture, cleverly conceived and skillfully carried out, and
think it will win applause wherever it is shown.

AN OLD RENTAL CONCERN, BUT PROGRESSIV

While Chicago is acknowledged the center of the In
pendent movement, the exchanges in that city licensed
the Motion Picture Patents Co. are not complaining rela
to a lack of business. Messrs. Geo. K. Spoor Co. report
astounding increase in their business during the last co
of months and assure us that they are still staunch adhere
to their well-known business policy of "The right film at
right price."

If it is possible to ascertain the worth of a principle f
the results attained through a strict adherence to the same
should say that the Spoor Company are on the right trac

They further inform us that in spite of extraordina
keen competition rental prices are remaining substanti
the same as before the advent of the Independent m
ment and that the rental business in their territory, gener
considered, cannot be termed otherwise than satisfactory

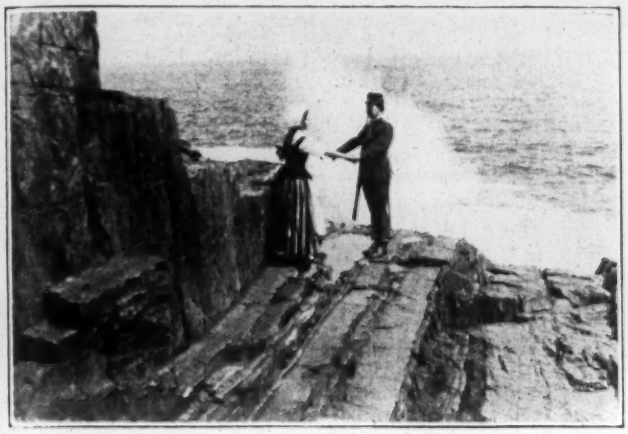
dently, then, the fame of your critic has spread far a
wide. I remonstrated with the lady for being such a b
business woman as to refuse money, but she was firm, and s
enjoyed the luxury of a free show. When it was all o
and I was saying "Good-night" to her and Mr. Jacobs, s
said more nice things about me, remarking that I was look
as if a Broadway theater was more in my line. But I "g
back" by retorting that it was always a pleasure to me
visit a well-conducted moving picture house; which

THURSDAY, MAY 20th

The Smuggler's Daughter

Length, 990 feet

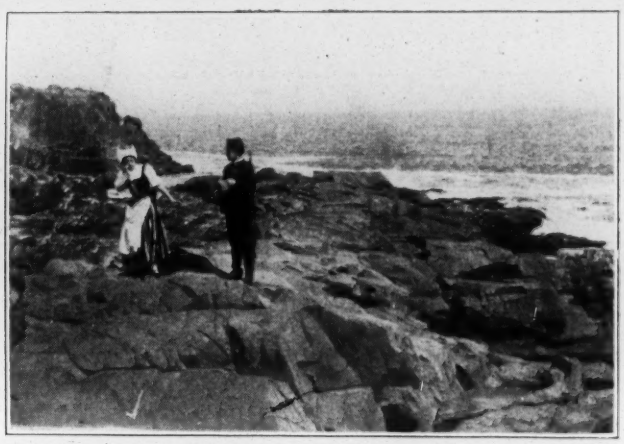
Copyrighted 1909



A sailing boat has anchored at night outside of the bay. From the rocks of the shore leaves a boat to smuggle the fine laces through the guarding revenue offices. On the cliff stands a girl waving her lantern to and fro to give her father notice that the road is clear. The father lands and together they carry the contraband goods to the fisherman's home. There he hides it under the bed. A revenue officer who is in love with the smuggler's daughter but who believes him to be a fisherman visits his sweetheart. Hardly has he left when two men enter who purchase the smuggled goods. The next night the smuggler again follows his dangerous trade. His daughter on the way home meets her lover who just receives an order from his superiors reading as follows:

"Everybody to be on watch to-night. Look out for the smugglers—F M Z 4274 Kt 53 Wynchester.

Emmett,
Captain."



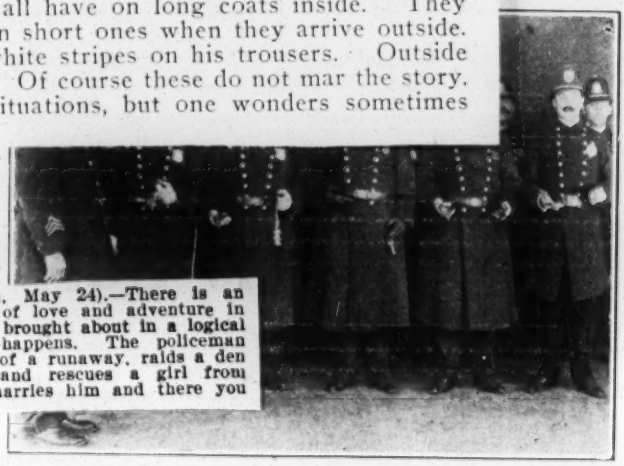
Trembling for her father's safety, the smuggler's daughter leaves to warn him. It is night time. The smuggler has just landed with the aid of his daughter when she informs him of the pending danger. She asks him to exchange hat and coat with her so that she may mislead the officers while he can carry home the smuggled goods. The young officers tracked the smuggler's daughter and thinking her to be the smuggler calls on her to halt. She tries to escape—a flash—a shot and she falls down the rocks where she is found by her lover. Prostrated from grief, he carries her to the hospital. There in a room on a plain white cot lies the girl mortally wounded, her lover at her side. The old fisherman when seeing his suffering daughter gives himself up to the revenue officers. They take him away a prisoner. The young officer remains at the bedside and there will surely be a wedding after the girl leaves the hospital.

MAY 24th, 1909.

OFFICER McCUE

"Officer McCue."—A Lubin which tells an interesting story in a species of dime novel manner. There are some climaxes, but they are not really dramatic. Technically the film is good, though some little things look queer. For instance, the policemen all have on long coats inside. They march out and have on short ones when they arrive outside. Inside only one has white stripes on his trousers. Outside they all have them on. Of course these do not mar the story, nor spoil the funny situations, but one wonders sometimes why it happens.

Length 695 feet.



Officer McCue (Lubin, May 24).—There is an attempt at telling a story of love and adventure in this picture, but nothing is brought about in a logical way. Everything simply happens. The policeman stops a very bad imitation of a runaway, raids a den of thieves single handed and rescues a girl from footpads. Then the girl marries him and there you are.

Copyrighted 1909

Officer McCue is on duty. He regulates the traffic, helps children across the street and makes himself all around useful.

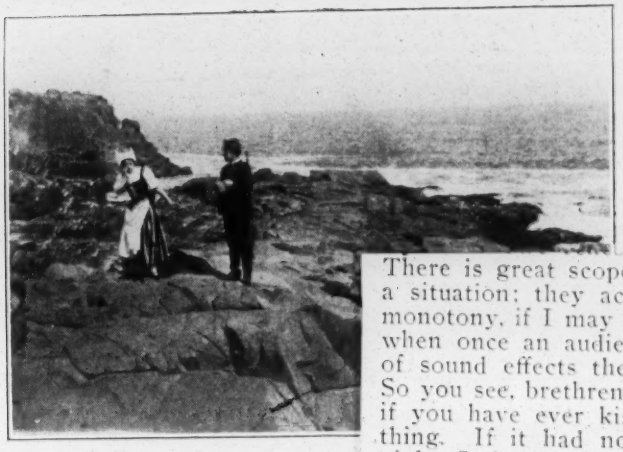
Suddenly a runaway horse comes towards him, a young lady in the buggy. Officer McCue stops the horse, but is hit by the shaft of the buggy and rendered unconscious. He is brought to the hospital and there visited by the young lady and her father, a banker. Both come to thank him for services rendered.

A few weeks afterwards Officer McCue is on duty again. While patrolling the lonely streets he notices two suspicious characters. He follows them and soon comes to a thieves' den which he raids single-handed.

After due process and the conviction of the thieves, the stolen goods are restored to the rightful owners. A pearl necklace is returned to the banker's daughter. Officer McCue is introduced as the one responsible for the return of the property. She recognizes the officer and invites him to call.

Officer McCue is promoted to the position of sergeant and as such it is his good luck to again render services to the banker's daughter. On an errand to charity she is held up by thieves and only by the timely arrival of Officer McCue is she saved from harm.

The banker notices the affection which has sprung up between the officer and his daughter, and proud of the hero of so many encounters accepts him as a son-in-law.



There is great scope for them. They add to the humor of a situation; they accentuate it, in fact; they punctuate the monotony, if I may so term it, of a picture so agreeably that when once an audience has learned to appreciate the value of sound effects they will never be content without them. So you see, brethren and sistern, what I mean by asking you if you have ever kissed or been kissed. A kiss is a great thing. If it had not been for the one I heard the other night, I should not have written this column; Yerkes & Co would not have got this nice reference, and the whole course

pending danger. She [illegible]

to exchange hat and coat with her so that she may mislead the [illegible] carry home

gest short dramatic subjects yet pro-
story of a young policeman whose duty
own brother for burglary.

Length 420 feet.

daughter [illegible] to be the smuggler calls on her to halt. She tries to escape—a flash—a shot and she falls down the rocks where she is found by her lover. Prostrated from grief, he carries her to the hospital. There in a room on a plain white cot lies the girl mortally wounded, her lover at her side. The old fisherman when seeing his suffering daughter gives himself up to the revenue officers. They take him away a prisoner. The young officer remains at the bedside and there will surely be a wedding after the girl leaves the hospital.

MAY 24th, 1909.

OFFICER McCUE

Length 695 feet.

Copyrighted 1909

Officer McCue is on duty. He regulates the traffic, helps children across the street and makes himself all around useful.

Suddenly a runaway horse comes towards him, a young lady in the buggy. Officer McCue stops the horse, but is hit by the shaft of the buggy and rendered unconscious. He is brought to the hospital and there visited by the young lady and her father, a banker. Both come to thank him for services rendered.

A few weeks afterwards Officer McCue is on duty again. While patrolling the lonely streets he notices two suspicious characters. He follows them and soon comes to a thieves' den which he raids single-handed.

After due process and the conviction of the thieves, the stolen goods are restored to the rightful owners. A pearl necklace is returned to the banker's daughter. Officer McCue is introduced as the one responsible for the return of the property. She recognizes the officer and invites him to call.

Officer McCue is promoted to the position of sergeant and as such it is his good luck to again render services to the banker's daughter. On an errand to charity she is held up by thieves and only by the timely arrival of Officer McCue is she saved from harm.

The banker notices the affection which has sprung up between the officer and his daughter, and proud of the hero of so many encounters accepts him as a son-in-law.

MR. INQUISITIVE

"Mr. Inquisitive."—A Lubin, which, like all the Lubin comedies, is funny and creates a good deal of sport before it closes.

Length
248 feet.

Copyrighted
1909

Mr. Inquisitive (Lubin, May 24).—As a comedy this picture is as aimless as the foregoing dramatic effort. Mr. Inquisitive "rubbers" at everybody he meets, without anything at all taking place to excite his curiosity. He is beaten up, chased and dragged off at the end of a rope tied to an automobile. In the last named situation he manages in a singularly bungling way to pull people off of their feet, causing pursuits that end in his capture. We trust he will not again be allowed at large.

The henpecked husband of Mrs. Inquisitive was chased out of the house for trying to listen to a conversation between herself and two other ladies.

Mr. Inquisitive gets into trouble at the fish market. He butts into every thing until a boy fastens a rope on his leg. Now the trouble surely begins.

He butts into every thing he meets, but in a way not intended by him. At last he is caught by the chasing crowd and given a good bouncing.

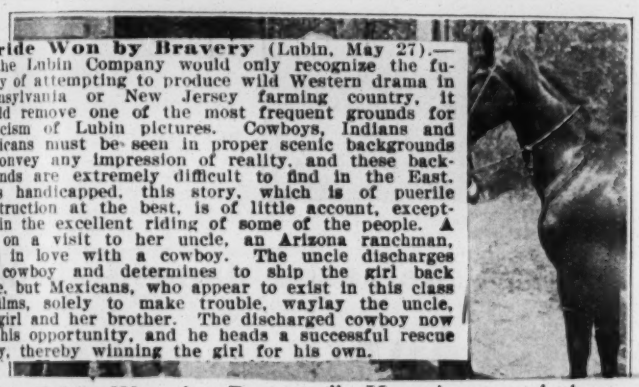
LUBIN MANUFACTURING COMPANY,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

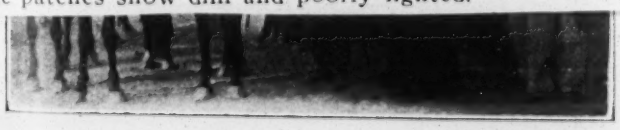
926-928 MARKET STREET, :: :: PHILADELPHIA, PA.

A BRIDE WON BY BRAVERY



Bride Won by Bravery (Lubin, May 27).—If the Lubin Company would only recognize the futility of attempting to produce wild Western drama in Pennsylvania or New Jersey farming country, it would remove one of the most frequent grounds for criticism of Lubin pictures. Cowboys, Indians and Mexicans must be seen in proper scenic backgrounds to convey any impression of reality, and these backgrounds are extremely difficult to find in the East. Thus handicapped, this story, which is of puerile construction at the best, is of little account, excepting in the excellent riding of some of the people. A girl on a visit to her uncle, an Arizona ranchman, falls in love with a cowboy. The uncle discharges the cowboy and determines to ship the girl back home, but Mexicans, who appear to exist in this class of films, solely to make trouble, waylay the uncle, the girl and her brother. The discharged cowboy now has his opportunity, and he heads a successful rescue party, thereby winning the girl for his own.

"A Bride Won by Bravery."—Here is one of those active Western dramas from the Lubin studio which are such prime favorites with so many people. The love making is natural. The wrath of the uncle when he sends his niece home because she is flirting, as he terms it, with a cowboy, and the holp-up are all extremely realistic. Then comes along the discharged cowboy, releases the uncle and nephew, rallies the others and storms the stronghold of the robbers, rescuing the girl from the clutches of the greasers. It is all such a mad whirl, and is carried out with so much dash and spirit that the audience is borne along without really appreciating what is occurring before its face. The end, where the uncle gives the couple his blessing, is good and affords a fitting climax to the story which led up to this consummation. Even though there is a good deal of swift movement the blurring is reduced to a minimum and the technical quality of the film is good. In most places the photography is clear. Only here and there little patches show dim and poorly lighted.



Copyrighted 1909 — Length 835 feet

A ranchman out in the wooly West while sitting on his porch receives a letter, as follows:

"Dear Uncle Jack: Brother and I leave New York for Arizona to spend our summer vacation with you. Will arrive Monday, 14th. Please meet us at the station.

Your loving niece,

Inez."

uncle sends his buggy to ation where Inez and her r are received by the ys. Joe, one of the cowfalls in love with the ul girl and shows her all of attention.

e in the woods picking , Inez is surprised by s with the intent to rob her. Joe comes up in time to drive the robbers off and in return is rewarded with a sweet kiss. He guides the girl to the Colonel's home, but is rudely driven away by the Colonel who does not wish one of his cowboys to pay attention to his niece. In her room Inez writes the following note to Joe:

"Dear Mr. Joe: I ask your forgiveness for Uncle's rudeness and thank you for your bravery displayed in my behalf. Will see you at the bridge at seven.

Inez."

MR. INQUISITIVE

Length
248 feet.

Copyrighted
1909.

The herpecked husband of Mrs. Inquisitive was chased out of the house for trying to listen to a conversation between herself and two other ladies.

Mr. Inquisitive gets into trouble at the fish market. He butts into every thing until a boy fastens a rope on his leg. Now the trouble surely begins.

He butts into every thing he meets, but in a way not intended by him. At last he is caught by the chasing crowd and given a good bouncing.

LUBIN MANUFACTURING COMPANY,

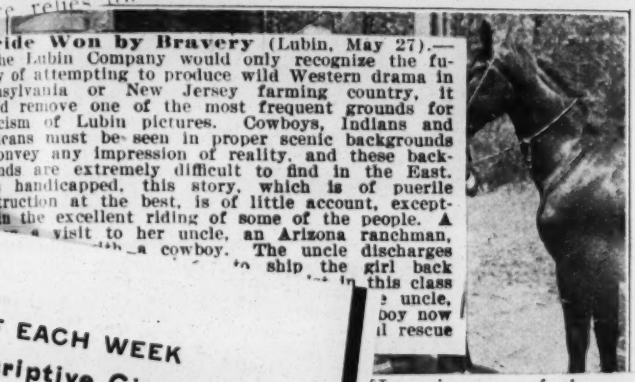
MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 MARKET STREET, :: :: PHILADELPHIA, PA.

A BRIDE WON BY BRAVERY

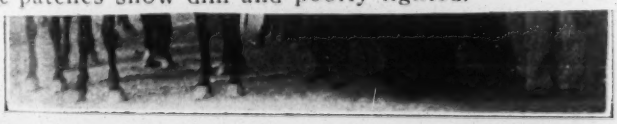
is surely at hand when no moving picture will be con-
ed without them. It has been pointed out how much
an Howe relies for his success upon his sound effects



Bride Won by Bravery (Lubin, May 27).—If the Lubin Company would only recognize the futility of attempting to produce wild Western drama in Pennsylvania or New Jersey farming country, it would remove one of the most frequent grounds for criticism of Lubin pictures. Cowboys, Indians and Mexicans must be seen in proper scenic backgrounds to convey any impression of reality, and these backgrounds are extremely difficult to find in the East. Thus handicapped, this story, which is of puerile construction at the best, is of little account, excepting in the excellent riding of some of the people. A visit to her uncle, an Arizona ranchman, a cowboy. The uncle discharges to ship the girl back this class uncle, boy now rescue

DAY OF EACH WEEK
r Descriptive Circulars

Here is one of those active Western drama studio which are such prime favorites with so many people. The love making is natural. The wrath of the uncle when he sends his niece home because she is flirting, as he terms it, with a cowboy, and the holp-up are all extremely realistic. Then comes along the discharged cowboy, releases the uncle and nephew, rallies the others and storms the stronghold of the robbers, rescuing the girl from the clutches of the greasers. It is all such a mad whirl, and is carried out with so much dash and spirit that the audience is borne along without really appreciating what is occurring before its face. The end, where the uncle gives the couple his blessing, is good and affords a fitting climax to the story which led up to this consummation. Even though there is a good deal of swift movement the blurring is reduced to a minimum and the technical quality of the film is good. In most places the photography is clear. Only here and there little patches show dim and poorly lighted.



Copyrighted 1909 — Length 835 feet

A ranchman out in the wooly West while sitting on his porch receives a letter, as follows:

"Dear Uncle Jack: Brother and I leave New York for Arizona to spend our summer vacation with you. Will arrive Monday, 14th. Please meet us at the station.

Your loving niece,

Inez."

uncle sends his buggy to ation where Inez and her r are received by the ys. Joe, one of the cow- falls in love with the ul girl and shows her all of attention.

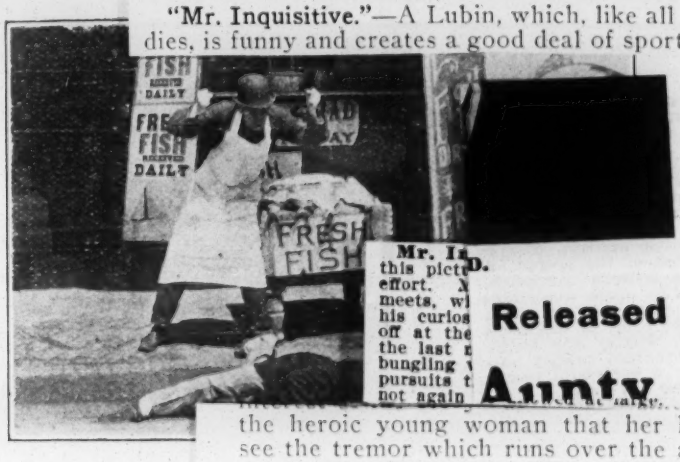
le in the woods picking s, Inez is surprised by rs with the intent to rob her. Joe comes up in time to drive the robbers off and in return is rewarded with a sweet kiss. He guides the girl to the Colonel's home, but is rudely driven away by the Colonel who does not wish one of his cowboys to pay attention to his niece. In her room Inez writes the following note to Joe:

"Dear Mr. Joe: I ask your forgiveness for Uncle's rudeness and thank you for your bravery displayed in my behalf. Will see you at the bridge at seven.

Inez."

MR. INQUISITIVE

"Mr. Inquisitive."—A Lubin, which, like all the Lubin comedies, is funny and creates a good deal of sport before it closes.



Length
248 feet.

One drink
making a verita
his loathsome s
brawl he is the

Mr. In
this pictu
effort. N
meets, wi
his curios
off at the
the last r
bungling
pursuits t
not again

D.

Released June 3, 190

Aunty

the heroic young woman that her lover shall live one
see the tremor which runs over the audience. The actors
do their work exceptionally well, and the principal chara
the girl who prevents the bell from ringing, is particul
strong. Technically the film is up to the Edison stand
even though the subject was particularly difficult to ph
graph satisfactorily.

"The Cripple's Marriage."—A comedy from the Gaum
studio which contains sufficient absurdities and unexpe
situations to keep everybody who sees it laughing.

"The Good Omen."—A Gaumont which introduces
travesty on mistletoe which never fails to make the audi
laugh. The film is good technically and the difficulties w
beset those who buy mistletoe are funny. Nothing more n
be said.

"Oliver Twist."—The Vitagraph people have sent o
film under the above title which is deservedly popular. N

The herpecked husband of M
ing to listen to a conversation be
Mr. Inquisitive gets into trou
til a boy fastens a rope on his le

He butts into every thing he meets, but in a way not intended by him. At last he is caught by the chasing crowd and given a good bouncing.

LUBIN MANUFACTURING COMPANY,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 MARKET STREET, :: :: PHILADELPHIA, PA

A BRIDE WON BY BRAVERY

Copyrighted 1909

Length 835 feet

A ranchman out in the wooly West while sitting on his porch receives a letter, as follows:

"Dear Uncle Jack: Brother and I leave New York for Arizona to spend our summer vacation with you. Will arrive Monday, 14th. Please meet us at the station.

Your loving niece,

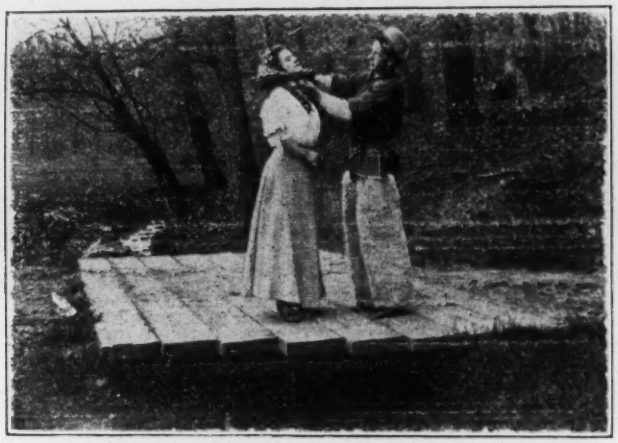
Inez."

The uncle sends his buggy to the station where Inez and her brother are received by the cowboys. Joe, one of the cowboys, falls in love with the beautiful girl and shows her all kinds of attention.

While in the woods picking flowers, Inez is surprised by greasers with the intent to rob her. Joe comes up in time to drive the robbers off and in return is rewarded with a sweet kiss. He guides the girl to the Colonel's home, but is rudely driven away by the Colonel who does not wish one of his cowboys to pay attention to his niece. In her room Inez writes the following note to Joe:

"Dear Mr. Joe: I ask your forgiveness for Uncle's rudeness and thank you for your bravery displayed in my behalf. Will see you at the bridge at seven.

Inez."



The seventh hour sees the couple together at the bridge. The evening being cool, the cowboy takes his kerchief and fastens it around Inez's neck. After a walk Inez returns to her uncle's home. She forgets all about the kerchief. The uncle recognizes the same and is furious about his niece's disobedience. He tells her to prepare to go home and sends a note of discharge to Joe.

While Inez is getting ready for her departure a greaser looks through the window and, noticing all the presents the Colonel gives the young lady, decides to hold her up and rob her.

The time has come for the departure. Uncle, nephew and niece enter the buggy to drive to the station. Four of the greasers have taken to the woods and hold up the party. They bag the girl and bind her brother and the Colonel to the trees. Happily Joe comes this way. He frees the Colonel and at once mounts a horse to give the alarm. In a moment the cowboys are in pursuit. They track the greasers at their hiding place, a fierce struggle ensues, the greasers are overpowered, roped and led away to be strung to the next tree. The girl is returned to her uncle, who does no longer object to the marriage of the two young people whom destiny brought together.

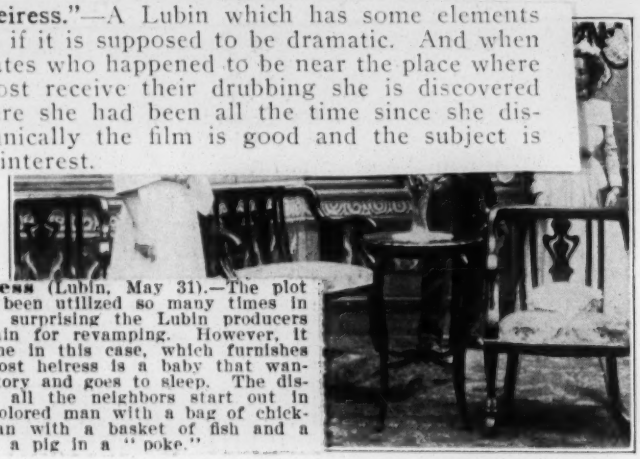
MONDAY, MAY 31st, 1909

THE LOST HEIRESS

"The Lost Heiress."—A Lubin which has some elements of comedy, even if it is supposed to be dramatic. And when all the unfortunates who happened to be near the place where the child was lost receive their drubbing she is discovered asleep, just where she had been all the time since she disappeared. Technically the film is good and the subject is not without its interest.

Length

580 Feet

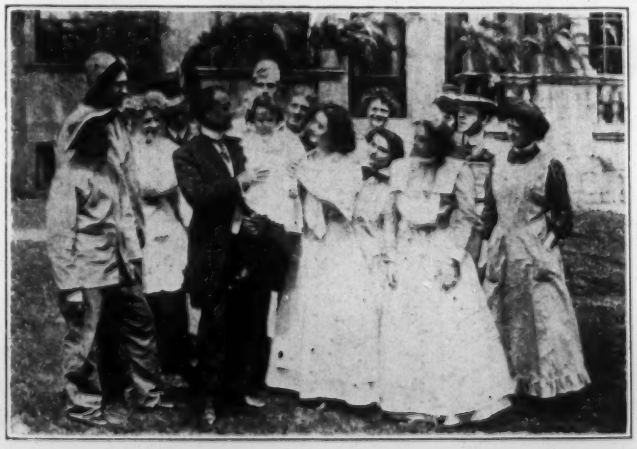


Copyrighted

1909

The Lost Heiress (Lubin, May 31).—The plot of this comedy has been utilized so many times in the past that it is surprising the Lubin producers have selected it again for revamping. However, it is quite cleverly done in this case, which furnishes some excuse. The lost heiress is a baby that wanders into a conservatory and goes to sleep. The distracted parents and all the neighbors start out in search, pursuing a colored man with a bag of chickens, a colored woman with a basket of fish and a pair of tramps with a pig in a "poke."

The governess takes the little girl for a walk. While sitting on the water's edge the little girl walks away to the hot house where she falls asleep. As soon as the governess misses her little charge she gives an alarm. Father and mother and all the servants start on a search. A colored man who stole chickens which he carries in a sack is approached. Thinking his theft had been discovered, he runs away and is chased by the crowd and cornered. When the chickens are found he is given a good trouncing. A fat colored woman does not fare any better. Two tramps who stole a dog meet a like fate.



When the searching party gives up all hope the gardener discovers the little girl asleep in the hot house and carries her back into the arms of the delighted parents.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

The seventh hour sees the couple together at the bridge. The evening being cool, the cowboy takes his kerchief and

as the average comic.

"Annie Laurie."—An Essanay film was shown duri week under this title which contained a suggestion tha be profitably followed by others. The film is really a trated version of the famous old song. The soldiers m away to war, there are battle scenes and the suggeste story in the song is interwoven. Dramatically the filr

furious about his niece's disobedience. He tells her to prepare to go home and sends a note of discharge to Joe.

Peacemaker

(Length, 450 ft.)

READY WEDNESDAY, JUNE

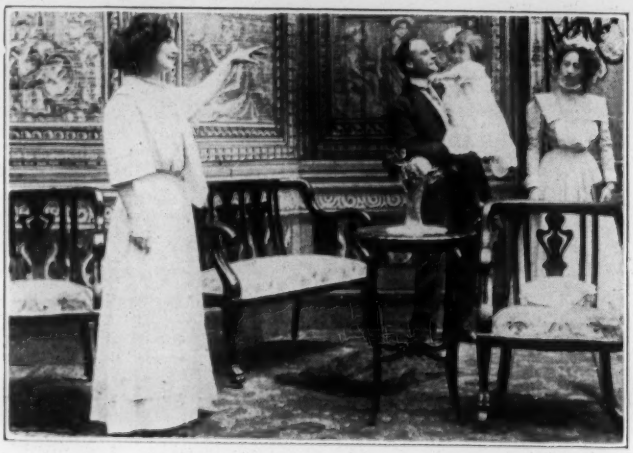
the young lady, decides to hold her up and rob her.

The time has come for the departure. Uncle, nephew and niece enter the buggy to drive to the station. Four of the greasers have taken to the woods and hold up the party. They bag the girl and bind her brother and the Colonel to the trees. Happily Joe comes this way. He frees the Colonel and at once mounts a horse to give the alarm. In a moment the cowboys are in pursuit. They track the greasers at their hiding place, a fierce struggle ensues, the greasers are overpowered, roped and led away to be strung to the next tree. The girl is returned to her uncle, who does no longer object to the marriage of the two young people whom destiny brought together.

MONDAY, MAY 31st, 1909

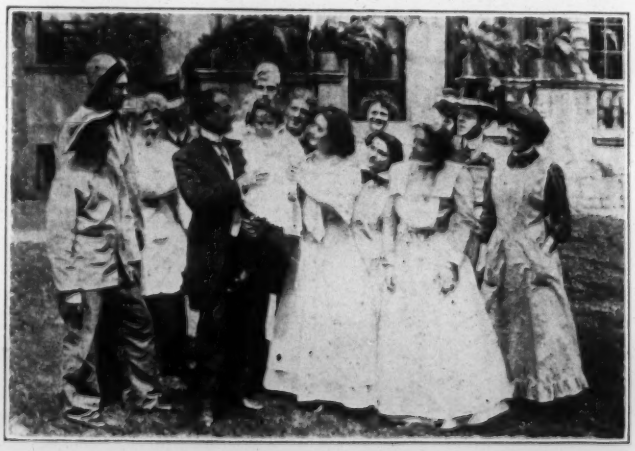
THE LOST HEIRESS

Length
580 Feet



Copyrighted
1909

The governess takes the little girl for a walk. While sitting on the water's edge the little girl walks away to the hot house where she falls asleep. As soon as the governess misses her little charge she gives an alarm. Father and mother and all the servants start on a search. A colored man who stole chickens which he carries in a sack is approached. Thinking his theft had been discovered, he runs away and is chased by the crowd and cornered. When the chickens are found he is given a good trouncing. A fat colored woman does not fare any better. Two tramps who stole a dog meet a like fate.



When the searching party gives up all hope the gardener discovers the little girl asleep in the hot house and carries her back into the arms of the delighted parents.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

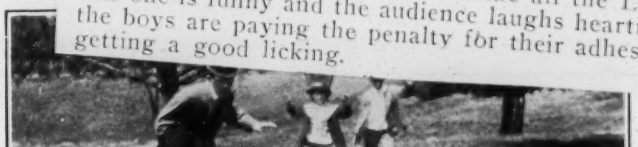
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

FATHER'S GLUE

"Father's Glue."—A Lubin comedy which represents two boys who do things with glue. Like all the Lubin comedies this one is funny and the audience laughs heartily, even while the boys are paying the penalty for their adhesive pranks by getting a good licking.

Length, 320 feet.



Copyrighted 1909

Father's Glue (Lubin, May 31).—This "comic" also is an old idea worked over, and it is not well enough performed to warrant the repetition. Two bad boys paint seats, sidewalks and walls with glue, [illegible] trouble for their victims and pursuers.

Two boys watch father, how he mends things with a most excellent glue which he has prepared. They decide to have some fun with father's glue, and start on a mischievous trip.

They first spread the glue on a bench in the park, which bench is soon occupied by a young couple. When the lover tries to rise he finds he is stuck to the bench. He is pulled away after great damage to his trousers.

The mischievous boys play many more tricks on men and women who all take up the chase. The boys spread the glue over the sidewalk and then run. They are pursued by a crowd who all loose their shoes while running over the glue.

At last the boys are caught in their own trap. They are glued to the fence and given a good trouncing. Judging from their smiling countenances, the fun was worth the licking they received.

"ARE YOU THE MAN?"

Are You the Man? (Lubin, June 3).—Somewhat exaggerated in idea, this picture is nevertheless quite laughable because the actors, all new people obviously, try to appear natural in all their movements and have succeeded remarkably well. A young man bets with his companions that he can ask ten men on the street the question, "Are you the man?" without being insulted by each of them. The result is disastrous in every case, the young man ending his experiments in a sad state of delapidation and distress.

"Are You the Man?"—Lubin has developed a comedy in this film which may well set one thinking. A gentleman bets that he can ask the first ten men he meets on the street the question at the head of this paragraph without being insulted. He undertakes it and he barely escapes with his life from some of them. While this picture is intended as a comic the result of asking the question creates dramatic scenes that are well worth considering One can't help but ask why men are so touchy upon a subject which apparently applies to their personality in some undefined way. That they are touchy is illustrated in this film. Perhaps the treatment the questioner received is rather exaggerated, but there is every reason to think that in the main it is correct. At any rate, it is suggested that no one try the experiment. This comedy is too serious for that.

Copyrighted 1909

[illegible]ng bet:—"I bet $500 that you cannot ask the first ten men you meet the simple question:—'ARE YOU THE MAN?' without being insulted." One after another reads the paper under great laughter. At last one member accepts the bet and they start out at once to carry it out. The hasty party is soon sorry to have accepted the proposition as he meets with a severe punishment from every one he approaches. When at last in danger of being arrested, he throws up his hands saying "I give up."

His friends who accompanied him on the trip explain matters to the policeman and under great laughter the party is wheeled to the club house upon a pushcart. He acknowledges "I AM THE MAN" and pays his debt vowing never to accept another bet.

FATHER'S GLUE

Length, 320 feet.

Copyrighted 1909

Two boys watch father, how he mends things with a most excellent glue which he has prepared. They decide to have some fun with father's glue, and start on a mischievous trip.

They first spread the glue on a bench in the park, which bench is soon occupied by a young couple. When the lover tries to rise he finds he is stuck to the bench. He is pulled away after great damage to his trousers.

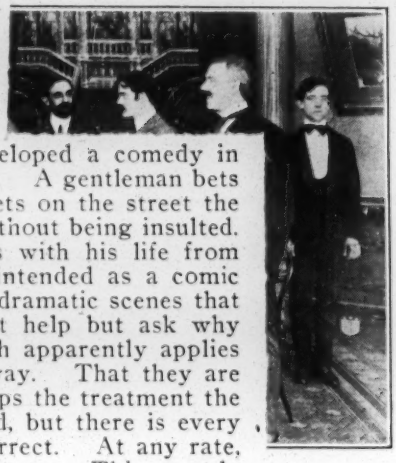
The mischievous boys play many more tricks on men and women who all take up the chase. The boys spread the glue over the sidewalk and then run. They are pursued by a crowd who all loose their shoes while running over the glue.

At last the boys are caught in their own trap. They are glued to the fence and given a good trouncing. Judging from their smiling countenances, the fun was worth the licking they received.

"ARE YOU THE MAN?"

h standard, but technically it is not so. The lighting is
rsh and there is too much loss of detail under the glaring
hts of an under exposed negative. But even with these
ults the film is pleasing and the audience broke into vigorous
plause at its close. Many of the favorite old songs are

"Are You the Man?" (Lubin, June 3).—Somewhat exaggerated in idea, this picture is nevertheless quite laughable because the actors, all new people obviously, try to appear natural in all their movements and have succeeded remarkably well. A young man bets with his companions that he can ask ten men on the street the question, "Are you the man?" without being insulted by each of them. The result is disastrous in every case, the young man ending his experiments in a sad state of delapidation and distress.



Copyrighted 1909

"Are You ...

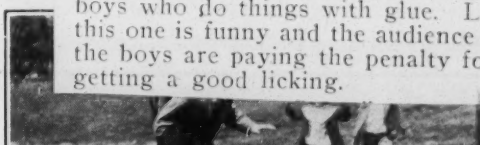
ubin has developed a comedy in one thinking. A gentleman bets men he meets on the street the ... the head of this paragraph without being insulted. He undertakes it and he barely escapes with his life from some of them. While this picture is intended as a comic the result of asking the question creates dramatic scenes that are well worth considering One can't help but ask why men are so touchy upon a subject which apparently applies to their personality in some undefined way. That they are touchy is illustrated in this film. Perhaps the treatment the questioner received is rather exaggerated, but there is every reason to think that in the main it is correct. At any rate, it is suggested that no one try the experiment. This comedy is too serious for that.

...g bet:—"I bet $500 that you cannot ask the first ten men you meet the simple question:—'ARE YOU THE MAN?' without being insulted." One after another reads the paper under great laughter. At last one member accepts the bet and they start out at once to carry it out. The hasty party is soon sorry to have accepted the proposition as he meets with a severe punishment from every one he approaches. When at last in danger of being arrested, he throws up his hands saying "I give up."

His friends who accompanied him on the trip explain matters to the policeman and under great laughter the party is wheeled to the club house upon a pushcart. He acknowledges "I AM THE MAN" and pays his debt vowing never to accept another bet.

FATHER'S GLUE

"Father's Glue."—A Lubin comedy which represents two boys who do things with glue. Like all the Lubin comedies this one is funny and the audience laughs heartily, even while the boys are paying the penalty for their adhesive pranks by getting a good licking.



Length, 320 feet.

Two boys watch father, how he has prepared. They decide to have chievous trip.

They first spread the glue on a bench in the park, which bench is soon occupied by a young couple. When the lover tries to rise he finds he is stuck to the bench. He is pulled away after great damage to his trousers.

The mischievous boys play many more tricks on men and women who all take up the chase. The boys spread the glue over the sidewalk and then run. They are pursued by a crowd who all loose their shoes while running over the glue.

At last the boys are caught in their own trap. They are glued to the fence and given a good trouncing. Judging from their smiling countenances, the fun was worth the licking they received.

oit and Paul, Lola Beirel and Louise Taylor, Musical Trio, Murray, Stone and co.; big b May 3-5.

At the Scenic, Providence, R. I., the va included Charles Harris, Rogers and Evans, Zimmer, and Esto Ray in illustrated songs 1-5.

For the second week of Bullock's New Tem bill was very gratifying, and embraced Mari Thompson, Lonnie Follett, Thompson and Carte

street, to be erected soon.

Philadelphia, Pa.—Paul E. Bertrand has completed for a $20,000 vaudeville theater to be erected at the c of Third and Girard streets.

Rushville, Ill.—Messrs. R. E. Jackson and B. R. Ph have commenced the erection of a new moving picture ter on East Lafayette street.

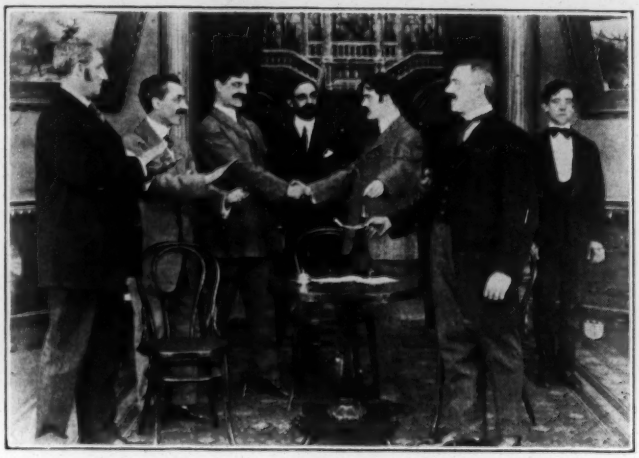
Springfield, Mass.—Messrs. Van Zant and Babcock sold the Palace Moving Picture Theater on Masonic to George Bishop and John Torpey.

Albuquerque, N. Mex.—New moving picture theate vaudeville house is to be opened at 122 West Silver a by Lindemann Bros., of Memphis, Tenn.

Jacksonville, Fla.—Ground has been broken for a new ing picture and vaudeville theater to be erected on street, near Bay, by G. D. Jackson and A. B. Hoyt.

"ARE YOU THE MAN?"

Length, 500 feet



Copyrighted 1909

A mischievous member of a club proposes the following bet:—"I bet $500 that you cannot ask the first ten men you meet the simple question:—'ARE YOU THE MAN?' without being insulted." One after another reads the paper under great laughter. At last one member accepts the bet and they start out at once to carry it out. The hasty party is soon sorry to have accepted the proposition as he meets with a severe punishment from every one he approaches. When at last in danger of being arrested, he throws up his hands saying "I give up."

His friends who accompanied him on the trip explain matters to the policeman and under great laughter the party is wheeled to the club house upon a pushcart. He acknowledges "I AM THE MAN" and pays his debt vowing never to accept another bet.

MY FRIEND THE INDIAN

My Friend the Indian (Lubin, June 3).—The same theme was recently used in a Vitagraph subject—the selling of a man made up as an Indian to a cigar dealer as a wooden image to stand in front of his store. The incidents that follow, however, are worked out differently and are, for the most part, cleverly and humorously handled. A policeman stops in front of the image to take a drink, whereupon the Indian grabs the bottle and runs. The pursuit and the fright of pedestrians who see a wild Indian racing through the streets give opportunity for a number of amusing situations, varied by trick photography that accelerates the movements of all concerned.

Length, 345 feet.

Copyrighted 1909

An indian coming into town asks for a drink. A hobo seeing a chance for fun, sells the Indian to a cigar man as a cigar sign. The trouble soon begins. The Indian runs away and a chase follows as novel as it is funny.

At last the Indian is caught. He jumps through a chimney into a bedroom and conceals himself in a folding bed. Six policemen who are chasing him close up the folding bed and carry the prisoner away. On the street the bed breaks through, the Indian escapes, while the policemen carry the empty bed in triumph to the station.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

MONDAY, JUNE 7th, 1909.

SAUCY SUE

Saucy Sue (Lubin, June 7).—A desperate effort is made in this picture to give us an imitation of Sis Hopkins, but it is a sad failure. Instead of being funny, the girl is only silly. She is sent to visit her uncle in the city, who is a doctor, and here she makes herself a nuisance by stumbling over the maimed legs of the doctor's patients until in disgust he sends her back to her rural home.

Length
620 feet

Copyrighted
1909

"Saucy Sue."—A Lubin skit which amusingly shows a very lively country girl in a series of pranks in the city which finally drive her relatives to send her back to the country to prevent an attack of nervous prostration.

Sue is a mischievious kind of a country girl. She plays tricks on all with whom she comes in contact, not even forgetting "Paw" and "Maw." Receiving an invitation from the Uncle Doctor in town to come for a visit, she leaves for town. Her City Cousin is very much pleased to see her - - - nit. Auntie tries to dress her in City clothes with disastrous results.

When Sue butts in with the patients, the Doctor thinks it is time for her to go. He sends her home again but his troubles do not end until the train has pulled out.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, :: :: PHILADELPHIA, PA.

MY FRIEND THE INDIAN

Length,
345 feet.

Copyrighted
1909

An indian coming into town asks for a drink. A hobo seeing a chance for fun, sells the Indian to a cigar man as a cigar sign. The trouble soon begins. The Indian runs away and a chase follows as novel as it is funny.

At last the Indian is caught. He jumps through a chimney into a bedroom and conceals himself in a folding bed. Six policemen who are chasing him close up the folding bed and carry the prisoner away. On the street the bed breaks through, the Indian escapes, while the policemen carry the empty bed in triumph to the station.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

MONDAY, JUNE 7th, 1909.

SAUCY SUE

Parker L. Burke continues in illustrated
re picture at the Nickel was The Resur-
ners include For Her Country's Sake, A
eart, The Infernal Machine, The Two Don-
A Distracted Man. The illustrated songs
rendered by the Nickel Quartette and the
rier and Churchill; also Jack Kammerer.
cial scenery and electrical effects. Will
Hackett, and the Bijou Duo made a de-
illustrated songs at the Bijou. The films
ere Milon, Good for Evil, A Somnambulis-
and Blessings Sometimes Disguised 1-5.
he sends her back to her rural home.

desperate effort is
imitation of Sis
Instead of being
sent to visit her
or, and here she
mbling over the
ts until in disgust

Length
620 feet

Copyrighted
1909

"Saucy Sue."—A Lubin skit which amusingly shows a very lively country girl in a series of pranks in the city which finally drive her relatives to send her back to the country to prevent an attack of nervous prostration.

Sue is a mischievious kind of a country girl. She plays tricks on all with whom she comes in contact, not even forgetting "Paw" and "Maw." Receiving an invitation from the Uncle Doctor in town to come for a visit, she leaves for town. Her City Cousin is very much pleased to see her - - - nit. Auntie tries to dress her in City clothes with disastrous results.

When Sue butts in with the patients, the Doctor thinks it is time for her to go. He sends her home again but his troubles do not end until the train has pulled out.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

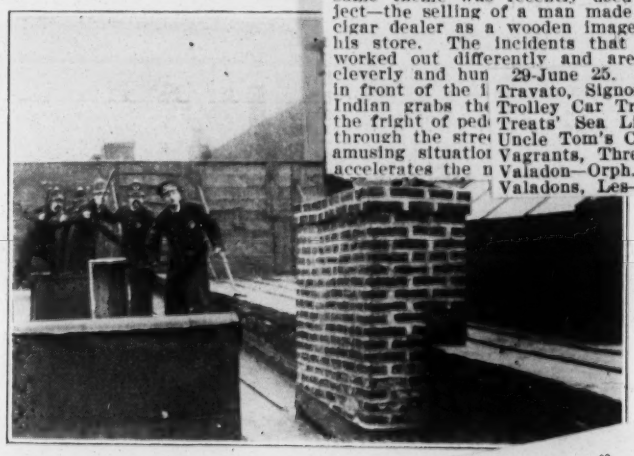
Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, :: :: PHILADELPHIA, PA.

MY FRIEND THE INDIAN

My Friend the Indian (Lubin, June 3).—The same theme was recently used in a Vitagraph subject—the selling of a man made up as an Indian to a cigar dealer as a wooden image to stand in front of his store. The incidents that follow, however, are worked out differently and are, for the most part, cleverly and hun 29-June 25.
in front of the i Travato, Signor—Temple, Detroit, Mich.
Indian grabs the Trolley Car Trio—Lyric, Dayton, O.
the fright of ped Treats' Sea Lions—Fontaine Ferry, Louisvil
through the stre Uncle Tom's Cabin—Shea's, Toronto, Can.
amusing situatio Vagrants, Three—Grand, Syracuse, N. Y.
accelerates the n Valadon—Orph., Bklyn.
Valadons, Les—Dominion Park, Montreal, Ca

Length,
345 feet.



Copyrighted
1909

"Land of the Pharaohs."—A Hepworth which give remarkable idea of life in Egypt, but is marred by poor phot quality. The lighting is so dim in places that it i ...ghs.' The Indian runs

An indian coming into town asks fo. the Indian to a cigar man as a cigar sig ...un," sells away and a chase follows as novel as it is

At last the Indian is caught. He jumps through a chimney into a bedroom and conceals himself in a folding bed. Six policemen who are chasing him close up the folding bed and carry the prisoner away. On the street the bed breaks through, the Indian escapes, while the policemen carry the empty bed in triumph to the station.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St, Philadelphia, Pa.

MONDAY, JUNE 7th, 1909.

SAUCY SUE

Length
620 feet

Copyrighted
1909

Sue is a mischievious kind of a country girl. She plays tricks on all with whom she comes in contact, not even forgetting "Paw" and "Maw." Receiving an invitation from the Uncle Doctor in town to come for a visit, she leaves for town. Her City Cousin is very much pleased to see her - - - nit. Auntie tries to dress her in City clothes with disastrous results.

When Sue butts in with the patients, the Doctor thinks it is time for her to go. He sends her home again but his troubles do not end until the train has pulled out.

LUBIN MANUFACTURING COMPANY

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, :: :: PHILADELPHIA, PA.

A CORK LEG LEGACY

Length 340 Feet

Copyrighted 1909

A Cork Leg Legacy (Lubin, June 7).—There is one good laugh in this picture, and only one. The rest of the story aims to make fun out of the infirmities of a crowd of cripples—not a pleasing idea any way it is looked at. A cork leg is left by will to a man and in his disgust he throws it out of the window. A tramp picks it up and tries to sell it to all the cripples in town. In the meantime the man is handed a letter from the deceased, in which he is told that the leg contains a check for a large sum of money, and he starts out to recover it, being aided by all the cripples to whom the tramp had offered to sell the leg. When the tramp, who has thrown the leg away, is found and told what the leg contains, he falls dead, and here is where the picture gets a laugh.

The wife died and left a will in

out of the window where it is picked up by a passing tramp. Hardly has he done this when an envelope is brought to him which has just been found in his wife's writing desk. In this envelope is a note, stating, that the cork leg contains a check for $100,000.00. Immediately the husband exits to look for the leg, but it has disappeared.

Vainly the tramp tried to offer the leg to poor sufferers. When he sees there is no value attached to it, he throws it upon the ash-pile, from where it is removed by the ash-man and carried to the dump.

The excited husband follows the trail of the tramp. When he finds him at last and tells him the leg contained $100,000.00, the poor tramp faints dead away. They return to the dump and arrive just in time to be covered with a load of ashes, but the leg has been found and so has the check.

LUBIN MANUFACTURING COMPANY,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 MARKET STREET, :: :: PHILADELPHIA, PA

THROUGH JEALOUSY

Through Jealousy (Lubin, June 10).—Indifferently acted, although free from much theatrical posing, this picture is principally faulty in the unreasonable character of the story. A young woman finds a letter which her fiancee has received from his mother, and the ambiguous terms in which the letter is written makes her think it is from some rival. When, therefore, the young man's employer accidentally shoots himself, the girl, who is present, declares that her fiancee did it and he is arrested. The mother now appeals to her and explains that it was she who had written the misleading letter to her son, although how she knows that it was this letter and the resulting jealousy that prompted the young woman's outrageous charge does not appear. The cause of jealousy removed, the repentant young woman confesses her perjury to the district attorney, who orders the young man's release. District attorneys do not release people from prison offhand without court formalities, but this is some improvement over previous motion picture methods of discharging prisoners from jails and penitentiaries, and must therefore be welcomed as a step in the right direction. Instead of being locked up for perjury, the girl is now allowed to go free and the young man promptly folds her in his arms and forgives her, the mother looking on in smiling acquiescence, from which we must conclude that all three are decidedly shallow people. To cap the climax of absurdity, the man who shot himself turns up only slightly injured, and we wonder what all the fuss has been about.

Copyrighted 1909

Ella Walker receives a visit from a suitor who is coldly received, however, as her heart belongs to Tom, her father's secretary, who is secretly in love with Ella, but thinking her so far above him does not dare to show his love.

Ella visits the office and at an opportune moment offers flowers to Tom which he politely accepts and lays upon his desk. Ella thinks herself slighted and leaves in anger.

Tom writes a letter to his mother:

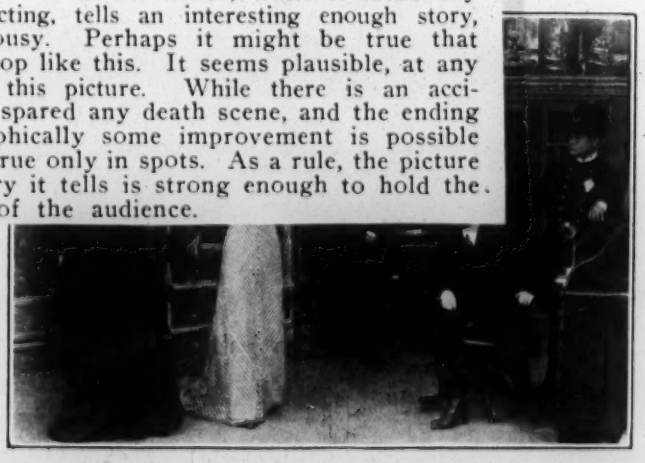
My dear old sweetheart:

I can hardly write. I shall be so glad to see you again. Enclosed hundred dollars, part for the trip, part for your dear self. Let me know at once when I shall hold you in my arms and kiss the sweetest of all faces. With love,

Your devoted,

Tom.

"Through Jealousy."—A Lubin which, while it lacks any particular merit in acting, tells an interesting enough story, basing it upon jealousy. Perhaps it might be true that jealousy should develop like this. It seems plausible, at any rate, when watching this picture. While there is an accident, the audience is spared any death scene, and the ending is happy. Photographically some improvement is possible in places, but this is true only in spots. As a rule, the picture is good, and the story it tells is strong enough to hold the undivided attention of the audience.



The mother immediately sends the following answer in reply.

My darling Tom:

Just received your letter. You are the dearest boy on earth. I will be there in ten days. How I long to kiss your true eyes.

In haste, with a thousand kisses,

Your old Sweetheart.

A CORK LEG LEGACY

Length 340 Feet

Copyrighted 1909

The wife died and left a will in which she states that all the real estate belongs to her daughter, while to the husband she leaves her cork leg to reward him for his loving affection.

The husband is furious. He takes the cork leg and throws it out of the window where it is picked up by a passing tramp. Hardly has he done this when an envelope is brought to him which has just been found in his wife's writing desk. In this envelope is a note, stating, that the cork leg contains a check for $100,000.00. Immediately the husband exits to look for the leg, but it has disappeared.

Vainly the tramp tried to offer the leg to poor sufferers. When he sees there is no value attached to it, he throws it upon the ash-pile, from where it is removed by the ash-man and carried to the dump.

The excited husband follows the trail of the tramp. When he finds him at last and tells him the leg contained $100,000.00, the poor tramp faints dead away. They return to the dump and arrive just in time to be covered with a load of ashes, but the leg has been found and so has the check.

LUBIN MANUFACTURING COMPANY,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 MARKET STREET, :: :: PHILADELPHIA, PA

THROUGH JEALOUSY

Through Jealousy (Lubin, June 10).—Indifferently acted, although free from much theatrical posing, this picture is principally faulty in the unreasonable character of the story. A young woman finds a letter which her fiancee has received from his mother, and the ambiguous terms in which the letter is written makes her think it is from some rival. When, therefore the young man's [illegible] shoots [illegible] that her [illegible] her now [illegible] who had [illegible] igh how [illegible] esulting [illegible] rageous [illegible] usy re- [illegible] ner per- [illegible] young [illegible] se peo- [illegible] es, but [illegible] picture [illegible] ls and [illegible] d as a [illegible] locked [illegible] is now allowed to go free and the young man promptly folds her in his arms and forgives her, the mother looking on in smiling acquiescence, from which we must conclude that all three are decidedly shallow people. To cap the climax of absurdity, the man who shot himself turns up only slightly injured, and we wonder what all the fuss has been about.

ita's Leopards—Alhambra, N. Y. C.
Billy—Orph., Oakland, Cal., 14-26.
Gladys—Casino, Toledo, O.
Hoven—Bijou, Jackson, Mich., Maj., Indianapolis, 21-26.
Quartette—Fontaine Ferry, Louisville.
tte Vannerson Trio—Grand, Tacoma, Wash.
ica and Hurl Falls—Keith's, Phila., 21-26.
ta, Joly—Maj., Chgo.
s, Two—Ingersoll Park, Des Moines, Ia.
er, Mr. and Mrs. Frederic—Keith's, Boston.
, The—Montmorency Park, Quebec, Can.
er, Paul—Orph., Portsmouth, O.
n and Bowman—Crystal, Milwaukee, Wis.
n, Bert and Lottie—Temple, Detroit, Mich.
en, Bob—O. H., Renova, Pa.

Copyrighted 1909

Ella Walker receives a visit from a suitor who is coldly received, however, as her heart belongs to Tom, her father's secretary, who is secretly in love with Ella, but thinking her so far above him does not dare to show his love.

Ella visits the office and at an opportune moment offers flowers to Tom which he politely accepts and lays upon his desk. Ella thinks herself slighted and leaves in anger.

Tom writes a letter to his mother:

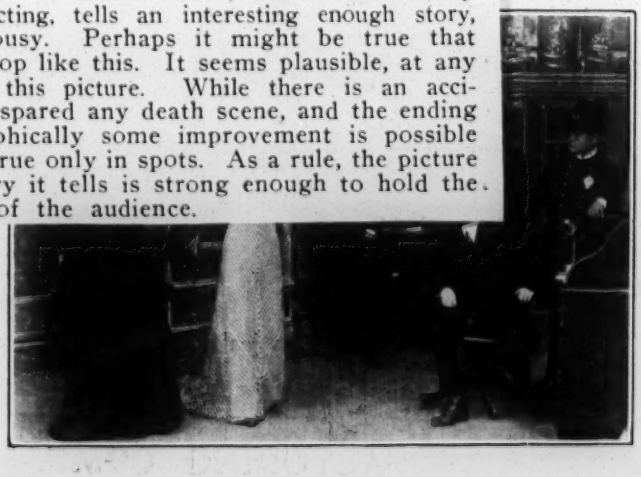
My dear old sweetheart:

I can hardly write. I shall be so glad to see you again. Enclosed hundred dollars, part for the trip, part for your dear self. Let me know at once when I shall hold you in my arms and kiss the sweetest of all faces. With love,

Your devoted,

Tom.

'Through Jealousy."—A Lubin which, while it lacks any particular merit in acting, tells an interesting enough story, basing it upon jealousy. Perhaps it might be true that jealousy should develop like this. It seems plausible, at any rate, when watching this picture. While there is an accident, the audience is spared any death scene, and the ending is happy. Photographically some improvement is possible in places, but this is true only in spots. As a rule, the picture is good, and the story it tells is strong enough to hold the undivided attention of the audience.



The mother immediately sends the following answer in reply.

My darling Tom:

Just received your letter. You are the dearest boy on earth. I will be there in ten days. How I long to kiss your true eyes.

In haste, with a thousand kisses,

Your old Sweetheart.

A CORK LEG LEGACY

Length 340 Feet

Ont.
Londe and Tilly—Orph., Seattle, Wash.
Loor, Thomas—Victoria, Balto.
Lorette, Alice—Washington, Spokane, Wash.
Luce and Luce—Bijou, Pittsburg.
Lucifers, Three—Grand, Cleveland, O.
Lacus, Mr. and Mrs. Ed.—Grand, Birmingham,
July 5-10.
Lyric Comedy Four—Orph., Oil City, Pa.
Lukens, Four—Proctor's, Newark, N. J.
Macauley, Inez—Keith's, Phila.
Mack, Robb—Orph., 'Frisco.
Madcaps, Three—Lexington Park, Boston.
Makarenko Troupe—Grand, Portland, O.
Mann, Billy—Hopkins', Louisville, Ky.
Marlo Trio—West End, New Orleans, La.
Marlowe, Plunkett and Murri—Hippodrome,
ton, Ky.
Marshall and King—Folies Bergere, Mexico
Mex.—indefinite.
Marshall, Jack—Atlantic Garden, N. Y. C.
Marshalls, The—Orph., Scranton, Pa.
Martini and Maximilian—Keith's, Phila.
Martinette and Sylvester—Marigny, Paris.
June 1-July 10.
Mason, Chas. A.—Maj., Milwaukee, Wis.
Masons, Four—Gordon Park, Cinti.
Massey and Kramer—Luna Park, Akron, O.
Maxim's Models—White City, Chgo.
McBride, Harry—Bijou, Pittsburgh.
McCabe, Ruth—Riverview Park, Detroit.

A Co
one goo
rest of
firmities
any wa
to a ma
window.
all the
is hande
told tha
money,
by all
to sell
the leg
he falls
laugh.

envelope is brought to him which has just been found in his wife's writing desk. In this envelope is a note, stating, that the cork leg contains a check for $100,000.00. Immediately the husband exits to look for the leg, but it has disappeared.

Vainly the tramp tried to offer the leg to poor sufferers. When

tramp faints dead away. They return to the dump and arrive just in time to be covered with a load of ashes, but the leg has been found and so has the check.

The regular meeting of the **Picture Machine Branch** 35, **I. A. T. S. E.**, was held at Gallagher's Hall, 402 E avenue, to an overflowing attendance. Fifteen new mem were enrolled, while twenty-four are to take the exam tion on next Monday night at the union rooms, 402 E avenue. Mr. Cartwright, the president, will represent operators of New York and vicinity at the conventio be held at Springfield, Ohio, on July 5, 1909. The Gr New York Film Exchange, we are informed, will employ union men. At the last meeting the proposition of candid

LUBIN MANUFACTURING COMPANY,

MANUFACTURER OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 MARKET STREET, :: :: PHILADELPHIA, PA

THROUGH JEALOUSY

Length, 690 feet.

Copyrighted 1909

Ella Walker receives a visit from a suitor who is coldly received, however, as her heart belongs to Tom, her father's secretary, who is secretly in love with Ella, but thinking her so far above him does not dare to show his love.

Ella visits the office and at an opportune moment offers flowers to Tom which he politely accepts and lays upon his desk. Ella thinks herself slighted and leaves in anger.

Tom writes a letter to his mother:

My dear old sweetheart:

I can hardly write. I shall be so glad to see you again. Enclosed hundred dollars, part for the trip, part for your dear self. Let me know at once when I shall hold you in my arms and kiss the sweetest of all faces. With love,

Your devoted,

Tom.

The mother immediately sends the following answer in reply.

My darling Tom:

Just received your letter. You are the dearest boy on earth. I will be there in ten days. How I long to kiss your true eyes.

In haste, with a thousand kisses,

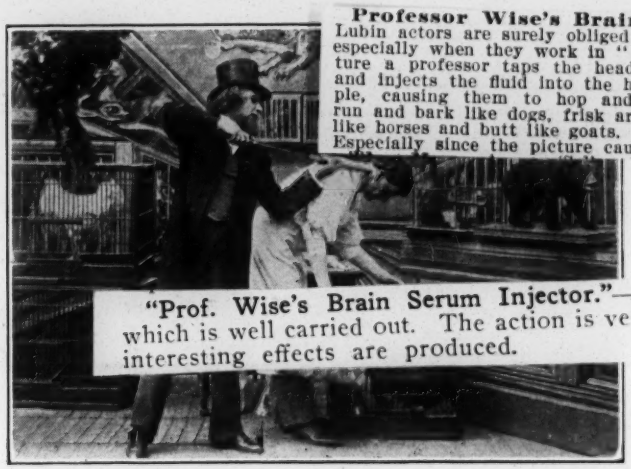
Your old Sweetheart.

PROFESSOR WEISE'S BRAIN-SERUM

INJECTOR

Professor Wise's Brain (Lubin, June 10).—Lubin actors are surely obliged to earn their money, especially when they work in "comics." In this picture a professor taps the heads of various animals and injects the fluid into the heads of different people, causing them to hop and crow like chickens, run and bark like dogs, frisk around like cats, gallop like horses and butt like goats. Pity the poor actors! Especially since the picture causes little laughter.

Length 305 feet



Copyrighted 1909

"Prof. Wise's Brain Serum Injector."—A Lubin comedy which is well carried out. The action is very lively and some interesting effects are produced.

Professor Weise discovered a new Brain Serum and immediately starts out to try it. He succeeds beyond expectations. At the end he is given a dose of his own medicine.

THROUGH JEALOUSY (Continued From Page 3.)

Tom receives the letter in his office. While he leaves his desk, Ella enters. She happens to perceive the letter and reads it. Here she thinks she found the explanation of Tom's coolness. Raging with jealousy she leaves the office.

Just then her father comes in. He bought a new pistol which he shows Tom. Going back to his desk he handles the revolver, the trigger snaps and a bullet strikes him in the head. The shot brought Ella to the scene. She just enters the door as the pistol fell from her father's hand and as Tom jumps up from his chair to aid his employer.

The ring of the shot brought some more to the scene: two policemen and some employees.

Driven by jealousy, Ella accuses Tom of having shot at her father. Tom is arrested and placed in jail.

The mother arrives and is informed that her son is in jail for attempted murder. She spurns the idea especially after the letter she received, which she shows to Ella. Now Ella sees her mistake: this is the sweetheart of whom she had been jealous. She confesses to the mother and both hurry to the District Attorney's office where they explain matters.

Tom is given his freedom. Ella confesses her jealousy, the lovers are united and Ella promises never to be jealous again.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Through Shadow to Sunshine

Through Shadow to Sunshine (Lubin, June 14).—This story reads like a schoolgirl's first attempt at writing a romance and the manner in which it is worked out by the Lubin producers intensifies this impression. There are evidences that the players have tried to avoid ridiculous posing, but they have given us nothing in its place. A nobleman loses all his fortune in speculation and after having his hand kissed by his servitors, just like that, he comes to America to find new wealth in the gold mines. A lady who may be daughter or wife and a young man who may be son or son-in-law, it is difficult to figure out which, accompany him. We find them next living in a faked-up log cabin in a grove, where outlaws try to rob them and the old gentleman is murdered. There can be no doubt about the murder, because several people feel of his heart and pronounce him dead, after which the young man is about to be strung up for the crime. But the young woman who has gone to the post office over roads that it is impossible to believe could be located in any mining country where people live in log cabins, arrives in time to point out the real murderer, who is taken off to another tree, while the rescued man and the woman go back to the painted canvas cabin and find the murdered man alive—not only alive, but practically uninjured. There are a number of other flaws in the picture—but what's the use?

Copyrighted 1909

A distinguished gathering is present at Lord Avalon's Castle. Suddenly Lord Avalon enters, stops the music and tells his guests that speculation in gold mines has made him penniless. At once the guests remember pressing engagements and one by one they leave the house under vague excuses.

Only one remains, Earl, a lad of about 23, who is in love with Dolly, the Lord's daughter. The Lord pays off his servants and then, as poor as his poorest servant, leaves for California, accompanied by Dolly and Earl.

Two months later they arrive at Rocky Camp. Blind Mike, the terror of the camp, tries to get fresh with Dolly but he is promptly floored by her father. Blind Mike swears revenge.

Three years have passed. Lord Avalon with the assistance of Earl, has made his mines pay. Blind Mike, knowing that much gold is hidden in the cabin, hires two outlaws to strike down the Lord and rob him of his hard earned gold. Mike's wife is an unwilling witness to the plot. Dolly had been very good to her and she does not wish to see Dolly's father harmed. She follows the outlaws and witnesses the black deed. The three strike down Lord Avalon and steal important papers, besides all the gold they can find.

Blind Mike then accuses Earl of having committed the crime. The enraged miners are just preparing to string him up, when Bessie, Blind Mike's wife, comes to tell the truth and thus liberates Earl. The miners now go after Blind Mike and his two accomplices and they are soon swinging from the highest tree.

Lord Avalon recuperated. He sells his mines, the young couple are married and Bessie accompanies them as house-keeper to their old home.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

PROFESSOR WEISE'S BRAIN-SERUM

INJECTOR

Length
305 feet

Copyrighted
1909

Professor Weise discovered a new Brain Serum and immediately starts out to try it. He succeeds beyond expectations. At the end he is given a dose of his own medicine.

THROUGH JEALOUSY (Continued From Page 3.)

Tom receives the letter in his office. While he leaves his desk, Ella enters. She happens to perceive the letter and reads it. Here she thinks she found the explanation of Tom's coolness. Raging with jealousy she leaves the office.

Just then her father comes in. He bought a new pistol which he shows Tom. Going back to his desk he handles the revolver, the trigger snaps and a bullet strikes him in the head. The shot brought Ella to the scene. She just enters the door as the pistol fell from her father's hand and as Tom jumps up from his chair to aid his employer.

The ring of the shot brought some more to the scene: two policemen and some employees.

Driven by jealousy, Ella accuses Tom of having shot at her father. Tom is arrested and placed in jail.

The mother arrives and is informed that her son is in jail for attempted murder. She spurns the idea especially after the letter she received, which she shows to Ella. Now Ella sees her mistake: this is the sweetheart of whom she had been jealous. She confesses to the mother and both hurry to the District Attorney's office where they explain matters.

Tom is given his freedom. Ella confesses her jealousy, the lovers are united and Ella promises never to be jealous again.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Through Shadow to Sunshine

Through Shadow to Sunshine (Lubin, ... This story reads like a schoolgirl's first ... the manner in ... producers in- ... evidences that ... culous posing, ... its place. A ... peculation and ... servitors, just ... d new wealth ... be daughter ... or ... it is difficult to figure out which ... We find them next living ... a grove, where ... old ... ... feel of ... after which the ... strung up for the crime. ... man who has gone to the post ... roads that it is impossible to believe could be located in any mining country where people live in log cabins, arrives in time to point out the real murderer, who is taken off to another tree, while the rescued man and the woman go back to the painted canvas cabin and find the murdered man alive—not only alive, but practically uninjured. There are a number of other flaws in the picture—but what's the use?

and Simpson—Brighton Beach Music Hall.
and Wallace—Red Mill, Vincennes, Ind.
ank—Shea's, Toronto, Can.
ntz—Orph., Seattle, Wash.
Cantwell—K. and P. 5th Ave., N. Y. C., Phila., 21-26.
Bob—Colonial, Erie, Pa.
and Tyson—American, Chgo.
Kennedy—Brighton Beach Music Hall.

ur advertising, they want the services of a singer player for two evenings a week.

Copyrighted 1909

A distinguished gathering is present at Lord Avalon's Castle. Suddenly Lord Avalon enters, stops the music and tells his guests that speculation in gold mines has made him penniless. At once the guests remember pressing engagements and one by one they leave the house under vague excuses.

Only one remains, Earl, a lad of about 23, who is in love with Dolly, the Lord's daughter. The Lord pays off his servants and then, as poor as his poorest servant, leaves for California, accompanied by Dolly and Earl.

Two months later they arrive at Rocky Camp. Blind Mike, the terror of the camp, tries to get fresh with Dolly but he is promptly floored by her father. Blind Mike swears revenge.

Three years have passed. Lord Avalon with the assistance of Earl, has made his mines pay. Blind Mike, knowing that much gold is hidden in the cabin, hires two outlaws to strike down the Lord and rob him of his hard earned gold. Mike's wife is an unwilling witness to the plot. Dolly had been very good to her and she does not wish to see Dolly's father harmed. She follows the outlaws and witnesses the black deed. The three strike down Lord Avalon and steal important papers, besides all the gold they can find.

Blind Mike then accuses Earl of having committed the crime. The enraged miners are just preparing to string him up, when Bessie, Blind Mike's wife, comes to tell the truth and thus liberates Earl. The miners now go after Blind Mike and his two accomplices and they are soon swinging from the highest tree.

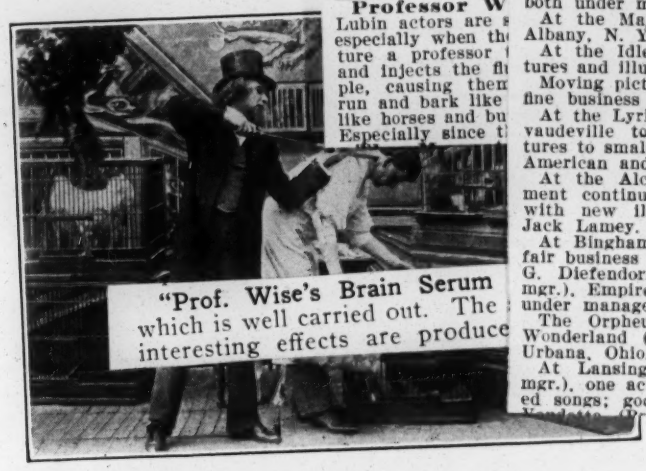
Lord Avalon recuperated. He sells his mines, the young couple are married and Bessie accompanies them as house-keeper to their old home.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

PROFESSOR WEISE'S BRAIN-SERUM

INJECTOR

Length
305 feet



"Prof. Wise's Brain Serum
which is well carried out. The
interesting effects are produce

Professor W
Lubin actors are s
especially when th
ture a professor
and injects the fl
ple, causing them
run and bark like
like horses and bu
Especially since t

14-19: The Lyric (M. Leuenthal, mgr.); the
(Bert Kleckner, mgr.); the Family, and the
both under management of Chris Peterson.
At the Majestic (Emil Dieches, prop. and
Albany, N. Y., moving pictures and illustrated
At the Idle Hour, Watertown, S. D., movi
tures and illustrated songs to good business Ju
Moving pictures and illustrated songs June 1
fine business at the Star, Newport, R. I.
At the Lyric, Petersburg, Va., moving pictu
vaudeville to fair business. Cockade, movi
tures to small business, pleased. Idle Hour, C
American and Virginian dark.
At the Alcazar, Harry Green, mgr., the
ment continues to give high class motion p
with new illustrated songs by Harry Gree
Jack Lamey. Playing to crowded houses.
At Binghamton, N. Y., the following houses
fair business and good bills June 14-19: The S
G. Diefendorf, mgr.), Hippodrome (W. T. G
mgr.), Empire (G. B. Wright, mgr.), and the
under management of Albert Soller.
The Orpheum (Murray and Holding, mgrs.
Wonderland (Willoughby and Glich, mgrs.),
Urbana, Ohio, report light business June 14-19
At Lansing, Mich., the Idle Hour (Fred
mgr.), one act vaudeville and two films and ill
ed songs; good performance and good busines

Professor Weise discovered a new Brain Serum and immediately starts out to try it. He succeeds beyond expectations. At the end he is given a dose of his own medicine.

THROUGH JEALOUSY (Continued From Page 3.)

Tom receives the letter in his office. While he leaves his desk, Ella enters. She happens to perceive the letter and reads it. Here she thinks she found the explanation of Tom's coolness. Raging with jealousy she leaves the office.

Just then her father comes in. He bought a new pistol which he shows Tom. Going back to his desk he handles the revolver, the trigger snaps and a bullet strikes him in the head. The shot brought Ella to the scene. She just enters the door as the pistol fell from her father's hand and as Tom jumps up from his chair to aid his employer.

The ring of the shot brought some more to the scene: two policemen and some employees.

Driven by jealousy, Ella accuses Tom of having shot at her father. Tom is arrested and placed in jail.

The mother arrives and is informed that her son is in jail for attempted murder. She spurns the idea especially after the letter she received, which she shows to Ella. Now Ella sees her mistake: this is the sweetheart of whom she had been jealous. She confesses to the mother and both hurry to the District Attorney's office where they explain matters.

Tom is given his freedom. Ella confesses her jealousy, the lovers are united and Ella promises never to be jealous again.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

MONDAY, JUNE 14th, 1909

Through Shadow to Sunshine

Length
885 Feet

Copyrighted
1909

A distinguished gathering is present at Lord Avalon's Castle. Suddenly Lord Avalon enters, stops the music and tells his guests that speculation in gold mines has made him penniless. At once the guests remember pressing engagements and one by one they leave the house under vague excuses.

Only one remains, Earl, a lad of about 23, who is in love with Dolly, the Lord's daughter. The Lord pays off his servants and then, as poor as his poorest servant, leaves for California, accompanied by Dolly and Earl.

Two months later they arrive at Rocky Camp. Blind Mike, the terror of the camp, tries to get fresh with Dolly but he is promptly floored by her father. Blind Mike swears revenge.

Three years have passed. Lord Avalon with the assistance of Earl, has made his mines pay. Blind Mike, knowing that much gold is hidden in the cabin, hires two outlaws to strike down the Lord and rob him of his hard earned gold. Mike's wife is an unwilling witness to the plot. Dolly had been very good to her and she does not wish to see Dolly's father harmed. She follows the outlaws and witnesses the black deed. The three strike down Lord Avalon and steal important papers, besides all the gold they can find.

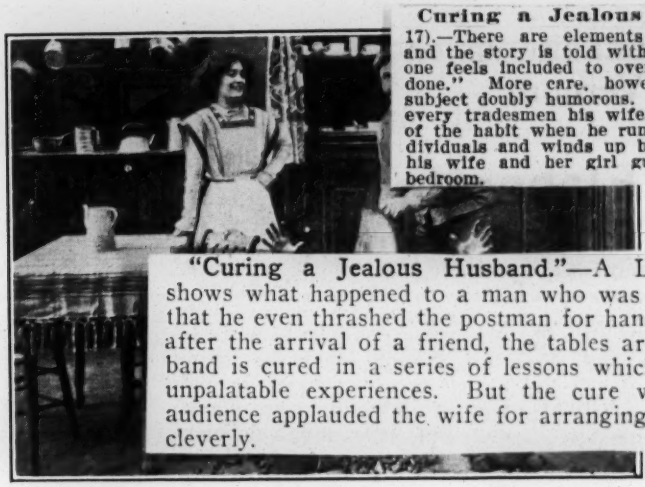
Blind Mike then accuses Earl of having committed the crime. The enraged miners are just preparing to string him up, when Bessie, Blind Mike's wife, comes to tell the truth and thus liberates Earl. The miners now go after Blind Mike and his two accomplices and they are soon swinging from the highest tree.

Lord Avalon recuperated. He sells his mines, the young couple are married and Bessie accompanies them as house-keeper to their old home.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

CURING A JEALOUS HUSBAND

Curing a Jealous Husband (Lubin, June 17).—There are elements of humor in this picture and the story is told with so few inconsistencies that one feels included to overlook them and say, "Well done." More care, however, would have made the subject doubly humorous. A jealous husband thrashes every tradesmen his wife speaks to, but he is cured of the habit when he runs into a series of husky individuals and winds up by whipping a dummy which his wife and her girl guest have rigged up in her bedroom.



Length 605 Feet

Copyrighted

"Curing a Jealous Husband."—A Lubin comedy which shows what happened to a man who was so jealous of his wife that he even thrashed the postman for handing her a letter. But, after the arrival of a friend, the tables are turned, and the husband is cured in a series of lessons which combined some very unpalatable experiences. But the cure was complete, and the audience applauded the wife for arranging her graded lessons so cleverly.

Mr. Newlywed is of a very jealous disposition, and thus makes his darling, little wife most unhappy. He kicks the ice-man out of the house, he fights the milk-man, he gets after the letter-carrier and even cools his temper on the garbage-collector.

In her despair, the young wife invites her friend to come and help her cure her jealous husband. The young lady arrives and the two at once lay out a plan to effect a sure cure.

A dummy of a man is made and the same placed in the ward-robe of the sleeping room. The next morning the young wife flirts with the ice-man. The husband appears and is furious. Imagine his surprise when the ice-man is a great, big fellow, and instead of punishing the ice-man, Mr. Newlywed gets a good trouncing. The same happens to him by the milk-man, by the coal-man and by the garbage collector. The young lady having ordered big, strong men to do the delivering on this particular day.

Not enough with these lessons, the young wife pretends to have received a male visitor. She runs up to the bed-room, stands before the wardrobe and refuses her husband to open the wardrobe. Now he is sure of the presence of a man in the house. He opens the wardrobe, the dummy falls into his arms. He now wrestles with the intruder until the dummy falls apart and he sees he has been made the target of his wife's and her friend's wit. He apologizes and from all appearances he is cured forever from his jealousy.

Flossie's New Peach-Basket Hat

Flossie's New Peachbasket Hat (Lubin, June 17).—This "comic" also is not half bad. It presents opportunities for comedy that appear to have escaped the producers, and yet it is sufficiently good to get by, being weak only in an inadequate ending. A young woman has brought home for her an immense basket and trimmings for a hat. The other members of the house mistake it for a real basket, and it serves various useful purposes before the girl rescues it and trims it to her taste.

Length
275 Feet

Copyrighted
1909

"Flossie's New Peach Basket."—A Lubin comedy which cleverly represents the vicissitudes of a peach basket hat brought to the house untrimmed. After being used for almost every purpose for which a hod is available, it is finally trimmed and is seen resting upon Flossie's head, the embodiment of modern peach basket complication.

Flossie ordered a new hat. The milliner brings an enormously large box wherein is the new peach-basket hat with its trimmings. While Flossie leaves the room, Bridget enters and seeing the basket and fruit thinks the huckster left the goods in the sitting-room instead of the kitchen. She puts the trimmings in the hat, carries it in the kitchen, puts the trimmings in the ice chest and uses the hat for a waste-basket.

Flossie's little brother makes use of the hat, so does the little sister. The father too, gets some use out of the new hat, and it would just have been thrown out of the house had not Flossie returned in time.

She gathers the trimmings and what is left of the hat, takes it to her room and then does what young ladies do generally, if they do not know what to do: she lies down and cries

In the meantime a good fairy trims the hat and when Flossie arises she is delighted to see before her the very latest Paris creation of a new Peach-Basket Hat.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

CURING A JEALOUS HUSBAND

Length 605 Feet

Copyrighted 1909

Mr. Newlywed is of a very jealous disposition, and thus makes his darling, little wife most unhappy. He kicks the ice-man out of the house, he fights the milk-man, he gets after the letter-carrier and even cools his temper on the garbage-collector.

In her despair, the young wife invites her friend to come and help her cure her jealous husband. The young lady arrives and the two at once lay out a plan to effect a sure cure.

A dummy of a man is made and the same placed in the ward-robe of the sleeping room. The next morning the young wife flirts with the ice-man. The husband appears and is furious. Imagine his surprise when the ice-man is a great, big fellow, and instead of punishing the ice-man, Mr. Newlywed gets a good trouncing. The same happens to him by the milk-man, by the coal-man and by the garbage collector. The young lady having ordered big, strong men to do the delivering on this particular day.

Not enough with these lessons, the young wife pretends to have received a male visitor. She runs up to the bed-room, stands before the wardrobe and refuses her husband to open the wardrobe. Now he is sure of the presence of a man in the house. He opens the wardrobe, the dummy falls into his arms. He now wrestles with the intruder until the dummy falls apart and he sees he has been made the target of his wife's and her friend's wit. He apologizes and from all appearances he is cured forever from his jealousy.

Flossie's New Peach-Basket Hat

Medicine. Drama ..... 502 "

Hat (Lubin, half bad. It ppear to have fficiently good equate ending. her an im- . The other real basket, fore the girl

Length 275 Feet

Copyrighted 1909

olved was surely not less than that which would be edy which d in the production of a first-class historical drama at a hat brought y theater. The wonder is, therefore, that the producer lmost every iece did so well with the enormous amount of material nmed and is ommand. Here and there we thought that the action of modern here and there, too, individual characters walked through an acted their parts. Murder and abduction were played simple and unexciting way. But little minor deficien-

Flossie ordered a new hat. The milliner brings an enormously large box wherein is the new peach-basket hat with its trimmings. While Flossie leaves the room, Bridget enters and seeing the basket and fruit thinks the huckster left the goods in the sitting-room instead of the kitchen. She puts the trimmings in the hat, carries it in the kitchen, puts the trimmings in the ice chest and uses the hat for a waste-basket.

Flossie's little brother makes use of the hat, so does the little sister. The father too, gets some use out of the new hat, and it would just have been thrown out of the house had not Flossie returned in time.

She gathers the trimmings and what is left of the hat, takes it to her room and then does what young ladies do generally, if they do not know what to do: she lies down and cries

In the meantime a good fairy trims the hat and when Flossie arises she is delighted to see before her the very latest Paris creation of a new Peach-Basket Hat.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

CURING A JEALOUS HUSBAND

Length
605 Feet

Copyrighted

"Curing a Jealous Husband."—A Lubin comedy which shows wl of a non-Latin origin to enter into their feelings; hence that he e extremely daring experiment of the Vitagraph producer. O after the whole, he has come wonderfully well through an exceedingly band is c ficult ordeal. In our opinion, however, he handicapped hi unpalatab somewhat by overcrowding his canvas. There are, we ve audience to think too many persons in these gorgeous court scenes. cleverly.

Mr. Newlywed is of a very jealous disposition, and thus makes his darling, little wife most unhappy. He kicks the ice-man out of the house, he fights the milk-man, he gets after the letter-carrier and even cools his temper on the garbage-collector.

In her despair, the young wife invites her friend to come and help her cure her jealous husband. The young lady arrives and the two at once lay out a plan to effect a sure cure.

A dummy of a man is made and the same placed in the ward-robe of the sleeping room. The next morning the young wife flirts with the ice-man. The husband appears and is furious. Imagine his surprise when the ice-man is a great, big fellow, and instead of punishing the ice-man, Mr. Newlywed gets a good trouncing. The same happens to him by the milk-man, by the coal-man and by the garbage collector. The young lady having ordered big, strong men to do the delivering on this particular day.

Not enough with these lessons, the young wife pretends to have received a male visitor. She runs up to the bed-room, stands before the wardrobe and refuses her husband to open the wardrobe. Now he is sure of the presence of a man in the house. He opens the wardrobe, the dummy falls into his arms. He now wrestles with the intruder until the dummy falls apart and he sees he has been made the target of his wife's and her friend's wit. He apologizes and from all appearances he is cured forever from his jealousy.

Flossie's New Peach-Basket Hat

Length
275 Feet

Copyrighted
1909

Flossie ordered a new hat. The milliner brings an enormously large box wherein is the new peach-basket hat with its trimmings. While Flossie leaves the room, Bridget enters and seeing the basket and fruit thinks the huckster left the goods in the sitting-room instead of the kitchen. She puts the trimmings in the hat, carries it in the kitchen, puts the trimmings in the ice chest and uses the hat for a waste-basket.

Flossie's little brother makes use of the hat, so does the little sister. The father too, gets some use out of the new hat, and it would just have been thrown out of the house had not Flossie returned in time.

She gathers the trimmings and what is left of the hat, takes it to her room and then does what young ladies do generally, if they do not know what to do: she lies down and cries

In the meantime a good fairy trims the hat and when Flossie arises she is delighted to see before her the very latest Paris creation of a new Peach-Basket Hat.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

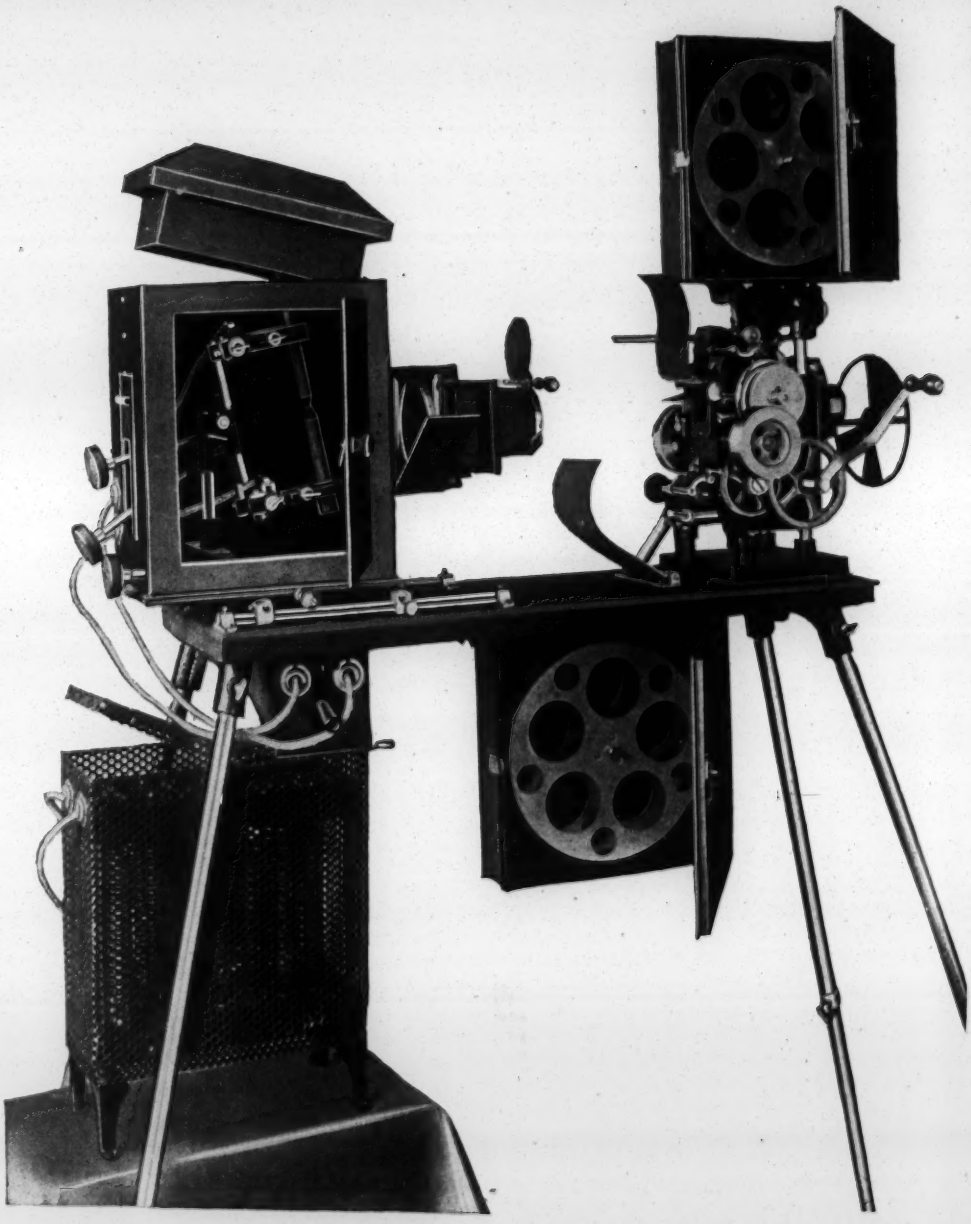
Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



The machine you are looking for. Absolutely flickerless. Built to stand the wear and tear of the continued shows. Made by most skilled mechanics of the best material obtainable. Geared at both sides of the frame, thus assuring perfect motion. One pin movement, the same as in all our machines. Complete, including Fireproof Adjustable Rheostat, New Style Electric Lamp, Fire Magazines, Automatic Fire Shutter, Fire Shields, Boxed Switch, Adjustable Steel Legs, etc., etc.

Only $225

Monday, June 21st, 1909.

THE STORY OF TWO LIVES

The Story of Two Lives (Lubin, June 21).—Years roll by with wonderful sped in picture stories. Sometimes, as in the case of this story, they roll too fast. A young music composer takes ten years to write his first opera, living meanwhile in poverty, while the young street singer with whom he is in love and has befriended falls into wealthy hands, becomes a prima donna, and evidently thinks no more about him. After the ten years the opera is about to be produced when the managers suddenly change their minds, and the composer prepares to commit suicide. But the girl hears about the shelving of the opera, and tardily determines to befriend the composer by insisting on the production, and on singing the leading roll. Then she goes to his room, and discovers his attempted suicide by the gas route. The picture ends with a protracted hug. Crudities in construction and a style of acting that can only be described as wooden detract from the success of the picture.

Copyrighted 1909

In a plain little room of a tenement house lives a young lady with her sick mother whom she supports. She is blessed with a beautiful voice which is greatly admired by mother and friends. In the room below lives a young composer who is writing an opera with which he hopes to achieve fame and fortune. Suddenly he stops. He hears a fall in the room above him. Now his door is thrown open and the young lady from above calls excitedly for his assistance. He accompanies her to the room where he finds the mother prostrated upon the floor. A doctor is called but the mother is dead.

A month has passed. The girl is out of work and despondent. Her last hope lies in a bottle of poison which she bought with the intention of ending all her earthly troubles. Just then she hears a knock at the door. She hides the bottle in the table drawer and opens the door. The young composer enters, telling her that he feels lonely in his cold room and asking permission to share his meal with her. She meekly consents. He at once brings an arm full of eatables which she spreads upon the table. Tired and weak, the poor girl falls asleep. The young composer quietly slips some money in the table drawer. There he sees the poison. He is startled. He takes the bottle and leaves the room. Awakening the girl finds the poison gone and at once recognizes the truth.

The next morning the girl goes out, her guitar in her hand to earn money by singing along the highways. Her unusually fine voice as well as her appearance attracts attention and money is showered upon her. An old lady in an electric brougham stops in astonishment and after speaking to her hands her her visiting card and invites her to call. She then drives away. The young lady, overcome from lack of nourishment, faints. The card is found in her possession and as the people think this to be her address they carry her to the home of the old lady where she is well taken care of.

Ten years have passed. The young lady has become a famous opera singer while the composer is on the verge of despair. His opera has been turned down by all the managers. He has no money to buy food and is turned out of his room by the heartless landlord. At this time the famous opera singer reads in the paper that although the composition of our young composer has received the highest reward, his opera will not be presented, but another one will be the feature of the next operatic season. The name electrifies the opera singer. She well remembers that it is he who saved her life many years ago. She quickly calls up the manager of the opera house and tells him that she will not sing except it be the leading part of the young composer's opera. She receives the promise of the opera being produced and quickly hurries away to bring the glad tidings to the young composer for whom she searched in vain so many years. He in despair had stuffed up the crevices of doors and windows and turned on the gas to do its deadly work. She calls for assistance. The door is broken in and the composer found nearly lifeless. He is quickly revived. Explanations follow and arm in arm the two leave the room. He saved her life years ago and she was glad to be able to do the same for him. From the love light in her eyes it may be seen that she will make his opera a great success.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STER

FILM ISSU

ORDER QUICK
OUR
NEXT RELEASE

The machine you are looking for. Absolutely flickerless. Built to stand the wear and tear of the continued shows. Made by most skilled mechanics of the best material obtainable. Geared at both sides of the frame, thus assuring perfect motion. One pin movement, the same as in all our machines. Complete, including Fireproof Adjustable Rheostat, New Style Electric Lamp, Fire Magazines, Automatic Fire Shutter, Fire Shields, Boxed Switch, Adjustable Steel Legs, etc., etc.

Only $225

Monday, June 21st, 1909.

THE STORY OF TWO LIVES

Length 985 feet

Copyrighted 1909

In a plain little room of a tenement house lives a young lady with her sick mother whom she supports. She is blessed with a beautiful voice which is greatly admired by mother and friends. In the room below lives a young composer who is writing an opera with which he hopes to achieve fame and fortune. Suddenly he stops. He hears a fall in the room above him. Now his door is thrown open and the young lady from above calls excitedly for his assistance. He accompanies her to the room where he finds the mother prostrated upon the floor. A doctor is called but the mother is dead.

A month has passed. The girl is out of work and despondent. Her last hope lies in a bottle of poison which she bought with the intention of ending all her earthly troubles. Just then she hears a knock at the door. She hides the bottle in the table drawer and opens the door. The young composer enters, telling her that he feels lonely in his cold room and asking permission to share his meal with her. She meekly consents. He at once brings an arm full of eatables which she spreads upon the table. Tired and weak, the poor girl falls asleep. The young composer quietly slips some money in the table drawer. There he sees the poison. He is startled. He takes the bottle and leaves the room. Awakening the girl finds the poison gone and at once recognizes the truth.

The next morning the girl goes out, her guitar in her hand to earn money by singing along the highways. Her unusually fine voice as well as her appearance attracts attention and money is showered upon her. An old lady in an electric brougham stops in astonishment and after speaking to her hands her her visiting card and invites her to call. She then drives away. The young lady, overcome from lack of nourishment, faints. The card is found in her possession and as the people think this to be her address they carry her to the home of the old lady where she is well taken care of.

Ten years have passed. The young lady has become a famous opera singer while the composer is on the verge of despair. His opera has been turned down by all the managers. He has no money to buy food and is turned out of his room by the heartless landlord. At this time the famous opera singer reads in the paper that although the composition of our young composer has received the highest reward, his opera will not be presented, but another one will be the feature of the next operatic season. The name electrifies the opera singer. She well remembers that it is he who saved her life many years ago. She quickly calls up the manager of the opera house and tells him that she will not sing except it be the leading part of the young composer's opera. She receives the promise of the opera being produced and quickly hurries away to bring the glad tidings to the young composer for whom she searched in vain so many years. He in despair had stuffed up the crevices of doors and windows and turned on the gas to do its deadly work. She calls for assistance. The door is broken in and the composer found nearly lifeless. He is quickly revived. Explanations follow and arm in arm the two leave the room. He saved her life years ago and she was glad to be able to do the same for him. From the love light in her eyes it may be seen that she will make his opera a great success.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

SAVED BY HIS SWEETHEART

Saved by His Sweetheart (Lubin, June 24).—The plot of this story is so trite and the incidents are so utterly lacking in plausibility that the events, which otherwise might appear thrilling, become flat and insipid. To make matters worse, the hero and the heavy are afflicted with the melodramatic posing complaint. When the hero orders the heavy to unhand the girl, the heavy grinds his teeth and waves his arms. When the heavy hires two thugs to waylay the hero, the latter takes his coat off to give them battle, and when they throw him over a cliff he helps them by rolling over the side and down the hill into the river with some considerable effort. Finally when the girl has had a dream by which she discovers all and has called the police and the heavy is caught and locked up, we see him behind the bars gnashing his teeth. We fully expect to see him bite a chunk out of the bars and we can never believe that he wouldn't have done so if the picture had gone on a few feet further.

lays the young man when at night he is leaving his sweetheart's home. They strike him down and thinking they had killed him, throw him into the river.

In her dream, the sweetheart sees the outrage committed. She quickly rises, dresses and alarms the police, whom she induces to search for her lover. They find him drowning in the river and save him in the nick of time.

Now they go after the villain whom they capture after many exciting incidents. He is identified by the convalescent and sent to jail.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia. Pa.

The Hypnotic Cure

The Hypnotic Cure (Lubin, June 24).—To make up for the inane absurdity of the foregoing film we have in this comedy picture a series of genuine hearty laughs. The trick features are cleverly managed and the film is based on a humorous idea. An old man with rheumatism dreams that he is cured by hypnotism, although we don't know it is a dream till the end. The professor puts the patient under the spell and the latter immediately proceeds to make the most amazing leaps and bounds out of the house and down the street. The professor missing his patient, starts out in pursuit and only catches him when he has hypnotized the crowd that is helping him in the chase.

385 Feet

Copyrighted 1909

Grandpa suffers very much from rheumatism. Incidently he reads in the paper that Professor Hipp discovered a new Hypnotic Cure by which to cure rheumatism. He at once visits the Professor who applies Hypnotic treatment.

Just then the Professor is interrupted and called away. The Hypnotism works and Grandpa begins to run. When the Professor notices that his patient has gone, he chases after him, and even though he enlists the aid of numerous people they are not able to catch Grandpa.

After the funniest chase ever seen in Moving Pictures, Grandpa reaches his home. He is cured of his rheumatism, but, Oh! what a time he had.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

SAVED BY HIS SWEETHEART

Length 440 feet

Copyrighted 1909

A rejected lover, to get revenge on his more fortunate rival, hires two crooks in company with which he waylays the young man when at night he is leaving his sweetheart's home. They strike him down and thinking they had killed him, throw him into the river.

In her dream, the sweetheart sees the outrage committed. She quickly rises, dresses and alarms the police, whom she induces to search for her lover. They find him drowning in the river and save him in the nick of time.

Now they go after the villain whom they capture after many exciting incidents. He is identified by the convalescent and sent to jail.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, **Philadelphia. Pa.**

The Hypnotic Cure

ay last after having proved a success-
ure under William Gane's policy during
t few weeks, which were really in the
of a trial, the old Eleventh Street Op-
use, Philadelphia, the former home of
rncross and Dixey Minstrels, was closed
e Summer, during which time the house
e entirely rebuilt and made ready for
g some time in August. As was the case
coming into Gane's hands some weeks ago,
olicy of the new theatre will be that of
ville of the better class and first run reels
-to-date moving pictures, the best obtain-
The capacity of the house will be great-
ncreased and included in the alterations
be a new steel balcony and a modern heat-
plant. Popular prices will prevail.

AUTOMOBILE RACE FILM.

Selig Company announces as a special

June 24).—
f the fore-
picture a
trick fea-
n is based
h rheuma-
otism, al-
till the
under the
ceeds to
ds out of
professor
suit and
lized the

Copyrighted
1909

Grandpa suffers very much from rheumatism. Incidently he reads in the paper that Professor Hipp discovered a new Hypnotic Cure by which to cure rheumatism. He at once visits the Professor who applies Hypnotic treatment.

Just then the Professor is interrupted and called away. The Hypnotism works and Grandpa begins to run. When the Professor notices that his patient has gone, he chases after him, and even though he enlists the aid of numerous people they are not able to catch Grandpa.

After the funniest chase ever seen in Moving Pictures, Grandpa reaches his home. He is cured of his rheumatism, but, Oh! what a time he had.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

SAVED BY HIS SWEETHEART

Saved by His Sweetheart (Lubin, June 24).—The plot of this story is [illegible] incidents [illegible] that the [illegible] thrilling, [illegible] matters w[illegible] flicted wit[illegible] When the [illegible] girl, the h[illegible] arms. Wh[illegible] lay the he[illegible] give them [illegible] a cliff he [illegible] and down t[illegible] siderable e[illegible] had a drea[illegible] has called [illegible] and the heavy is caught and locked up, we see him behind the bars gnashing his teeth. We fully expect to see him bite a chunk out of the bars and we can never believe that he wouldn't have done so if the picture had gone on a few feet further.

[illegible] the Indiana Tro[illegible] issue a film illustrating [illegible] Cobe Cup Auto Race. Particular atte[illegible] called to the views at the "S" curve [illegible] the home stretch, which are promised [illegible] immensely thrilling.

POWERS

The only moving picture mach[illegible]

Company with which he [illegible] lays the young man when at night he is leaving his sweetheart's home. They strike him down and thinking they had killed him, throw him into the river.

In her dream, the sweetheart sees the outrage committed. She quickly rises, dresses and alarms the police, whom she induces to search for her lover. They find him drowning in the river and save him in the nick of time.

Now they go after the villain whom they capture after many exciting incidents. He is identified by the convalescent and sent to jail.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, **Philadelphia. Pa.**

The Hypnotic Cure

Length
385 Feet

Copyrighted
1909

Grandpa suffers very much from rheumatism. Incidently he reads in the paper that Professor Hipp discovered a new Hypnotic Cure by which to cure rheumatism. He at once visits the Professor who applies Hypnotic treatment.

Just then the Professor is interrupted and called away. The Hypnotism works and Grandpa begins to run. When the Professor notices that his patient has gone, he chases after him, and even though he enlists the aid of numerous people they are not able to catch Grandpa.

After the funniest chase ever seen in Moving Pictures, Grandpa reaches his home. He is cured of his rheumatism, but, Oh! what a time he had.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

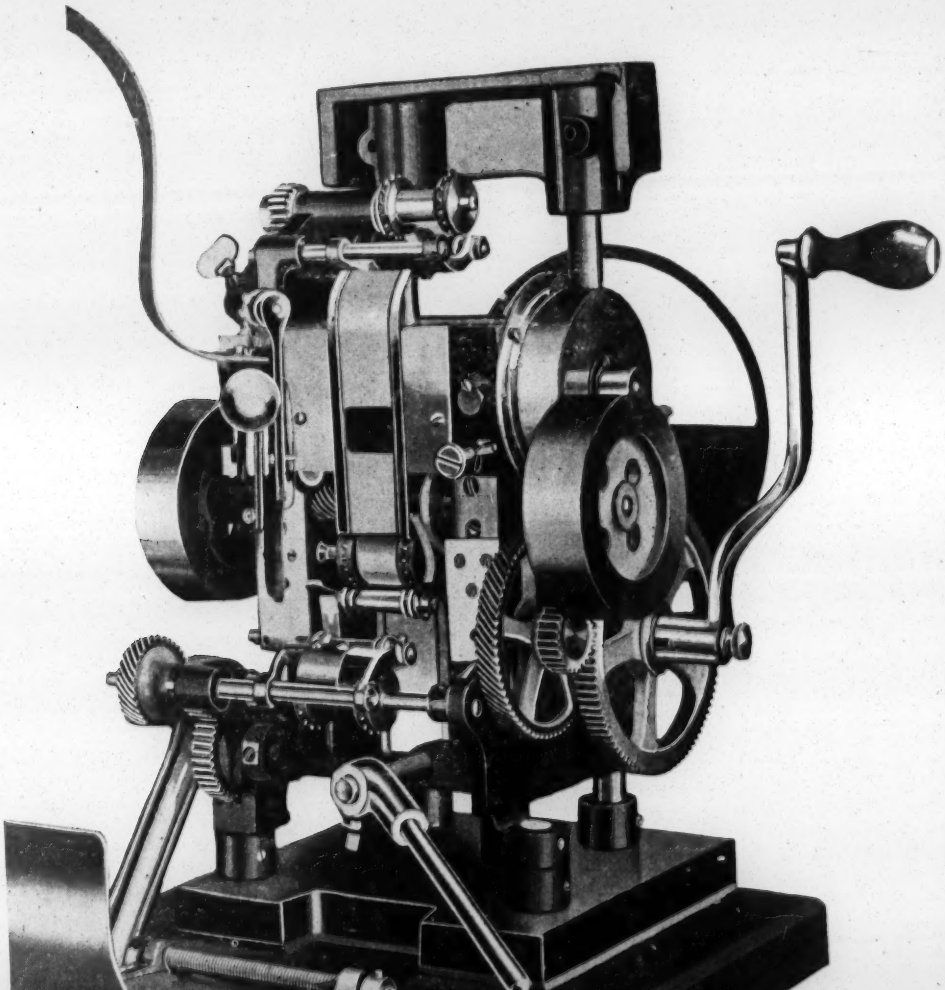
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



This card shows the mechanism of our absolute flickerless New Model. Observe the mechanically correct construction; note the two fly-wheels, one on each side of the frame, thus assuring perfect motion, see the spiral gears; look especially at the POSITIVE Rewinding Attachment which can never go wrong and which in itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

TERMAN'S GOLD

(Lubin).

Copyrighted 1909

"The Oysterman's Gold."

Unique.

"The "Oysterman's Gold" is a Lubin product, chiefly remarkable for the excellence of its scenic quality, a point in which the Philadelphia concern has not been conspicuously successful. The series appears to have been taken along the cliffs of Chesapeake Bay or one of the Atlantic coast indentations. Scenically it easily rivals the best of the French subjects. The one fault of the narrative is its gruesome dramatics. In one scene two men are hurled to a horrible death over a cliff and in another the murderer, concerned in the episode mentioned, commits suicide in the same unpleasant fashion. The reel starts out as though it were an educational series. The camera shows in detail the methods used by the oyster fleet in harvesting its crop. Enlarged views on the oyster boats are shown, the crews being seen close at hand in their fishing operations. A panorama of the fleet passes across the view. One of the captains returns to port with a full cargo, sells it to the wholesale dealer and departs with his payment. A dock-rat has watched the exchange of money. He sees the captain start back to his ship alone with the gold in the breast of his sou'wester. With a companion he trails him through the rocky cliffs of the bay. They close in upon their quarry at the edge of a precipice. While one desperado is in death grapple with the captain, the other conceives the scheme of toppling both over the edge so that he may possess the treasure alone. He acts on the idea. The two struggling figures go over the frightful edge and the bodies are later rifled, when they strike lifeless upon the rocks, by the original plotter. The gold in his possession, the successful desperado is haunted by the figure of the seaman (who by a neat bit of trickwork is made to appear in ghostlike form every few minutes) until he is driven to madness and throws himself into the sea. The series shows some of the most beautiful marine pictures that have been exhibited this long time, and were it not for the disagreeable passages of the story, would be a splendid product. *Rush.*

ıds in a way totally
)9 per cent. of the
ı manner somewhat
t shows in a series
We see the men
he molluscs. Inci-
lging fleet, and fin-
of oysters is sold
had just persuaded
himself with the
ormative character
drama it is. The
pockets his gold,
y track him home
he goes, along a
ocean which has
y of making some
scenery. Indeed, in
ı looking at. Well,
ne of them is also
session of his ill-
t of this very in-
de his gold, when
n appears to him.
as the cursed gold
e it, so often does
nt him. This part
d—the printing in
done. Finally, of
mits suicide. The
s we have said at
ırianism and weird
ive it with great
ınning throughout
by physical treat-
made over again.

a very interesting subject in itself.
returns heavily laden. Right on
ıis gold into a bag and starts on
decide to get possession of the

n a cliff they attack him. There is a fierce struggle
he outlaws. Just when they are in a clinch the other
ıere he finds them afterward, lifeless. He takes the
he is hounded by the dead man whose warning hand
His guilty conscience drives him towards the sea and
ry grave.

facturing Company

...ANUFACTURERS OF

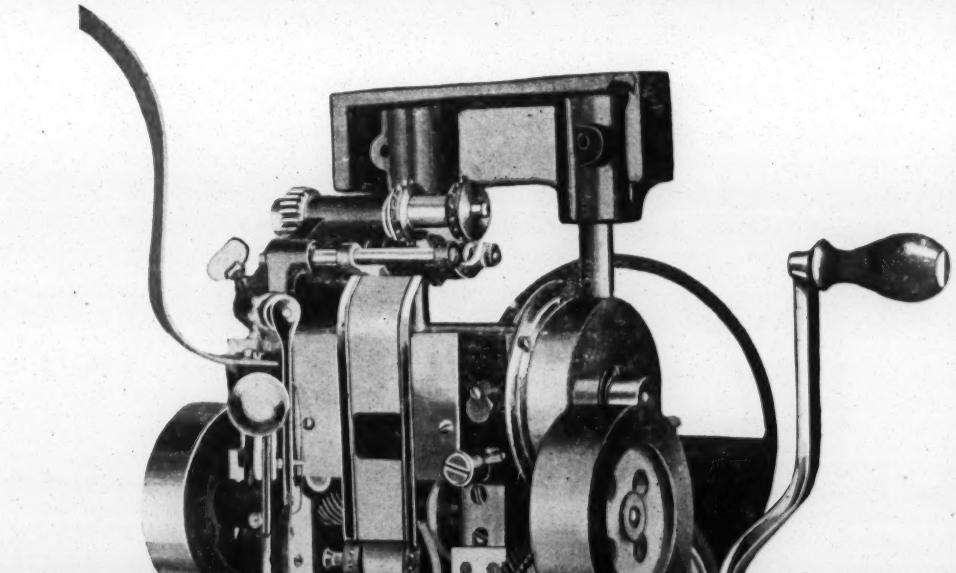
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



This card shows the mechanism of our absolute flickerless New Model. Observe the mechanically correct construction; note the two fly-wheels, one on each side of the frame, thus assuring perfect motion, see the spiral gears; look especially at the POSITIVE Rewinding Attachment which can never go wrong and which in itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

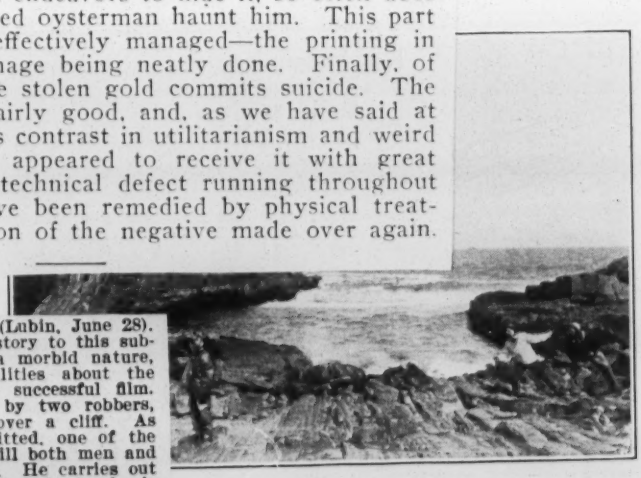
THE OYSTERMAN'S GOLD

THE OYSTERMAN'S GOLD (Lubin).

Copyrighted 1909

Mr. Lubin has produced a film which ends in a way totally unanticipated, we venture to think, by 99 per cent. of the audience who witness it. It starts off in a manner somewhat prosaic, although decidedly interesting. It shows in a series of scenes the process of oyster catching. We see the men at work on the boat, and the landing of the molluscs. Incidentally there is a view of an oyster dredging fleet, and finally we reach that point where the catch of oysters is sold to an oyster merchant on the shore. We had just persuaded ourselves that Mr. Lubin had contented himself with the making of an industrial picture of an informative character when the drama started. And a very fine drama it is. The oysterman having disposed of his catch, pockets his gold, but wharf rats are on the watch and they track him home with the view of robbing him. So home he goes, along a very beautiful rocky shore, lashed by the ocean which has given the Lubin operators the opportunity of making some extremely good photographs of seashore scenery. Indeed, in this respect alone, the picture is well worth looking at. Well, the two wharf rats kill their man and one of them is also killed, leaving the sole survivor in possession of his ill-gotten gold. Now comes the tragic part of this very interesting story. The culprit seeks to hide his gold, when the apparition of the murdered oysterman appears to him. So he goes from scene to scene. So long as the cursed gold is on him, so long as he endeavors to hide it, so often does the vision of the murdered oysterman haunt him. This part of the picture is very effectively managed—the printing in of the supplementary image being neatly done. Finally, of course, the owner of the stolen gold commits suicide. The acting in the piece is fairly good, and, as we have said at the outset, it is a curious contrast in utilitarianism and weird tragedy. The audience appeared to receive it with great favor. There is a bad technical defect running throughout the film that should have been remedied by physical treatment, or else that portion of the negative made over again.

a very interesting subject in itself. returns heavily laden. Right on his gold into a bag and starts on decide to get possession of the



The Oysterman's Gold (Lubin, June 28).—Although there is little of a story to this subject and what there is is of a morbid nature, there are other excellent qualities about the picture that make it a highly successful film. An old oysterman is followed by two robbers, who determine to shove him over a cliff. As the deed is about to be committed, one of the robbers perceives how he can kill both men and have all the money for himself. He carries out his design, but after securing the plunder he is haunted by a vision of the murdered oysterman until he becomes crazed and jumps over a cliff to his own death. The early scenes of the picture show interesting views of oyster dredging, and the last scenes are located in exceedingly picturesque, rocky seashore surroundings.

upon a cliff they attack him. There is a fierce struggle of the outlaws. Just when they are in a clinch the other where he finds them afterward, lifeless. He takes the fisherman's gold and runs away, but he is hounded by the dead man whose warning hand he continuously sees before him. His guilty conscience drives him towards the sea and from a high rock he jumps into a watery grave.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH

Combined

your excellent work. That work he hears from exhibitors audiences alike is immensely appreciated; and it deserve be. It is not slobbed over, it is conscientiously carried It is probably no exaggeration to say that if the more wea classes of this city were aware of the fine dramatic stuff w the Biograph Company is making, a moving picture the **de luxe,** on upper Broadway, between Forty-second and F ninth streets, would become a permanent feature of theatrical world.

THE N. I. FILM.

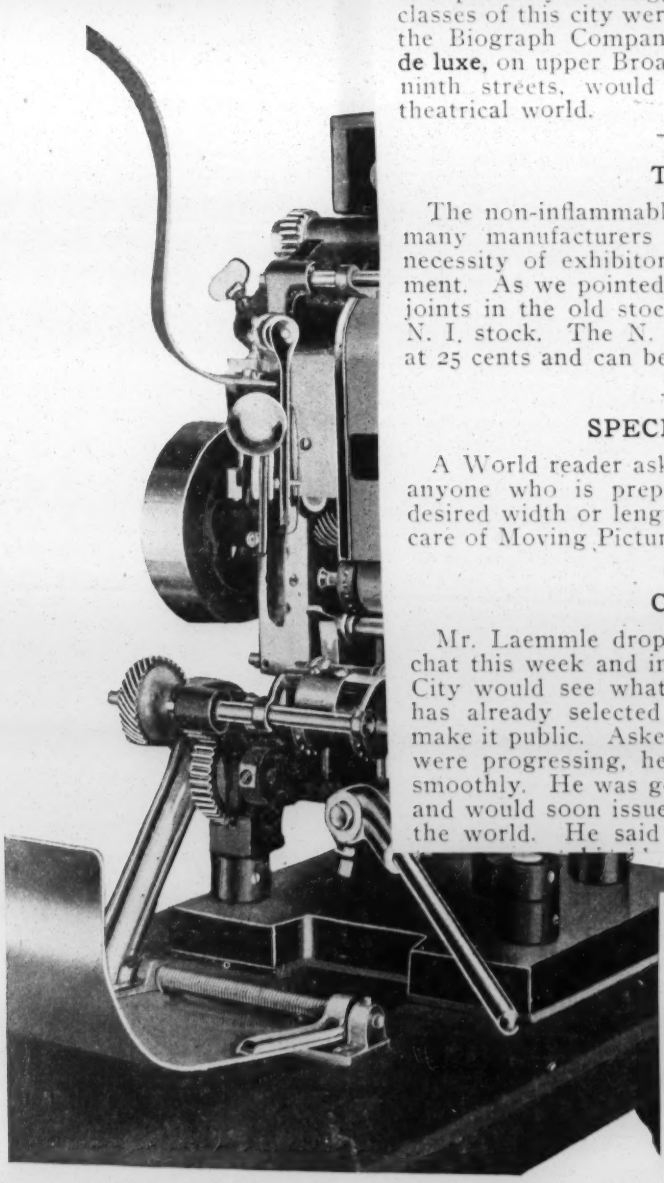
The non-inflammable film stock is now being issued b many manufacturers that we again call attention to necessity of exhibitors supplying themselves with N. I ment. As we pointed out before, this cement will also joints in the old stock, but no other cement will do fo N. I. stock. The N. I. cement is put up in bottles reta at 25 cents and can be procured from the exchanges.

SPECIAL FILM DESIRED.

A World reader asks us to put him in communication anyone who is prepared to make an endless film o desired width or length. Replies to be addressed to En care of Moving Picture World.

CARL LAEMMLE.

Mr. Laemmle dropped into our offices for a few mi chat this week and intimated that in a short time New City would see what a real film exchange looked like has already selected his location, but is not yet rea make it public. Asked as to how his manufacturing pro were progressing, he said that everything was going smoothly. He was getting the best talent that was obta and would soon issue films that would command the tra the world. He said that he was prepared to spend $



Members of the orchestra, the spot-light ator and the moving picture man of Pa Theatre, Spokane, Wash., announced the marriage of Will D. Gilson, singer and poser, and Miss Toland, his former part vaudeville, the evening of June 23. A title of the song flashed on the screen chestra started on the introduction, but of the opening picture the slide contained words: "Girls, I'm married now. It ha last week." The light operator flash "spot" on the singer, the orchestra the "Wedding March" from Lohengri the stage hands and ushers pelted the ne dict with rice and old shoes. Mr. Gils Miss Toland were married at Seattle ago. They will live in Spokane.

This card shows the mechanism of our absolute flickerless New Model. Observe the mechanically correct construction; note the two fly-wheels, one on each side of the frame, thus assuring perfect motion, see the spiral gears; look especially at the POSITIVE Rewinding Attachment which can never go wrong and which in itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

personators out of mind have attempted the Scot in his lyric numbers and got away with it more or less satisfactorily —generally less. James really makes something out of the "silly kid" characterization, following Lauder rather more closely than have most of the others with the possible

June 28th, 1909

THE OYSTERMAN'S GOLD

Length
720 Feet

Copyrighted
1909

The picture opens with an oyster fleet dredging oysters, a very interesting subject in itself. The day's work has been most successful as the boat returns heavily laden. Right on the wharf the Oysterman sells the entire load. He puts his gold into a bag and starts on his way home. Two helpers watch the transaction and decide to get possession of the Oysterman's gold.

They follow him and high upon a cliff they attack him. There is a fierce struggle between the Oysterman and one of the outlaws. Just when they are in a clinch the other pushes the two down the rocks where he finds them afterward, lifeless. He takes the fisherman's gold and runs away, but he is hounded by the dead man whose warning hand he continuously sees before him. His guilty conscience drives him towards the sea and from a high rock he jumps into a watery grave.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Mary Jane Visits Her Country Cousin

Length
200 Feet

Copyrighted
1909

Mary Jane goes to the country. Her cousin takes her to the fair. The cousin has a good time to the great embarassment of Mary Jane.

After returning home the country cousin repeats the tricks he saw, to the delight of the country folks. Mary Jane, however, vows never again to accompany her country cousin.

Ask Your Film Exchange

TO SUPPLY YOU WITH

Lubin's Films

THEY MAKE GOOD

THE OLD ARMY CHEST

ix Cuttys or Klein, Otto Bros and Nick-
rson. Any one of these mentioned, be-
ide many more musical acts not
ecollected at the moment can play bet-
r on brasses, give more amusement or
ntertainment, and gain more applause on
ny bill than Mr. Lasky's act. The set-
ing is said to be "The Barracks of the
irst Imperial Hussars." The opening
eems to be the exterior of a monastery
t Vespers time. Monks pass to and fro
hile the chimes are rung (from the
tage) and a baritone sings the first of
his two songs, rendering each well. He
s the twelfth member. The musical di-
rector, Charles Berton, makes another
Other than these two, the remaining
eleven all play band parts, the girls hav-
ing snare drums, and the men either
trombones or cornets. There is one exc

1).—
t this
in a
be a
d un-
disap-
of his
The
rule
ervice
ceives
y has
From
calls
olonel
army
f his
bad
the
cadet
most
them.
the
rows
em a
pic-
y.

Copyrighted
1909

—War and its memories
which are told with war or some of its accompaniments as
a background are numerous. In this picture from Lubin an
old and revered flag, folded close in an army chest, is made
the inspiration which causes a father to grant the hand of
his daughter to a recently graduated cadet. Quite the most
interesting feature is the reproduction of the scenes through
which the retired warrior passed as he takes one article after
another from the chest, and there is a burst of applause as
the plea of the old battle-torn flag wins the young man's
plea. Technically the film is good, except unsteadiness in
some parts, and it seems unreal for the old colonel to be
so long unaware of the presence of two people but a few
feet away.

ies his daughter hand in hand
the house and tells the boy

notified that, owing to his high
a Captaincy in the Engineer
l tidings; as a Captain he is
d find the Colonel in the garret
We see his thoughts depicted
flag which accompanied him
n hand, they ask father for his
g man again.

The young Captain presents his diploma and asks for the daughter's hand. Col. May at last consents, saying, "It was not the appointment that did it, not that, but I could not refuse the plea of the old flag," thinking of his own young days of love when this very same flag brought him the hand of his dear departed.

Mary Jane Visits Her Country Cousin

Length
200 Feet

"Mary Jane Visits Her Country Cousin."
Unique.

Another
A city girl
a visit to
tertaining
takes her t
goes throu
with the
being each
sequences
"wise" to
a good dea
in the fair
couple ret
knocked al

at the GRAND OPERA HOUS
Terre Haute, In
Sunday, Aug. 22, and Sunday, Aug. 29. Address
& HAVLIN, 1493 Broadway, New York

Open All the Year Roun
Two hundred bathhouses, hotels and boar
ng houses offer accommodations and rat
o suit all tastes and purses. Mt. Clem
Mineral Water Baths Nature's Cure
RHEUMATISM AND ALL
NERVOUS DISEASES

period the other brother has become a Wall Street ma
Enter to him his poor father and mother, who are in
of financial help. The good son offers them a small
which is indignantly rejected, and the parents of the
Street financier are obliged to seek the refuge of the
house. Meanwhile, the black sheep, as black sheep oft
has become a Colorado millionaire. The story of his bro
ingratitude is public property. So the Colorado milli
makes his way to his brother and is turned down with
But strong in his determination to bring his brother to
he enters the wheat pit in Chicago where his brothe
speculator. In that pit we see the two brothers b
opposed to one another in the game of speculation.
scene is one of great excitement, and finally the Co
man beggars his brother at the game. All that is no

Mary Jane goes to the count
The cousin has a good time to t
After returning home the co
to the delight of the country fo
again to accompany her country

Ask Your Film Exchange

TO SUPPLY YOU WITH

Lubin's Films

THEY MAKE GOOD

Thursday, July 1st, 1909

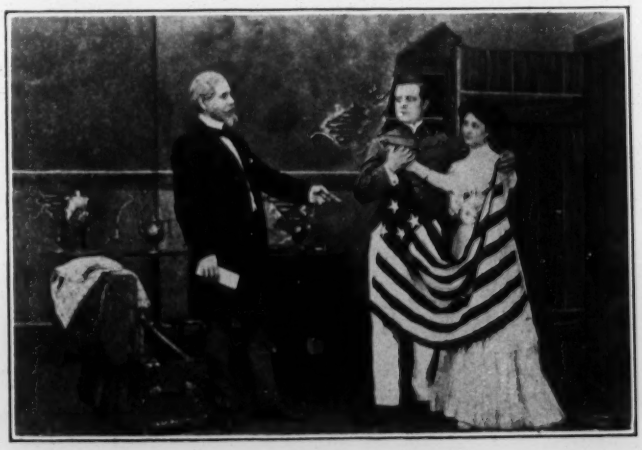
THE OLD ARMY CHEST

Length
930 Feet

Copyrighted
1909

While standing on the porch of his home, Col. May spies his daughter hand in hand with a young West Point Cadet. He sends the girl into the house and tells the boy never to return again.

Hardly has the Cadet returned to the barracks when he is notified that, owing to his high standing on the graduating list, he has been appointed to a Captaincy in the Engineer Corps. He at once returns to Beatrice to tell her the good tidings; as a Captain he is sure the Colonel will not refuse him. They enter the house and find the Colonel in the garret before an old army chest looking at memories of olden days. We see his thoughts depicted in Moving Pictures. Among his treasured relics is an old flag which accompanied him through many battles. It is this flag the lovers take, and hand in hand, they ask father for his blessing. His face becomes clouded in anger as he sees the young man again.

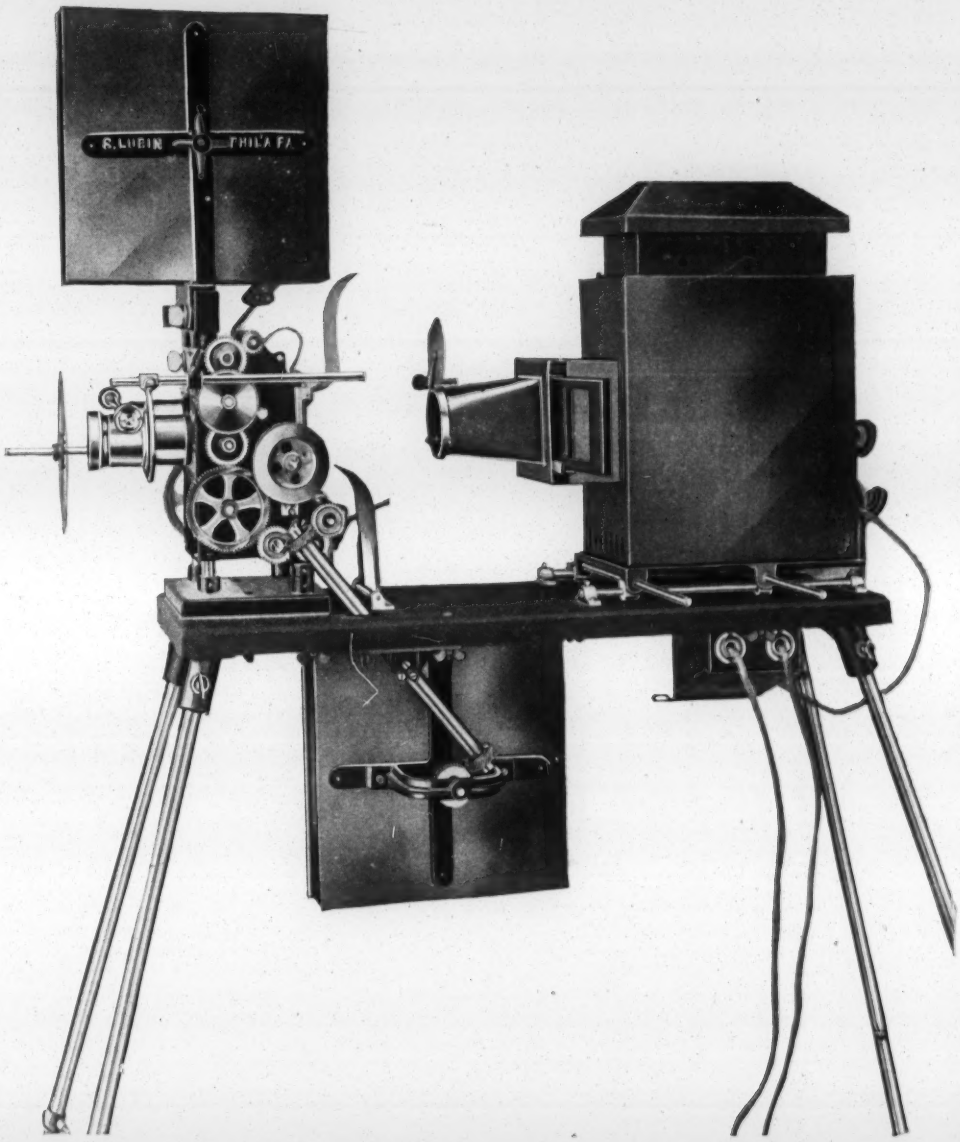


The young Captain presents his diploma and asks for the daughter's hand. Col. May at last consents, saying, "It was not the appointment that did it, not that, but I could not refuse the plea of the old flag," thinking of his own young days of love when this very same flag brought him the hand of his dear departed.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



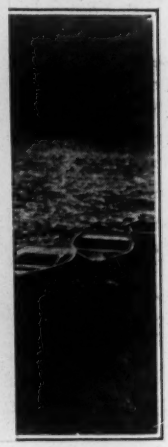
This cut clearly shows the REWINDING MECHANISM, a POSITIVE movement, which is the only correct one. It does not pull the film neither does it drag. The Rewinding Shaft is covered by an outer tube and thus protected from outside interferences.

The big lens is the STEREOPTICON, connected with the Moving Picture Machine.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

A GREAT WRONG RIGHTED

"A Great Wrong Righted."—This Lubin picture tells the old story of unwise love and desertion because one girl had no money and another did. But it has the novelty of seeing the reunion of the former lovers through their child, who helps her mother by selling flowers and discovers in a saloon a man who is about to commit suicide. This proves to be her own father, and through her the lovers are reunited and the man marries the child's mother. Only so far as these stories have a perennial interest is there any particular interest in this one. But the acting is good and the tale, as it unfolds, does grip the heart, which is, perhaps, the final test of anything of this type. If a story can be told in such a way that it appeals to the heart of the audience it is good enough to be popular everywhere. The acting is quite up to the standard of Lubin's actors, and the technical quality of the film is satisfactory. This will undoubtedly be popular, because it tells a story which is common enough and because it appeals to the great heart of humanity.



Copyrighted 1909

A Great Wrong Righted (Lubin, July 5).—This story, like the preceding, deals with a thread-bare theme, but it lacks the good acting of the Biograph picture and has no novel incident to lift it up. On the contrary, it is almost laughable in some of its incongruous developments. The photography and some of the scenic backgrounds only partly redeem it. A boatman's daughter elopes with a rich fellow, who grows tired of her, and is about to marry another woman. Of course, the deceived girl spurns the money he offers her—they all do. Then she spoils the wedding by denouncing the man to the intended bride. After that she goes home to father with her baby. Five years later the child finds the man in a place that looks like a barn, although it is meant for a cafe. He is about to commit suicide, and is a long time about it, the child waiting patiently behind him until the proper time to run in and seize his arm. It is so obviously prearranged that it carries no conviction. Then the child takes papa home with her and introduces him to mamma, and again we are forced to lament the fact that nobody in the picture appears to know the first rudiments of good acting. The mother in particular is wholly unequal to the part.

y chap to spend his vacation. He flirts with the fisher- to run away with him. They live together happily for ıe young man arranges his marriage with a rich heiress. ıter reads the letter of his mother, and with endearing

Tempted by the gold of his fiance, he throws aside the ress. But she is not to be cast away so easily. She stands s her betrayer upon arrival with his intended. The young The shame drives him from home and soon he sinks lower

The fisherman's daughter with her young child in her arms returns to her father who takes her back. Five years have passed. The little girl sells flowers to help support her mother. In a beer-garden she notices a man acting very queer. She sees him writing a note and drawing a revolver to end his earthly troubles. She prevents him from killing himself and is surprised to find that she saved her father's life. It is through her that her parents are reconciled, and that the great wrong which has been committed on her mother is righted.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

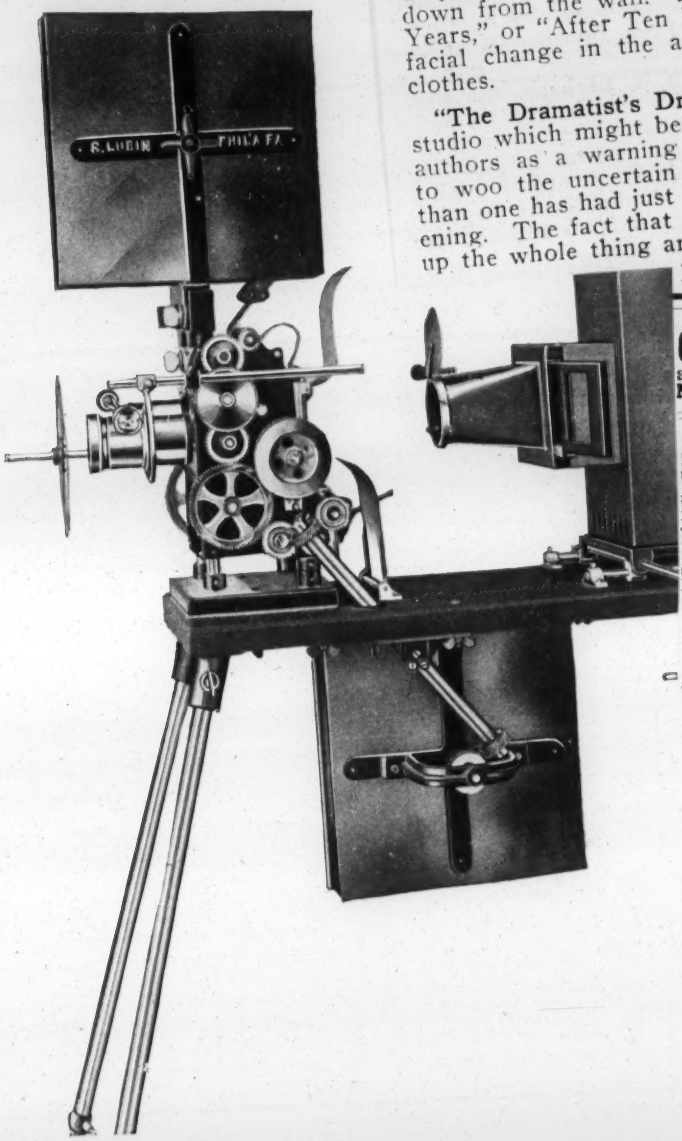
Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH C

powerful, surely this motion picture, with every individ
a capable and well-trained actor, ought to be even more
teresting, and the play should receive a fresh lease of life
interest yet other thousands who have never seen it. The V
graph Company should be a little more attentive to det
The wind blew so strong in a supposed "interior" that
draperies stood out straight and the eagle trademark flutt
down from the wall. Succeeding titles such as "After
Years," or "After Ten Years," we would expect to see s
facial change in the actors, or at least a different suit
clothes.

"The Dramatist's Dream."—A picture from the Vitag
studio which might be accepted by would-be dramatists
authors as a warning of their probable fate in attemp
to woo the uncertain success of a writer. Probably
than one has had just such a dream and a similar rude a
ening. The fact that the dramatist decides that he will
up the whole thing and throw it away adds zest to the



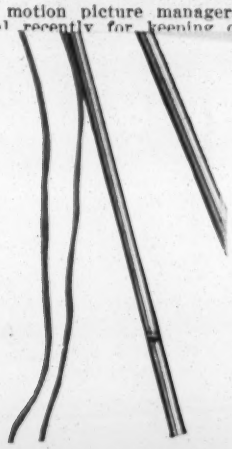
115-117 Nassau St., N. Y.

CHAIRS Folding Steel **Opera Chairs**
kinds **Fireproof Booths.** Re
ance Grids and Wires. Repairing.
New York Steel Production Co., Newark,

A Bad Case (Gaumont, July 10).—A n
idea is brought out in this comic by mean
trick photography and clever crayon draw
And old professor proves to a young man
he is full of microbes by placing some of
young man's blood under a microscope.
microbes are seen to be political germs, a
mobile germs and other kinds of germs,
set of which forms itself on the screen
line drawings illustrating peculiarities of
particular kind of germs under considerati

SUNDAY IN MONTREAL.

Sixty motion picture managers were fine
Montreal recently for keeping open on Sun



This cut clearly shows the REWINDING MECHANISM, a POSITIVE movement, which is the only correct one. It does not pull the film neither does it drag. The Rewinding Shaft is covered by an outer tube and thus protected from outside interferences.

The big lens is the STEREOPTICON, connected with the Moving Picture Machine.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

A GREAT WRONG RIGHTED

Length
810 Feet

Copyrighted
1909

To a summer resort comes a city chap to spend his vacation. He flirts with the fisherman's daughter and soon entices her to run away with him. They live together happily for many months until the mother of the young man arranges his marriage with a rich heiress. Unfortunately the fisherman's daughter reads the letter of his mother, and with endearing words she begs him not to leave her. Tempted by the gold of his fiance, he throws aside the woman he loves to marry the rich heiress. But she is not to be cast away so easily. She stands before the church door and denounces her betrayer upon arrival with his intended. The young lady refuses to be married to him. The shame drives him from home and soon he sinks lower and lower.

The fisherman's daughter with her young child in her arms returns to her father who takes her back. Five years have passed. The little girl sells flowers to help support her mother. In a beer-garden she notices a man acting very queer. She sees him writing a note and drawing a revolver to end his earthly troubles. She prevents him from killing himself and is surprised to find that she saved her father's life. It is through her that her parents are reconciled, and that the great wrong which has been committed on her mother is righted.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

Thursday, July 8th, 1909

The Side-Board Folding-Bed

Length
505 Feet

The New Sideboard Folding Bed (Lubin, July 7).—This "comic" doesn't appear to get anywhere except to develop into a conventional Lubin chase that makes one wonder if our friend Lubin has not managed somehow to secure the freedom of Philadelphia. The way his army of chasers, men and women, race through the streets of that sleepy village is a revelation. The folding bed doesn't appear to have much to do with the story. A burglar enters a house after the owner and his wife have left for a trip to the country. He goes to sleep in the bed and the owner's wife, returning to close the windows, also closes the bed without discovering the occupant. Then she goes away carrying the burglar's clothes, which she thinks belong to her husband. Here one would think is the starter for a good comedy, but the best that comes of it is a chase. The burglar gets out of the bed, dresses in a woman's gown and runs through the streets followed by a Lubin mob.

When leaving their home for their summer vacation the Professor forgets to lock the window. A tramp enters and is soon fast asleep in the new sideboard folding bed. In the meantime the Professor remembered his carelessness and sends his wife home to close the window. She, seeing the tramp's clothes and thinking the Professor forgot them, carries them away. She then closes the folding bed and exits. The tramp finding the clothes gone, dons a suit of the Professor's wife.

He is seen leaving the house by the window and is chased by a policeman and a big crowd of spectators. Some novel chases continue the picture. Seeing no escape the tramp remembers the folding bed, runs to the house and locks himself up in the bed. He is pulled out, however, and caught in his own trap.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

ROOM MATES

"Room Mates."—A comedy from Lubin which illustrates the pranks of two boys in a way that is sure to please. The fun is clean and genuine and the jokes are unusually funny. Lubin has the faculty of producing something funny whenever he undertakes it, and this film is quite as successful as previous ones have been. Boyish fun is always good. It interests everyone and there is nothing in it which leaves an unpleasant sting.

Length
335 Feet

Roommates (Lubin, July 7).—There are a number of more or less amusing incidents in this short "comic," which tells of two young men who room together, and who are consumed with a desire to play practical jokes on each other.

Copyrighted
1909

Ted and Fred are room-mates and always ready to play tricks on one another. Fred lays a trap for his friend, but gets caught himself. Now Ted tries to come back. Meeting Fred's girl he invites her to supper. Fred tells her to accept and whispers in her ear a plan how to get even with Ted. When at the supper table, he changes places with his girl, puts on her hat and cape, and surprises Ted when lifting his veil.

A drugged cigar plays a part in the next trick. Now Ted gets an idea. He buys a giant fire cracker to frighten his friend when he is asleep. The surprise is mutual, however, as Fred had the same idea and the fire crackers go off at the same time.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Thursday, July 8th, 1909

The Side-Board Folding-Bed

Length
505 Feet

Copyrighted
1909

When leaving their home for their summer vacation the Professor forgets to lock the window. A tramp enters and is soon fast asleep in the new sideboard folding bed. In the meantime the Professor remembered his carelessness and sends his wife home to close the window. She, seeing the tramp's clothes and thinking the Professor forgot them, carries them away. She then closes the folding bed and exits. The tramp finding the clothes gone, dons a suit of the Professor's wife.

He is seen leaving the house by the window and is chased by a policeman and a big crowd of spectators. Some novel chases continue the picture. Seeing no escape the tramp remembers the folding bed, runs to the house and locks himself up in the bed. He is pulled out, however, and caught in his own trap.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

ROOM MATES

eing merely the story of a tramp who go to sleep. He has a variety of in finding the right spot and finally jail.

ns of Mother (Gaumont, July 10).—a pathetic story, exceedingly well told, of a young man who leaves his aged and goes to Paris, where he becomes in- d with an actress. In time he sees a of his poor mother and departs for only to find that she has died.

PECTATOR'S" COMMENTS.

recent issue of the *Ladies' Home Jour-* contains an editorial attack on moving ture shows as a class, displaying mis-

edy from Lubin which illustrates way that is sure to please. The d the jokes are unusually funny. oducing something funny when- his film is quite as successful as oyish fun is always good. It s nothing in it which leaves an

(Lubin, July 7).—There are of more or less amusing incidents in this short "comic," which tells of two young men who room together, and who are consumed with a desire to play practical jokes on each other.

Copyrighted 1909

Ted and Fred are room-mates and always ready to play tricks on one another. Fred lays a trap for his friend, but gets caught himself. Now Ted tries to come back. Meeting Fred's girl he invites her to supper. Fred tells her to accept and whispers in her ear a plan how to get even with Ted. When at the supper table, he changes places with his girl, puts on her hat and cape, and surprises Ted when lifting his veil.

A drugged cigar plays a part in the next trick. Now Ted gets an idea. He buys a giant fire cracker to frighten his friend when he is asleep. The surprise is mutual, however, as Fred had the same idea and the fire crackers go off at the same time.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Thursday, July 8th, 1909

The Side-Board Folding-Bed

Length
505 Feet

The New Sideboard Folding Bed

Everything is Simple.

Everything is simple enongh when you know ho done—as the fellow said.

Possibly you have noticed, if you are a frequent vis the places where moving pictures are used, that in all instances the scenes presented, the people, and th tings, if the picture be of an interior, have a foreign Well, that is because a very large proportion of the m

turning to close the window, [illegible] bed without discovering the occupant. Then she goes away carrying the burglar's clothes, which she thinks belong to her husband. Here one would thi[illegible] there are thousands of such, not silly edy, but the boys, but impressionable children in ou The burglar who are allowed by their parents t woman's gown these five and ten cent moving pictur lowed by a and who accept what they see there as from real life, because the actors in t made real and have a being. Parents

When leaving their home for their summer vacation the Professor forgets to lock the window. A tramp enters and is soon fast asleep in the new sideboard folding bed. In the meantime the Professor remembered his carelessness and sends his wife home to close the window. She, seeing the tramp's clothes and thinking the Professor forgot them, carries them away. She then closes the folding bed and exits. The tramp finding the clothes gone, dons a suit of the Professor's wife.

He is seen leaving the house by the window and is chased by a policeman and a big crowd of spectators. Some novel chases continue the picture. Seeing no escape the tramp remembers the folding bed, runs to the house and locks himself up in the bed. He is pulled out, however, and caught in his own trap.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

ROOM MATES

Length
335 Feet

Copyrighted
1909

Ted and Fred are room-mates and always ready to play tricks on one another. Fred lays a trap for his friend, but gets caught himself. Now Ted tries to come back. Meeting Fred's girl he invites her to supper. Fred tells her to accept and whispers in her ear a plan how to get even with Ted. When at the supper table, he changes places with his girl, puts on her hat and cape, and surprises Ted when lifting his veil.

A drugged cigar plays a part in the next trick. Now Ted gets an idea. He buys a giant fire cracker to frighten his friend when he is asleep. The surprise is mutual, however, as Fred had the same idea and the fire crackers go off at the same time.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Special Announcement.

Beginning with our release of Thursday, June 24th, parts of our Film Subjects are printed on **NON-INFLAMMABLE** stock. The boxes containing these Films are stamped **NON-INFLAMMABLE.**

As ordinary Film Cement cannot be used with **NON-INFLAMMABLE** Films, the Eastman Kodak Co. have prepared a special Cement, which can be used with regular Films as well as with **NON-INFLAMMABLE.**

We have placed a large order for this special Cement and are ready to supply you with the same at 25c. per bottle or else you may purchase the same from the Film Exchange which supplies you with our Films.

Lubin Manufacturing Co.

926 Market Street,

Philadelphia, Pa.

DRIVEN FROM HOME

Copyrighted 1909

DRIVEN FROM HOME (Lubin).

This is an old title, and it tells by no means a new story; in fact, there is a certain artlessness about the latter to which we think the moving picture audience to-day is somewhat superior. Although it is fair to say that a subject of this simple nature commands great interest; especially amongst the smaller patrons of the silent stage. A pretty girl gives her hand to the wrong man, and she and her young husband have a very bad time, indeed, through the machinations of the defeated suitor, who, in the long run, is found to be Jim the forger. Before, however, the illustrious Jim is run to earth and duly brought before stern justice by a brawny policeman, he works a lot of mischief. He gets the hero turned out of his job two or three times, he makes love to the hero's wife unsuccessfully and misleads the girl's father all on account of these terrible forgeries, the exact nature of which Mr. Lubin's producer does not reveal to the audience. But then it does not do to be too critical of stage law or stage crime. Sufficient for the purpose is it to show that in this piece there was the bold, bad villain with the conventional sneer, that there were the virtuous hero and heroine, the deceived parent, and that all ends happily. And this is the story of "Driven from Home." Artless and ingenious, as we have endeavored to convince the reader, but no doubt very popular with a large number of the smaller patrons of the moving picture theaters, and in this respect, the Lubin Company is, therefore, perhaps wise in putting out subjects of such a nature. The film is photographically good, but we wish that Mr. Lubin's staff would remove or rather prevent the little surface defects in the way of marks and splashes which occasionally disfigure his otherwise excellent pictures.

her's clerks. The father learns immediate payment, which he esents them is Jim, the forger his claim, provided the young father's wishes and runs in the een himself and her lover—she

The young people live in a happy little home. They are soon discovered by Jim, who swears to destroy their happiness. He follows the young man to his place of employment and effects his discharge. Try as he may, the evil spirit follows him and drives him from every position. When at last he finds Jim outside of his home, he steps out and knocks him down Accidentally Jim's moustache comes off A policeman who tries to separate the fighters recognizes in one a long sought criminal. Jim is arrested, the forged papers thrown out of court, and the young couple are reinstated in the graces of the father.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street Philadelphia, Pa.

Special Announcement.

Beginning with c
24th, parts of our Film
INFLAMMABLE stock
Films are stamped NC

As ordinary Film
NON-INFLAMMABLE
have prepared a spec
used with regular Fil
FLAMMABLE.

We have placed
Cement and are ready to supply you with the same at 25c. per bottle or else you may purchase the same from the Film Exchange which supplies you with our Films.

and gentlemen, is the whole case in a nutshell. I st
case as plainly and concisely as I could two or thre
ago, with the result that I was called down for my
A reconsideration of the matter, however, prevents
taking up any other position. So I re-state the case
in any desire to insult anybody, but rather by way
pathy with high-class actors and actresses, whom I a
others interested in the moving picture will be gla
working before the camera.

THE HEAT AFFECTS THE EXPRESS COMP

The Kent Film Service, of Toledo, Ohio, send us
lowing remarkable letter which they have received fr
express company with the request that we sugge
plan of action to have the absurd ruling withdrawn:

Toledo, Ohio, July 13, 19

Kent Film Service Co.,
Toledo, Ohio.

Gentlemen: Effective August 1, 1909, we are
mitted to accept moving picture films only whe
heavy metal cases (excepting tin) enclosed in wo
boxes.

They must also bear a label printed on red p
not less than three inches square, reading as foll

MOVING PICTURE FILMS.
Must not be loaded or stored
near a radiator, stove or other
source of heat.

The above for your information. Kindly ackn
edge receipt of the new instructions, and oblige,

Yours very truly,
(Signed) AMERICAN EXPRESS CO.

Lubin Manufacturing Co.

926 Market Street,

Philadelphia, Pa.

DRIVEN FROM HOME

Length
750 Feet

Copyrighted
1909

The daughter of a rich merchant is in love with one of her father's clerks. The father learns of this infatuation when certain papers are presented to him for immediate payment, which he is unable to meet. These papers are forged and the man who presents them is Jim, the forger unknown however to those present. Jim is willing to relinquish his claim, provided the young daughter is forced to marry him. She refuses to accede to her father's wishes and runs in the arms of the man she loves. The father tells her to choose between himself and her lover—she chooses the latter and is driven from home.

The young people live in a happy little home. They are soon discovered by Jim, who swears to destroy their happiness. He follows the young man to his place of employment and effects his discharge. Try as he may, the evil spirit follows him and drives him from every position. When at last he finds Jim outside of his home, he steps out and knocks him down Accidentally Jim's moustache comes off A policeman who tries to separate the fighters recognizes in one a long sought criminal. Jim is arrested, the forged papers thrown out of court, and the young couple are reinstated in the graces of the father.

LUBIN MANUFACTURING COMPANY

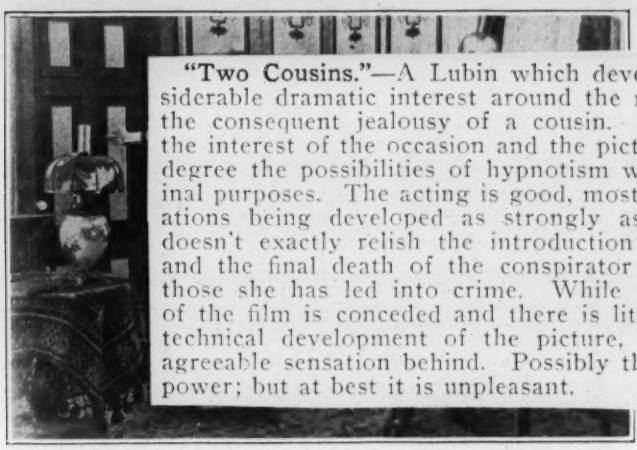
MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street Philadelphia, Pa.

TWO COUSINS

Length 965 Feet

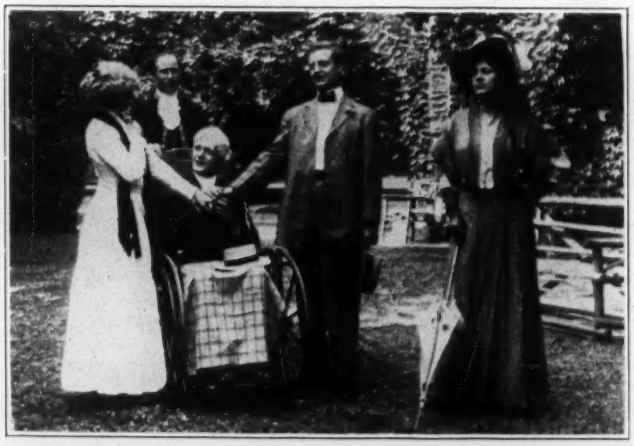


"Two Cousins."—A Lubin which develops a story of considerable dramatic interest around the making of a will and the consequent jealousy of a cousin. A hypnotist adds to the interest of the occasion and the picture indicates in some degree the possibilities of hypnotism when applied to criminal purposes. The acting is good, most of the dramatic situations being developed as strongly as possible. But one doesn't exactly relish the introduction of poisoning scenes and the final death of the conspirator when confronted by those she has led into crime. While the dramatic interest of the film is conceded and there is little to criticise in the technical development of the picture, still it leaves a disagreeable sensation behind. Possibly this is indicative of its power; but at best it is unpleasant.

Ruth and Celeste are the nieces of James Cleeland. Ruth, the favorite, becomes engaged, much to the delight of her uncle. Celeste, however, is jealous. When a few days later the uncle makes a will in favor of Ruth, leaving Celeste only an annuity, Celeste decides to take a hand in the matter. She visits Prof. De Monti, a hypnotist, and under promise of $50,000.00 induces him to hypnotize Ruth so as to visit the uncle at midnight, take the will out of his safe and pour poison in his water glass.

Ruth, under the hypnotic spell of Prof. De Monti, does what is asked of her. The uncle however, awakened by the noise in his room, watches all this as if spell bound. He tries to rise two or three times, but falls back on the pillows. As soon as Ruth leaves the room he rises, rings the bell and calls for help.

The hypnotic spell has been broken. Ruth is in her room and is much surprised when called by her uncle and accused of having tried to poison him. He denounces her as a murderess and orders her from the house. Heartbroken, she leaves the room. Celeste stands in the doorway with a satanical smile as she leaves the room.



She then conspires to bring Ruth to a sanitarium so as to have her out of the way permanently. Ruth's intended, however, follows on horseback He attacks De Monti savagely with his riding crop and fells him to the ground. A policeman appears on the scene. The intended accuses De Monti of abduction; he is hand-cuffed and led away, while the young man lovingly attends to Ruth.

The last scene brings us to the uncle's sick-room. The doctor is in attendance. The young man enters and quickly explains all that happened. The uncle asks for Ruth; she is brought into the room and lovingly clasped in his arms. De Monti is next brought in. Just then Celeste enters. De Monti accuses Celeste, who seeing that the game is up, takes the poison and before anyone can prevent it, drinks it to the last drop.

Lubin Manufacturing Company

MANUFACTURERS OF

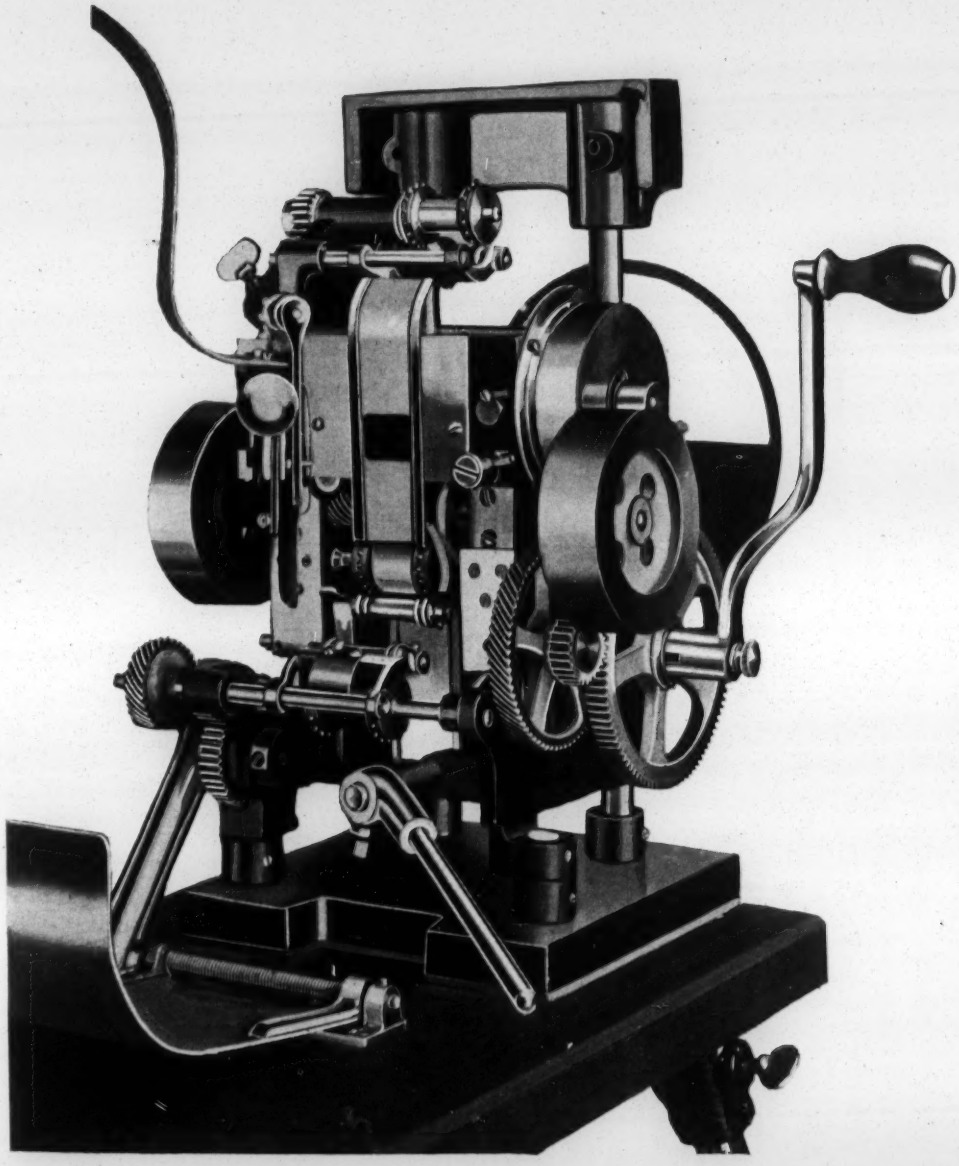
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



This cut shows the mechanism of our absolute flickerless New Model. Observe the mechanically correct construction; note the two fly-wheels, one on each side of the frame, thus assuring perfect motion, see the spiral gears; look especially at the POSITIVE Rewinding Attachment which can never go wrong and which in itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

TWO COUSINS

Length
965 Feet

Copyrighted
1909

Ruth and Celeste are the nieces of James Cleeland. Ruth, the favorite, becomes engaged, much to the delight of her uncle. Celeste, however, is jealous. When a few days later the uncle makes a will in favor of Ruth, leaving Celeste only an annuity, Celeste decides to take a hand in the matter. She visits Prof. De Monti, a hypnotist, and under promise of $50,000.00 induces him to hypnotize Ruth so as to visit the uncle at midnight, take the will out of his safe and pour poison in his water glass.

Ruth, under the hypnotic spell of Prof. De Monti, does what is asked of her. The uncle however, awakened by the noise in his room, watches all this as if spell bound. He tries to rise two or three times, but falls back on the pillows. As soon as Ruth leaves the room he rises, rings the bell and calls for help.

The hypnotic spell has been broken. Ruth is in her room and is much surprised when called by her uncle and accused of having tried to poison him. He denounces her as a murderess and orders her from the house. Heartbroken, she leaves the room. Celeste stands in the doorway with a satanical smile as she leaves the room.

She then conspires to bring Ruth to a sanitarium so as to have her out of the way permanently. Ruth's intended, however, follows on horseback. He attacks De Monti savagely with his riding crop and fells him to the ground. A policeman appears on the scene. The intended accuses De Monti of abduction; he is hand-cuffed and led away, while the young man lovingly attends to Ruth.

The last scene brings us to the uncle's sick-room. The doctor is in attendance. The young man enters and quickly explains all that happened. The uncle asks for Ruth; she is brought into the room and lovingly clasped in his arms. De Monti is next brought in. Just then Celeste enters. De Monti accuses Celeste, who seeing that the game is up, takes the poison and before anyone can prevent it, drinks it to the last drop.

Lubin Manufacturing Company

MANUFACTURERS OF

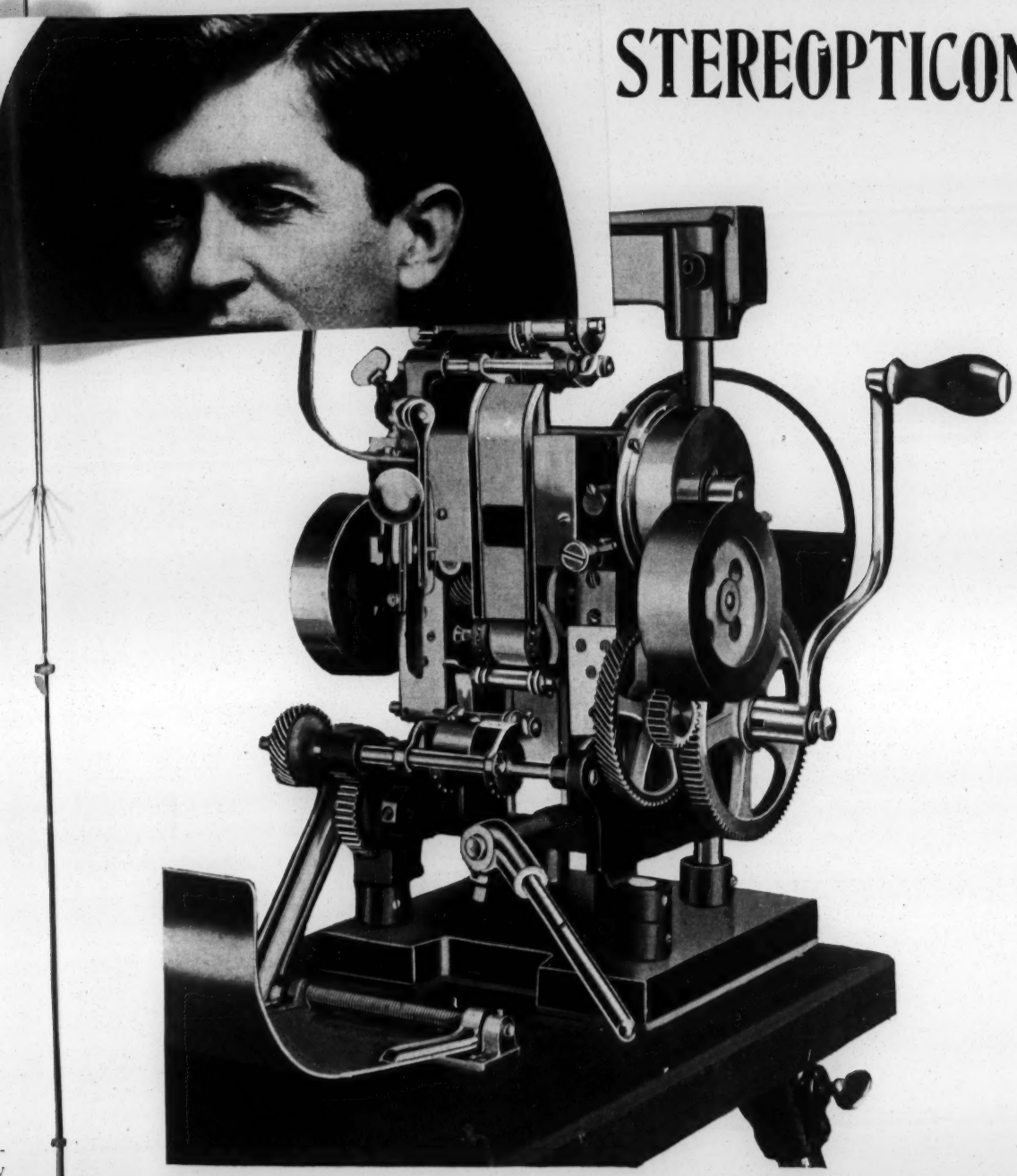
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street, Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

STEREOPTICON



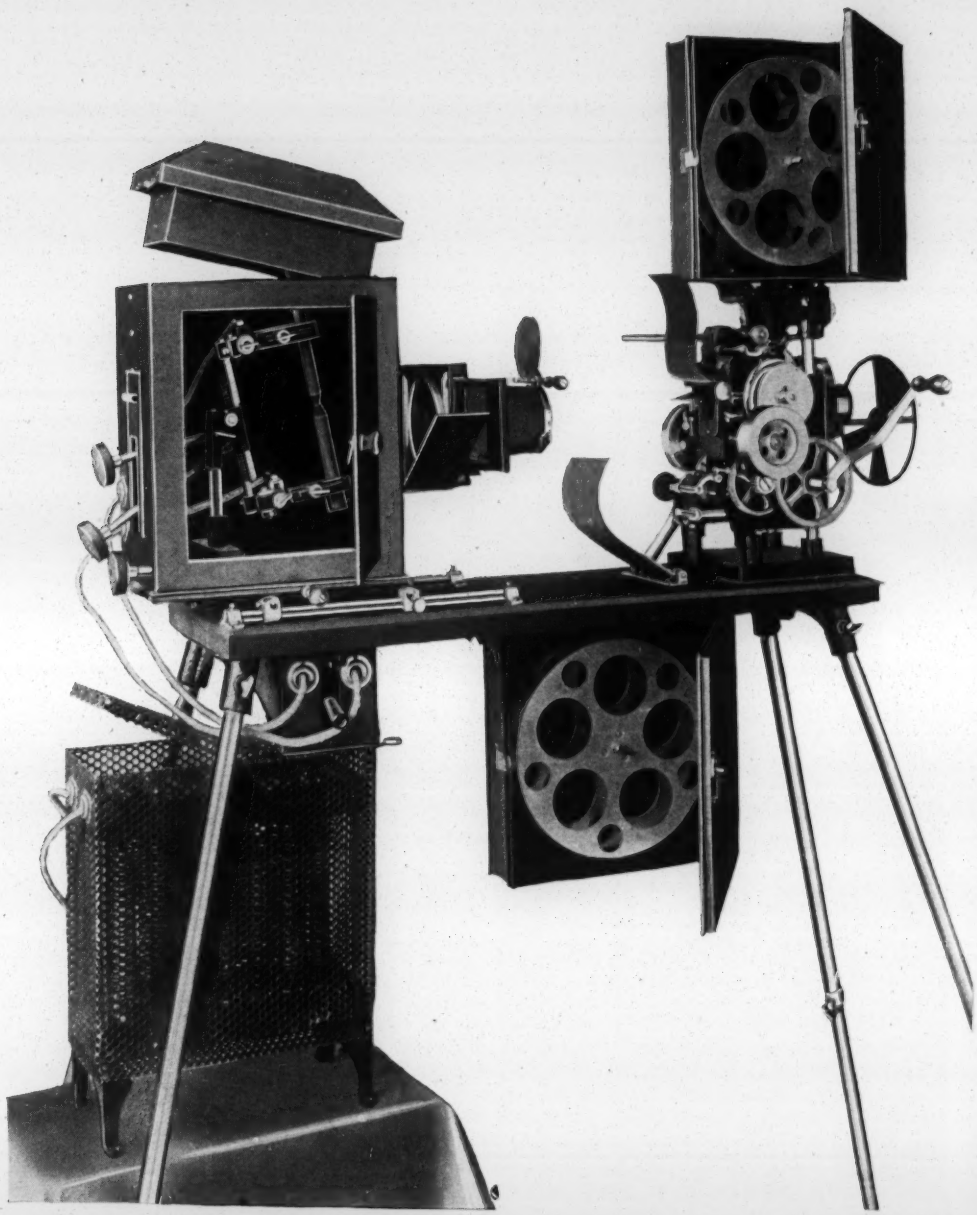
This cut shows the mechanism of our absolute flickerless New Model. Observe the mechanically correct construction; note the two fly-wheels, one on each side of the frame, thus assuring perfect motion, see the spiral gears; look especially at the POSITIVE Rewinding Attachment which can never go wrong and which in itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

LUBIN'S 1910 MARVEL

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



The machine you are looking for. Absolutely flickerless. Built to stand the wear and tear of the continued shows. Made by most skilled mechanics of the best material obtainable. Geared at both sides of the frame, thus assuring perfect motion. One pin movement, the same as in all our machines. Complete, including Fireproof Adjustable Rheostat, New Style Electric Lamp, Fire Magazines, Automatic Fire Shutter, Fire Shields, Boxed Switch, Adjustable Steel Legs, etc., etc.

Only $225

A NUGGET OF GOLD

"THE GOLD NUGGET"—WESTERN SCENERY IN A WESTERN SUBJECT.

By Wild West.

In this picture there is a very marked improvement, especially in the photographing; in fact it is almost perfect. And at last we see that the producer has succeeded in finding Western scenery which gives great effect to the picture. The story, which does not seem very clear, is acted with good results, though the costumes and the makeup of the Westerners seem to be somewhat of a burlesque, in fact no one can but help noticing the amateurish makeup of the cowboys or miners, whichever they are intended to be. And you can also see very plainly that the riders are only novices at the game, for their mounting and dismounting is very crude and awkward. Yet for all that no one can look upon this picture and say that it is not a great improvement upon ones that the company has been turning out lately. Someone's criticisms have benefited. The scenery in all its branches (with the exception of the exterior of the house, ranch, cabin or whatever it is intended to be) is very much of the Western style, and the hair covered furniture is somewhat out of order for a mining district cabin or house. With a little more body to the story and little more accuracy the picture would have been par excellence. And when the cowboy actors start in pursuit of someone it does not look natural for them to ride to a certain mark and then all make a square cornered turn as if on dress parade, and when nearing the camera to take off their hats as if saluting some commanding officer. You see all these little things detract from the story. But nevertheless the picture upon the whole is a great improvement and congratulations are extended to all concerned.

Copyrighted 1909

"A **Nugget of Gold.**"—A drama from Lubin which tells a story of Western life, in which there are finds of gold, with accompanying jealousy, an attempted burglary and kidnapping of another's wife which was foiled just as it begun, the pursuit and capture of the thieves who took the miner's gold, their execution and the happy reunion of the family. Like all Lubin's Western dramas, this one is alive from beginning to end. There is the mining camp, the rush and whirl of cowboys and miners, the greasers and other elements which are required to reproduce the atmosphere of such a community. Lubin's players understand the life they depict and in most instances their work is true to it. The details in this are managed with more than ordinary fidelity to the originals and there is a movement and swing to the action which aptly depicts the life it is supposed to represent, all of which adds to its interest and increases its attractiveness. This film should be popular everywhere.

A Nugget of Gold (Lubin, July 19).—This subject is typically melodramatic, with all the thrills and inconsistent action that usually accompany stories of such character. The tale unfolded has to do with a young prospector who has discovered a phenomenally large gold nugget, which he hides under the bed at his home. Previous to this incident he has had a quarrel, in a saloon, over the girl he ultimately marries, and the man he quarrels with is the desperate character who essays, with the assistance of two Mexicans, to secure the nugget. The devoted wife defends her home to the last, and when found by the young husband her story calls forth the gathering of a posse, which follows and captures all three renegades. The chase was the best part of the film, because of the exceptionally good scenic background used and clever horsemanship. The nugget episode is rather improbable, and the prospecting details not quite convincing; other than this the film is pleasing.

oung miner conversing with
ghtly intoxicated. He asks
ges Range. "You are going
girl and you don't want her
and he throws the contents
nocks him down.

. When Harry enters he is
oposes and is accepted.

ine to the happy home of
eaves while the young wife
he door through iron bands.

f Gold. Wild with joy he
Range. All look at the nug-
ell his wife of his good luck.

Harry out of the way. He
re the claim if they will do

big nugget of gold. They
out a bag half full of gold
und with the others and
een the face of the greaser
s movements and rushes to
et hiding place of Harry's
the greaser to deliver the following note to Harry.

over to the ranch house at once. I want to
ortant business. Hurry. DAD.

ust go at once. They embrace and kiss and he
the greaser a drink of water. The greaser
brings to his waiting accomplice. Range goes to-
reasers to watch for Harry. Gertie having looked
Range approach, puts her arm into the door rings.

LUBIN'S 1910 MARVEL

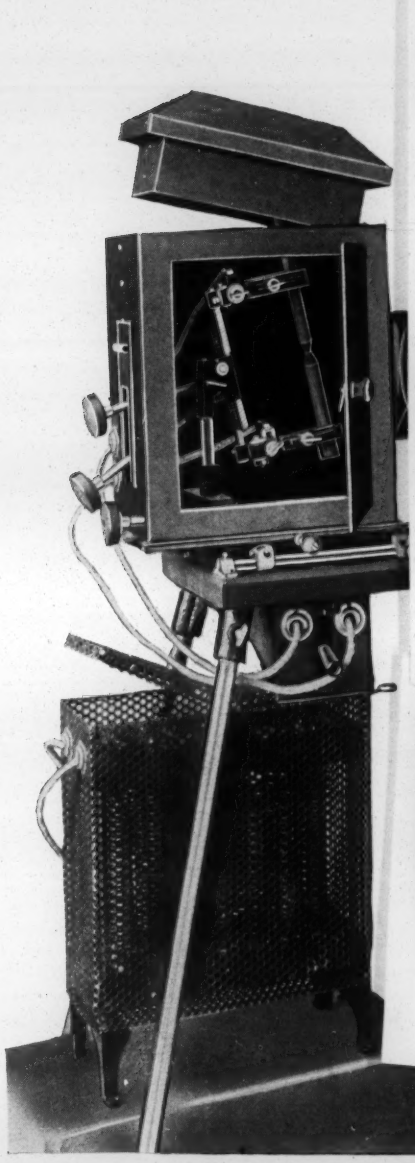
UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined STEREOPTICON

Chicago, July 13, 1

Mr. Herbert Miles, Secretary Film Service Association,
Young's Hotel, Atlantic City, N. J.

Dear Sir: Rumors have reached me the past few weeks that an licensees of the Motion Picture Patents Company would not be cons desirable as members of the Film Service Association. I presume th emanated from the offices of the Motion Picture Patents Company, and ing no desire whatever to be associated with or considered a member o organization domineered or controlled by any other force outside itself being one of the contentions I had made in the first year of the life o Film Service Association when the representatives of the Edison Com



The machine you are looking for. Absolutely flickerless. Bu
the continued shows. Made by most skilled mechanics of the best r
both sides of the frame, thus assuring perfect motion. One pin mov
machines. Complete, including Fireproof Adjustable Rheostat, Ne
Magazines, Automatic Fire Shutter, Fire Shields, Boxed Switch, Adju

Only $225

ways Headliners

for the New Trade Ma
and note the winners.

te lectures of all films sent to nickel
without charge. If you are not
st, send in your name.

ALEM CO., Inc.
9 West 23d St., New York

A NUGGET OF GOLD

Length, 995 feet

Copyrighted 1909

The Quarrel

At the bar in a Western saloon, stands Harry, a young miner conversing with others, when Range, a rough looking fellow enters slightly intoxicated. He asks the boys to have a drink, Harry refuses. This enrages Range. "You are going up to old man Hardys to-night" he says "To see his girl and you don't want her to smell the stuff on you. She will smell it alright" and he throws the contents of a wine glass over Harry's shirt. Harry quickly knocks him down.

Engaged. It is evening. Gertie at her home. When Harry enters he is made welcome by Gertie and her father. Harry proposes and is accepted.

Married a Year. A little baby brings sunshine to the happy home of Harry and Gertie. He kisses her good-bye and leaves while the young wife fastens the door by putting the wooden bar across the door through iron bands.

A Rich Find. Harry finds a large nugget of Gold. Wild with joy he shouts loudly. Other miners come, among them Range. All look at the nugget and congratulate Harry who rushes home to tell his wife of his good luck.

The Conspirators. Range is trying to get Harry out of the way. He hires two greasers with whom he promises to share the claim if they will do what he wants. They readily consent.

The Spy. Harry is just showing his wife the big nugget of gold. They dance around with joy. Harry goes to the bed, pulls out a bag half full of gold dust and nuggets, deposits the nugget just found with the others and replaces the bag to its hiding place. He has not seen the face of the greaser outside of the window who watched every one of his movements and rushes to Range and his accomplice telling them of the secret hiding place of Harry's gold. Range tells the greaser to deliver the following note to Harry.

> Harry Boy:—Come over to the ranch house at once. I want to see you on very important business. Hurry. DAD.

Harry tells Gertie he must go at once. They embrace and kiss and he leaves while Gertie is giving the greaser a drink of water. The greaser steals the door bar which he brings to his waiting accomplice. Range goes towards the house telling the greasers to watch for Harry. Gertie having looked vainly for the bar and seeing Range approach, puts her arm into the door rings.

Range tries to open the door but Gertie holds it fast. Range enters through the window and overpowers Gertie. He takes the bag of nuggets, then picks up the senseless form of Gertie and starts for the door. He is just putting

Gertie on one of the three horses which the greasers bring when one points down the road. Somebody is coming. Range drops Gertie, the three mount their horses and quickly gallop away. Just then Harry, Hardy and cowboys ride up, find Gertie and carry her into the cabin. They revive her and she tells the story.

The Pursuit. The miners are quickly alarmed. Cowboys and miners start in pursuit. In the meantime Range and the two greasers divide the spoils. He wants to keep the large nugget for himself. A fight ensues, Range shoots one of the greasers in the arm while the other one knocks the gun from his hand with a knife. Just then Harry and his party surround Range and the greasers. They are overpowered, a rope is tied around their neck and they are led away to the next tree.

All's Well That Ends Well. Gertie is seated in a chair, her bandaged arm in a sling. Harry, the cowboys and miners return. Harry embraces Gertie, shows her the bag of nuggets. There is general rejoicing.

LUBIN MANUFACTURING COMPANY

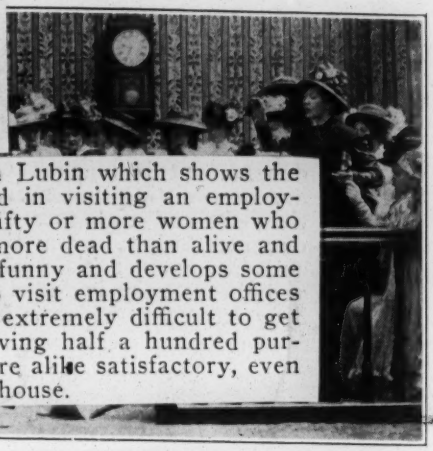
MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

HIRING A GIRL

Hiring a Girl (Lubin, July 22).—The plot of this subject, as may be surmised from the title, is not an original one, the most redeeming feature being a comedy chase. Comedy chases have become passe, but this one is rather funny and deserves commendation. The producer has succeeded in creating a few good incidents in the action, which elevate it from mediocre channels, but did not make clear the final adjustment of her "help securing" problem.



"Hiring a Girl."—A comedy from Lubin which shows the trouble Mrs. Newlywed experienced in visiting an employment office and getting chased by fifty or more women who wanted positions. She is rescued more dead than alive and taken safely home. The picture is funny and develops some new situations. Moreover, few who visit employment offices have this experience. It is usually extremely difficult to get a girl to go with you, let alone having half a hundred pursue you. Photography and action are alike satisfactory, even though the acting is largely rough house.

Copyrighted 1909

Mrs. Newlywed goes to the employment office to hire a girl. There are more than fifty applicants waiting for a position. As soon as Mrs. Newlywed makes her appearance she is besieged by the crowd. Frightened she runs away followed by the anxious women. She appeals to the police for protection but the police are helpless against such a hurricane of femininity.

After many incidents and accidents Bridget finds the exhausted Mrs. Newlywed and brings her home. There she reigns now as the queen of the kitchen.

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

Range tries to open the door but Gertie holds it fast. Range enters through the window and overpowers Gertie. He takes the bag of nuggets, then picks up the senseless form of Gertie and starts for the door. He is just putting

denouement is reached when the young man's father, wh has been sitting unobserved nearby, comes forward and pay the debt and embraces the young woman, accepting her a daughter-in-law, even though the wedding occurred pre sumably against his wishes. The photography is excellen and the scenery included in some of the pictures is partic larly attractive, which is its redeeming feature.

"Midwinter Sports."—An outdoor picture by the Vitagrap people which depicts interesting Winter sports in Michiga where they harness dogs to small sleighs and race them

Gertie on one of the three horses the road. Somebody is coming. horses and quickly gallop away. Just then Harry, Hardy and cowboys ride up, find Gertie and carry her into the cabin. They revive her and she tells the story.

The Pursuit. The miners are quickly alarmed. Cowboys and miners start in pursuit. In the meantime Range and the two greasers divide the spoils. He wants to keep the large nugget for himself. A fight ensues, Range shoots one of the greasers in the arm while the other one knocks the gun from his hand with a knife. Just then Harry and his party surround Range and the greasers. They are overpowered, a rope is tied around their neck and they are led away to the next tree.

All's Well That Ends Well. Gertie is seated in a chair, her bandaged arm in a sling. Harry, the cowboys and miners return. Harry embraces Gertie, shows her the bag of nuggets. There is general rejoicing.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

HIRING A GIRL

Length, 330 feet

Copyrighted 1909

Mrs. Newlywed goes to the employment office to hire a girl. There are more than fifty applicants waiting for a position. As soon as Mrs. Newlywed makes her appearance she is besieged by the crowd. Frightened she runs away followed by the anxious women. She appeals to the police for protection but the police are helpless against such a hurricane of femininity.

After many incidents and accidents Bridget finds the exhausted Mrs. Newlywed and brings her home. There she reigns now as the queen of the kitchen.

Lubin Manufacturing Company

MANUFACTURERS OF

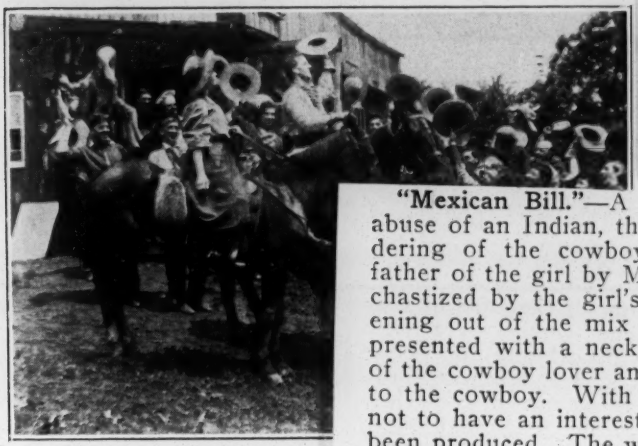
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

MEXICAN BILL

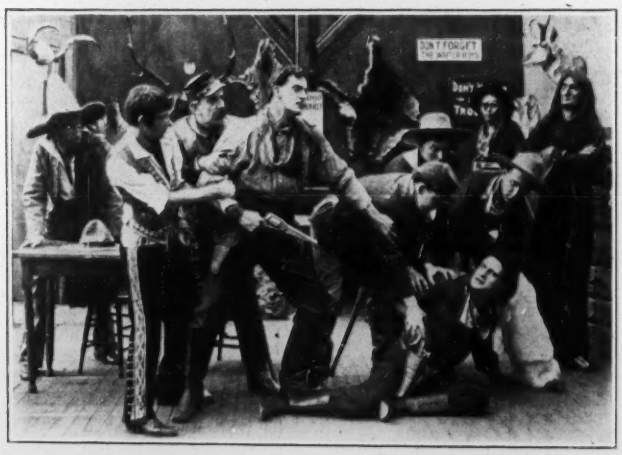
Length 650 Feet **Copyrighted 1909**

Mexican Bill (Lubin, July 22).—A lengthy melodramatic subject, with plenty of interesting action and capital exterior scenic surroundings. It made a good impression mainly because of the spirited acting, the horsemanship and usual melodramatic interest. But why the chase along the bed of the river? That is only resorted to in throwing a pursuer off the track, and in this case the man was well in sight. The story itself has not a great degree of dramatic strength, but holds the interest nevertheless.



"Mexican Bill."—A Lubin Wild West picture, which has abuse of an Indian, the love of a girl and a cowboy, the ordering of the cowboy away, the attempted killing of the father of the girl by Mexican Bill, who had been handsomely chastized by the girl's cowboy lover, and finally a straightening out of the mix up which ends in Mexican Bill being presented with a necktie that is permanent, the exoneration of the cowboy lover and the marriage of the major's daughter to the cowboy. With these elements it would be impossible not to have an interesting film, and that is exactly what has been produced. The wild rush of the West is in it and there are plenty of dramatic situations which call for considerable self control to keep one's nerves steady. And there is applause when the affair is finished and everybody gets his deserts.

door with instructions never to approach his girl again. Yorel puts his horse away and then returns to the old man to tell him of his love for Inez. At this moment Mexican Bill raises the window and fires a shot at the old man who drops to the floor. Mexican Bill rides to the ranch house and gives the alarm saying that Yorel killed Major Kingston. The Indian who was a witness of the incident, tries to tell the truth but is choked by Mexican Bill, gagged and bound and thrown down an embankment where he is later found by Inez. She together with the Indian tell the truth about Mexican Bill's outrage. The boys free Yorel and chase after Mexican Bill who, even though having a big lead is captured after some swift riding. He is brought before the old man who confirms Yorel's innocence. Mexican Bill is strung up while Yorel gets the hand of his sweetheart.



Lubin Manufacturing Company

MANUFACTURERS OF

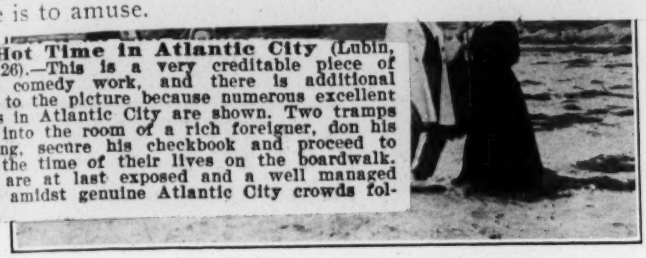
Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

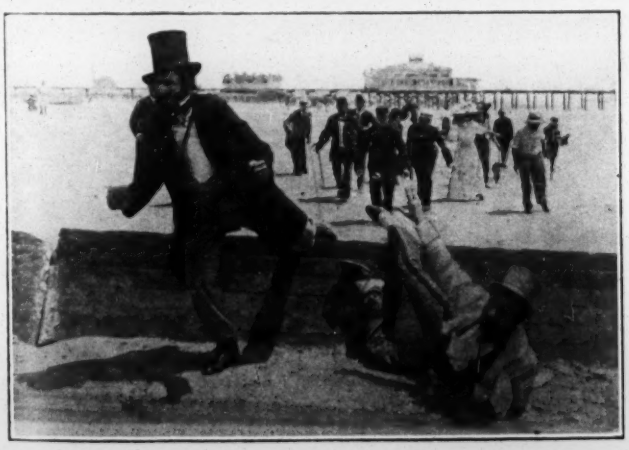
A Hot Time at Atlantic City

"A Hot Time in Atlantic City."—A comedy drama from Lubin which is good, as all of Lubin's comics are, furnishing activity and amusement throughout its length. The tramps' good time is well worth seeing and will afford many people who have never been there some idea of what can, and perhaps does, occur at Atlantic City when the crowds are there for a good time. The scenario is good and there is much in this bit of drama which will interest, though its main purpose is to amuse.

Length 945 Feet
Copyrighted 1909



A Hot Time in Atlantic City (Lubin, July 26).—This is a very creditable piece of rough comedy work, and there is additional value to the picture because numerous excellent scenes in Atlantic City are shown. Two tramps steal into the room of a rich foreigner, don his clothing, secure his checkbook and proceed to have the time of their lives on the boardwalk. They are at last exposed and a well managed chase amidst genuine Atlantic City crowds follows.



Count Carisford, who resides at a swell cottage at Atlantic City, is going out for a stroll on the sand. Two tramps seeing him leave, enter the open window, dress in the Count's best and using his visiting cards and checkbook at once start out for a hot time. They soon find two young ladies who are 'looking for some one to float them." They invite them for an automobile ride and show the young ladies a good time until Count Carisford appears on the scene. He recognizes his Sunday togs, calls two policemen, and now a chase begins after the bogus Counts which begins anywhere and ends in the sea. But they had a hot time just the same.

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

MEXICAN BILL

Length 650 Feet **Copyrighted 1909**

Inez, Major Kingston's daughter while riding to the ranch house meets Mexican Bill as he is just chasing an Indian of the land. The poor fellow was at the river drinking water when Mexican Bill kicked him into the stream. Enraged, Inez takes her riding crop and beats Bill unmercifully. He turns towards her but is soon given a dose of his own medicine by Yorel, Inez lover. Mexican Bill swears revenge. He speedily rides to Major Kingston's house and tells him of the cowboy's love affair with Inez.

When Yorel appears with Inez, Major Kingston shows him the door with instructions never to approach his girl again. Yorel puts his horse away and then returns to the old man to tell him of his love for Inez. At this moment Mexican Bill raises the window and fires a shot at the old man who drops to the floor. Mexican Bill rides to the ranch house and gives the alarm saying that Yorel killed Major Kingston. The Indian who was a witness of the incident, tries to tell the truth but is choked by Mexican Bill, gagged and bound and thrown down an embankment where he is later found by Inez. She together with the Indian tell the truth about Mexican Bill's outrage. The boys free Yorel and chase after Mexican Bill who, even though having a big lead is captured after some swift riding. He is brought before the old man who confirms Yorel's innocence. Mexican Bill is strung up while Yorel gets the hand of his sweetheart.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

A Hot Time at Atlantic City

Length 945 Feet
Copyrighted 1909

OWER'S CA
only moving picture machine for a
ICHOLAS POWER CO.,

JACK BINNS SUES VITAGRAPH.

Binns, the C. O. D. hero of the wrecked

City."—A comedy drama from
f Lubin's comics are, furnishing
ighout its length. The tramps'
ng and will afford many people
ome idea of what can, and per-
City when the crowds are there
rio is good and there is much
ill interest, though its main pur-
is to amuse.

n Atlantic City (Lubin,
creditable piece of
a additional
cellent
do horses. It is a short, but lively, picture, and illus-
es something which is not generally known. It is not
ographically clear, but perhaps this minor fault can be
ooked because of the novelty of the subject.

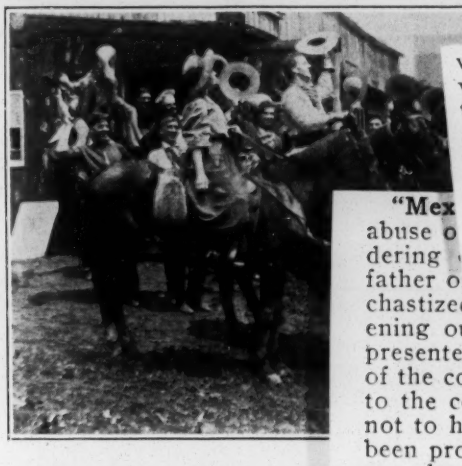
aryland, 1777."—This film tells a story of the War of the
ion in which love, hatred, courage and treachery are pre-
in sharp dramatic contrast. The opportunity for good
and facial display of the emotions is well taken care of
etent actors, and after the opening scene is over, sub-titles
lly necessary to explain the story, as the action and stag-
so convincing. In the house where we saw this picture,
tting in front of us turned and said to her escort, after
ng scene, "That villain deserved his, anyway." Such
rks show that the spectators have their interest aroused.
al quality of the work in this film, save for a few

Count Carisford, who resides at a swell cottage at Atlantic City, is going out for a stroll on the sand. Two tramps seeing him leave, enter the open window, dress in the Count's best and using his visiting cards and check book at once start out for a hot time. They soon find two young ladies who are 'looking for some one to float them." They invite them for an automobile ride and show the young ladies a good time until Count Carisford appears on the scene. He recognizes his Sunday togs, calls two policemen, and now a chase begins after the bogus Counts which begins anywhere and ends in the sea. But they had a hot time just the same.

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

MEXICAN BILL

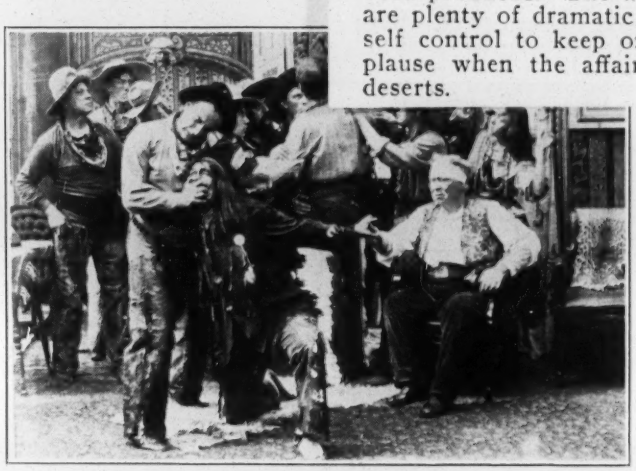
Length 650 Feet **Copyrighted 1909**



Mexican Bill (Lubin, July [illegible] melodramatic [illegible] where they talk it over and decide upon a wedding, is co[illegible] vincing and seems a fitting ending to an otherwise excelle[illegible] tale. The photography is good and the action is well ma[illegible] aged. The staging could not have been better and sho[illegible] great care in working out the details. Altogether it is an [illegible] usually interesting film.

"A Case of Lumbago."—A Pathe which graphically ill[illegible] trates the difficulties which beset a gentleman who atten[illegible] to keep a social engagement and look pleasant when he [illegible]

"Mex[illegible] abuse o[illegible] dering [illegible] father o[illegible] chastized by the girl's cowboy[illegible] ening out of the mix up which [illegible] presented with a necktie that [illegible] of the cowboy lover and the ma[illegible] to the cowboy. With these ele[illegible] not to have an interesting film, and that is exactly what has been produced. The wild rush of the West is in it and there are plenty of dramatic situations which call for considerable self control to keep one's nerves steady. And there is applause when the affair is finished and everybody gets his deserts.



door with instructions never to approach his girl again. Yorel puts his horse away and then returns to the old man to tell him of his love for Inez. At this moment Mexican Bill raises the window and fires a shot at the old man who drops to the floor. Mexican Bill rides to the ranch house and gives the alarm saying that Yorel killed Major Kingston. The Indian who was a witness of the incident, tries to tell the truth but is choked by Mexican Bill, gagged and bound and thrown down an embankment where he is later found by Inez. She together with the Indian tell the truth about Mexican Bill's outrage. The boys free Yorel and chase after Mexican Bill who, even though having a big lead is captured after some swift riding. He is brought before the old man who confirms Yorel's innocence. Mexican Bill is strung up while Yorel gets the hand of his sweetheart.

POWER'S [illegible]

The only moving picture machi[illegible]

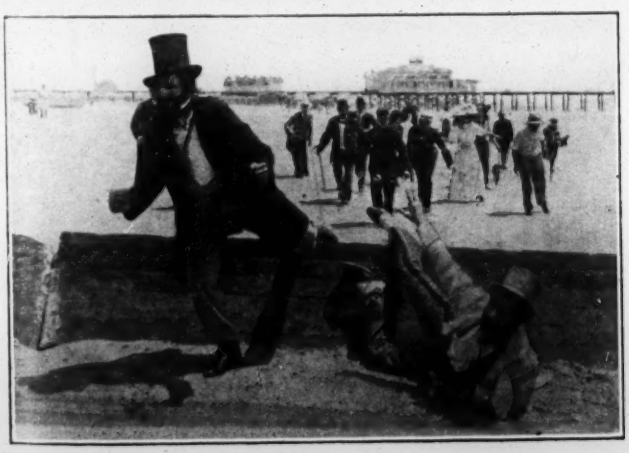
Lubin
Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

A Hot Time at Atlantic City



Length 945 Feet
Copyrighted 1909

Count Carisford, who resides at a swell cottage at Atlantic City, is going out for a stroll on the sand. Two tramps seeing him leave, enter the open window, dress in the Count's best and using his visiting cards and check book at once start out for a hot time. They soon find two young ladies who are 'looking for some one to float them." They invite them for an automobile ride and show the young ladies a good time until Count Carisford appears on the scene. He recognizes his Sunday togs, calls two policemen, and now a chase begins after the bogus Counts which begins anywhere and ends in the sea. But they had a hot time just the same.

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

Thursday, July 29th, 1909

SPORTING BLOOD

Sporting Blood (Lubin, July 29).—There is a humorous and clever plot in this comedy picture, ending in a very funny double chase, but it would have been better if the wife had found her husband's telegram in some other than the worn out way of picking it up from the floor where he had clumsily dropped it; also if she had not gone out into the street armed with a broom in search of him; also if the race track had not been entered through the doorway of a ten-story building, and also if the trotting race had been between more than two horses on a real track instead of a country dirt road. The telegram is from a friend regarding a horse and is cleverly worded so that the wife thinks it refers to another woman. She starts out on the warpath, enlisting numerous other women to help her. The husband wins a pot of money and returns home where the servants tell him the wife is crazy. He seeks the aid of the police and male friends and the two crowds chase each other with exceedingly laughable results. The acting is more than fair.

Length
590 Feet

"Sporting Blood."—A Lubin comedy in which there is a misunderstanding of a telegram which gets a young husband into trouble by sending his wife careering after him, followed by all her neighbors. In the meantime the husband has heard that his wife has suddenly gone insane and sends the police after her. Eventually they all meet and the telegram is explained to the satisfaction of everybody, more especially as it is found that it alluded to a horse upon which the husband won a goodly sum which he dutifully turns over to his wife. The amusing complications are lively and keep everybody interested. Like all the Lubin comedies it makes people laugh.

While sitting at the br
from his friend Rose, read
"Put your blanket
Bring your roll.
Immediately the husl
portant business." Accid
his wife. Her jealousy is a
the aid of her friends whom she picks up on the streets, she chases after her husband.

The husband in turn is advised that his wife has lost her reason, and with the aid of the police and some of his friends, he is chasing after his wife. When at last they meet, explanations follow. Sweet Marie is introduced to the young wife and as she receives at the same time a big roll which the young husband has won on Sweet Marie, she forgives readily.

LUBIN MANUFACTURING COMPANY

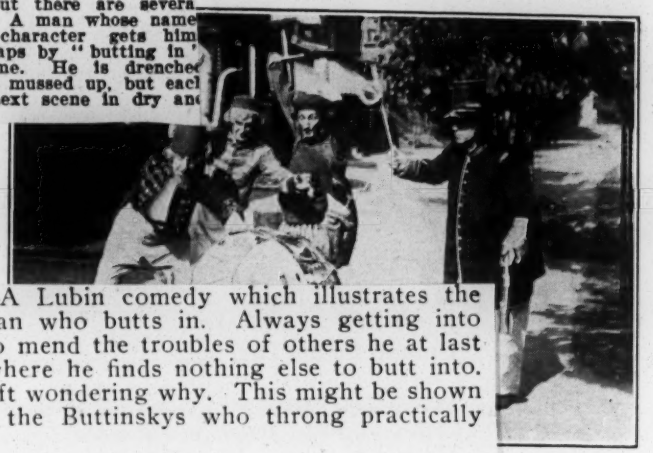
MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

MR. BUTTINSKI

Mr. Buttinski (Lubin, July 29).—The ide in this picture is old, but there are severa laughable incidents in it. A man whose name Buttinski, describes his character gets him self into a series of mishaps by "butting in" always at the wrong time. He is drenche three times and otherwise mussed up, but eacl time he appears in the next scene in dry an clean clothing.



Length 290 Feet

Copyrighted 1909

"Mr. Buttinsky."—A Lubin comedy which illustrates the usual fate of the man who butts in. Always getting into trouble by seeking to mend the troubles of others he at last lands in the water where he finds nothing else to butt into. Consequently he is left wondering why. This might be shown with good effect to the Buttinskys who throng practically all neighborhoods.

You all know of the innocent Mr. Buttinski, who puts his nose in everything and is forever in trouble. He is the eternal peacemaker with the usual result; he helps everywhere and upsets everything. He gets into trouble with the milkman, with quarrelling neighbors, he upsets a German band and butts in everything and everywhere.

When at last he meets with his deserves, he ends in a pond where he is still looking for something to butt in.

Lubin Manufacturing Company

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

SPORTING BLOOD

Length 590 Feet

Copyrighted 1909

While sitting at the breakfast table, the young husband receives a telegram from his friend Rose, reading as follows:

"Put your blanket on Sweet Marie. She looks good to me.
Bring your roll. Rose."

Immediately the husband excuses himself, "being called away on important business." Accidentally he drops the telegram which is found by his wife. Her jealousy is at once aroused. She thinks Rose is a girl, and with the aid of her friends whom she picks up on the streets, she chases after her husband.

The husband in turn is advised that his wife has lost her reason, and with the aid of the police and some of his friends, he is chasing after his wife. When at last they meet, explanations follow. Sweet Marie is introduced to the young wife and as she receives at the same time a big roll which the young husband has won on Sweet Marie, she forgives readily.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

MR. BUTTINSKI

him required by law need not be
ed on the costly celluloid or non-
nable material in regular use, but
mere photographic prints on paper.
as been the practice hitherto, and
st is only nominal. However, this
covers photographic copyright and
ly does not protect the dramatic
although it is understood that in
uarters it is held that it does. For
ter purpose a filing of the scenarios,
ame as in dramatic manuscripts,
be the safer plan.

—The idea
are several
hose name
gets him
utting in'
s drenched
p, but each
in dry and

Copyrighted
1909

has conducted herself, intervenes, pays
insulter, kicks him out of the picture
esses the happy couple. The acting is
tory and the scenic surroundings superb.
s in Berlin (Urban, July 27).—These
asing scenic views in the German capi-
ich should prove very popular.
Little Orphan (Vitagraph, July 27)

in comedy which illustrates the
butts in. Always getting into
by seeking to mend the troubles of others he at last
he finds nothing else to butt into.
e urged by some enemies of the moving picture interests
he theatrical managers, to punish those exhibitors who
adopted vaudeville. When the enemies of cinematogra-
framed the laws, they knew well that the cities of
adelphia and of Pittsburg, with their rotten politics,
ld kill the bill before the measure could pass a second
ing, and for this reason made the laws against the ex-
ors of the small towns that had no one to protect or
efend them.

shown
tically

i, who puts his nose in everything
peacemaker with the usual result;
. He gets into trouble with the
sets a German band and butts in

When at last he meets with his deserves, he ends in a pond where he is still looking for something to butt in.

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

SPORTING BLOOD

Length
590 Feet

Sporting —A simple but pretty story is, for the is a humorou part, well told in this film. It is picture, endi vague at the start, but once we get but it would of the plot it holds the interest found her b acting is commendably natural, especial than the wo of the little girl and the artist. the floor wl has lost his wife and child and also if she a trip to Rome. The little girl armed with neighborhood with her uncle and the race track the doorway of a ten-story building, and also if the trotting race had been between more than two horses on a real track instead of a country dirt road. The telegram is from a friend regarding a horse and is cleverly worded so that the wife thinks it refers to another woman. She starts out on the warpath, en listing numerous other women to help her. The wins a pot of money and returns home

Mount Ayr, Iowa.—George Adams has opened a new ing picture theater here.

Crown Point, Ind.—Harry Haldemann has opened a moving picture theater here.

Monticello, Ill.—S. T. Herman has purchased the V Theater and has taken possession.

"Sporti misunder into troubl by all her neighbors. In the meantime the that his wife has suddenly gone insane and sends the police after her. Eventually they all meet and the telegram is explained to the satisfaction of everybody, more especially as it is found that it alluded to a horse upon which the husband won a goodly sum which he dutifully turns over to his wife. The amusing complications are lively and keep everybody interested. Like all the Lubin comedies it makes people laugh.

While sitting at the br from his friend Rose, read

"Put your blanket
Bring your roll.

Immediately the husl portant business." Accid his wife. Her jealousy is a the aid of her friends whom she picks up on the streets, she chases after her husband.

The husband in turn is advised that his wife has lost her reason, and with the aid of the police and some of his friends, he is chasing after his wife. When at last they meet, explanations follow. Sweet Marie is introduced to the young wife and as she receives at the same time a big roll which the young husband has won on Sweet Marie, she forgives readily.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

MR. BUTTINSKI

Length 290 Feet

Copyrighted 1909

You all know of the innocent Mr. Buttinski, who puts his nose in everything and is forever in trouble. He is the eternal peacemaker with the usual result; he helps everywhere and upsets everything. He gets into trouble with the milkman, with quarrelling neighbors, he upsets a German band and butts in everything and everywhere.

When at last he meets with his deserves, he ends in a pond where he is still looking for something to butt in.

Lubin Manufacturing Company

MANUFACTURERS OF

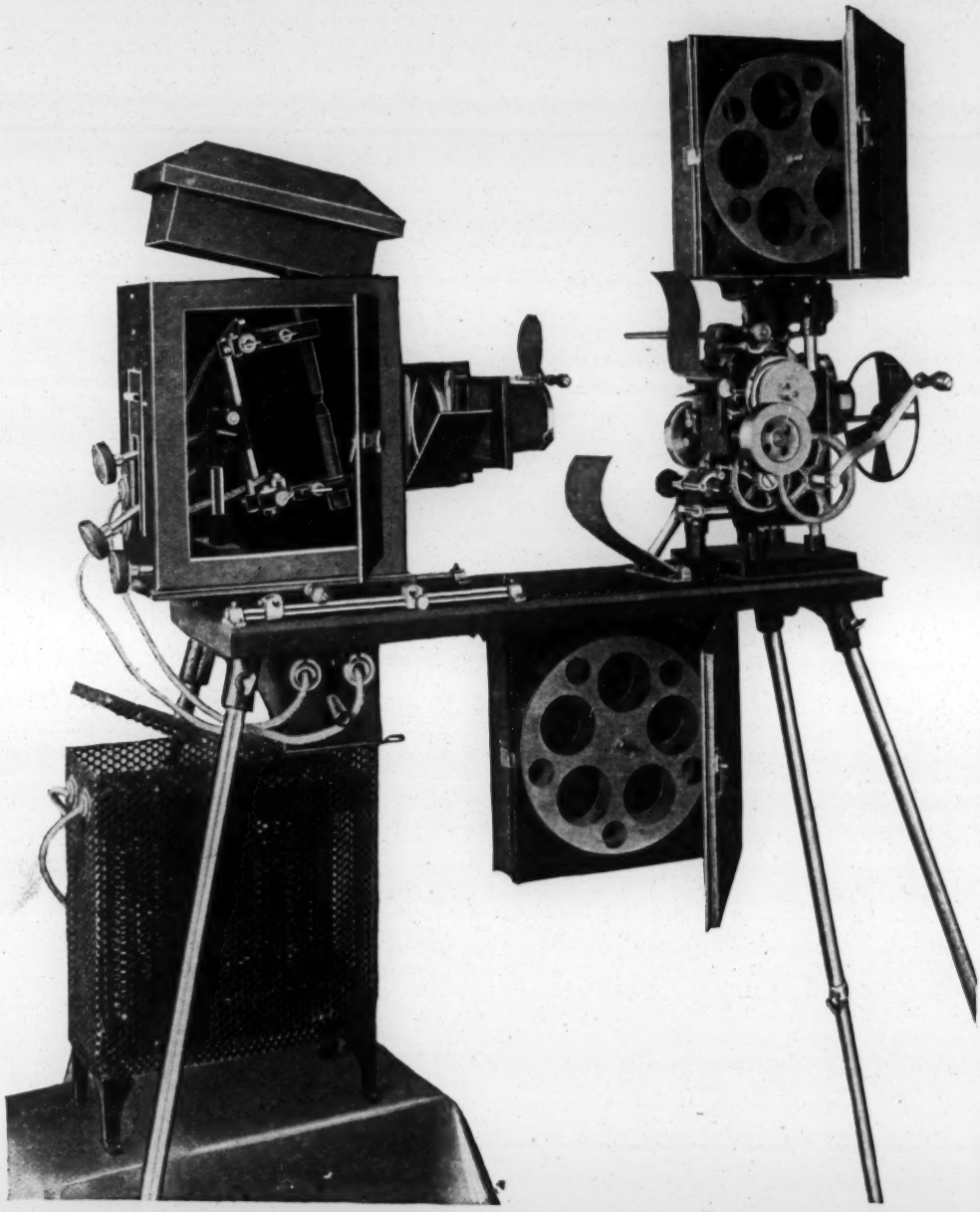
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

LUBIN'S 1910 MARVEL

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



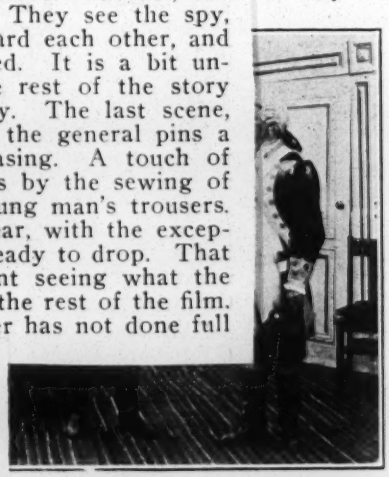
The machine you are looking for. Absolutely flickerless. Built to stand the wear and tear of the continued shows. Made by most skilled mechanics of the best material obtainable. Geared at both sides of the frame, thus assuring perfect motion. One pin movement, the same as in all our machines. Complete, including Fireproof Adjustable Rheostat, New Style Electric Lamp, Fire Magazines, Automatic Fire Shutter, Fire Shields, Boxed Switch, Adjustable Steel Legs, etc., etc.

Only $225

When The Flag Falls

Copyrighted 1909

portant message must be
l with this. He asks his
users and writes a decoy
of any accident overtak-



raging party. The decoy message is found
shot "When the Flag falls." His sweet-
She comes to him with the message of hope
s from the guns and replaces them with
dy be given to her to be buried. When the

Lieutenant only slightly examining the body,
away. Thus the lover is saved. The mes-
The enemy is routed and the Americans are
heartily the brave patriots. He joins their
lal off his breast and pins it on the girl.

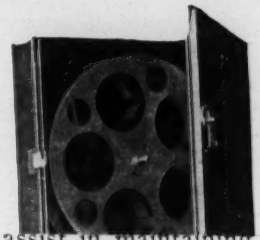
"When the Flag Drops."—A stirring Revolutionary picture from Lubin which fairly makes the blood tingle, in places, though it seems as though some scenes might be improved. Here is a spy captured by the British, and a message is found on him which is a counterfeit, but, nevertheless, it causes him to be sentenced to be executed. This portion is probably as good as it could be made. The drawing of the bullets from the guns seems a bit far-fetched, without the connivance of the officers, but even that might go without adverse comment, in view of the necessity. The execution may be true to life, but it looks coarse and unfeeling to see the supposed dead body piled unceremoniously upon the rear end of an old-fashioned buckboard and carted away like a log. One cannot conceive that the man's lover would do that, even though she was perfectly sure he was alive. It doesn't look natural. The capture of the spy is involved. In fact, the audience does not see when it is done. They see the spy, then two bodies of horsemen riding toward each other, and the next scene shows the spy being tried. It is a bit uncertain, but perhaps the strength of the rest of the story compensates for this seeming uncertainty. The last scene, where the real dispatch is delivered and the general pins a medal on the girl's breast, is very pleasing. A touch of grotesque humor is given to early scenes by the sewing of the real dispatch into the seat of the young man's trousers. Photographically the film is good and clear, with the exception of the scene where the flag is held ready to drop. That is clouded, and while it does not prevent seeing what the picture is, it is not up to the standard of the rest of the film. It is a good subject to which the producer has not done full

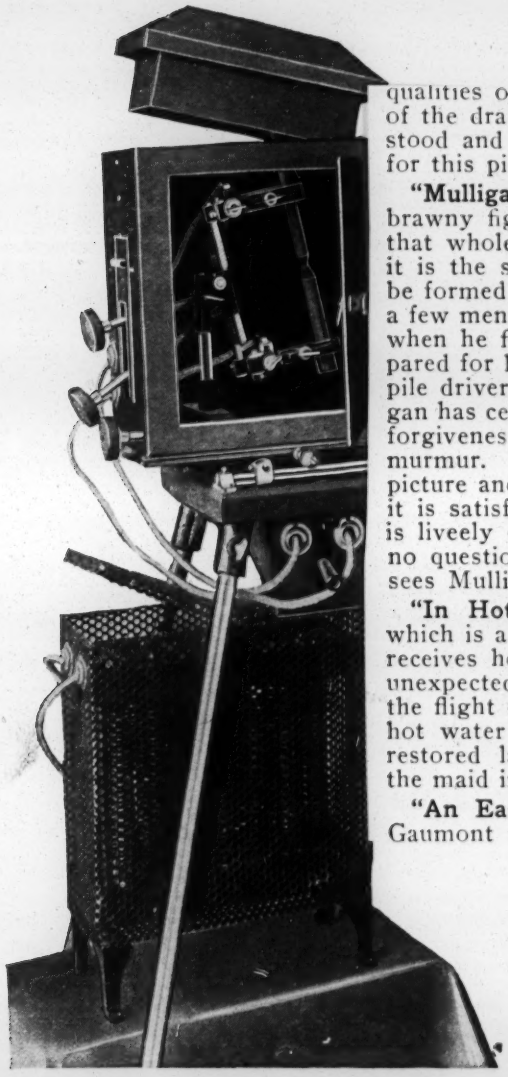
When the Flag Falls (Lubin, Aug. 2).—The Lubin producers have gone to considerable pains in this picture to give us an elaborate Revolutionary story, but the production falls down in certain important scenes and is acted with little or no ability. One cannot help thinking if Mr. Lubin would employ fewer players but of a higher class he would get better results, and it would not cost him any more money. The leading woman, especially, in this picture is painful to contemplate. She is absolutely without feeling in her work, although she tries hard enough. In one scene she is drawing the bullets from the rifles with which her lover is to be shot "when the flag falls." For all the interest she takes in the operation she might as well be engaged in drawing out olives from a bottle with a hatpin. Her lover is a Continental soldier carrying a message from General Washington to General Sigel. By the way, how did General Sigel get himself mixed up in the Revolution some decades before he was born? While carrying this message the lover is captured by the British and taken to a camp consisting of two new but lonesome tents, where he is condemned to be shot. The girl ingratiates herself into the confidence of the British commander and gets access to the loaded rifles. When the lover is fired upon he simulates death and the British very kindly refrain from examining him, so that the girl is able to carry him off like so much slaughtered beef in her buckboard, whose light wheels would surely have been a curiosity in

LUBIN'S 1910 MARVEL

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON





The machine you are looking for. Absolutely flickerless the continued shows. Made by most skilled mechanics of the both sides of the frame, thus assuring perfect motion. One pi machines. Complete, including Fireproof Adj istable Rheost Magazines, Automatic Fire Shutter, Fire Shields, Boxed Switcl

Only $22

qualities of the film assist in maintaining the high standa of the dramatic qualities. The story is simple, easily unde stood and carefully worked out. Great success is predicte for this picture.

"Mulligan's Waterloo."—An Edison comedy in which brawny fighting man is shown using his fists so effectivel that whole platoons of fierce men fall before him. All da it is the same, easily defeating any combination that cou be formed against him. He arrives at home and disposes a few men who trouble him about various little matters. B when he finds fault with the dinner Mrs. Mulligan has pr pared for him his troubles begin. A combination cyclone a pile driver begins operations instantly and when Mrs. Mul gan has ceased her peculiar style of massage he is glad to b forgiveness and eat whatever is set before him without murmur. Numerous comic situations are developed in th picture and it is a good comedy in every sense. Technical it is satisfactory, even though the action in some instanc is liveely enough to disconcert the photographer. There no question about the satisfaction with which the audien sees Mulligan get his.

"In Hot Water."—A comedy from the Gaumont stu which is a repetition of many others, where the kitchen ma receives her gentleman friend, only to be frightened by t unexpected return of the mistress. In this instance they va the flight of the caller by hiding him in a boiler, into whi hot water is poured and he is liquefied. Of course, he restored later by some process of manipulation in whi the maid indulges.

"An Easy Job."—Whoever supplied this scenario to t Gaumont studio did something original, at least as far

"WONDERS OF NATURE"

IN THE TWIN FALLS COUNTRY SOUTHERN IDAHO

(Length Approx. 1,000 feet)

The Greatest Scenic Picture Ever Made

Photographically Perfect

Ready Wednesday, Aug. 18

When The Flag Falls

Length 910 Feet

Copyrighted 1909

It is the time of the Revolutionary War. An important message must be carried to General Sigel. A soldier boy is entrusted with this. He asks his sweetheart to sew the message in the seat of his trousers and writes a decoy message which he puts in the lining of his cap in case of any accident overtaking him.

He is captured by a Hessian foraging party. The decoy message is found and he is condemned as a spy to be shot "When the Flag falls." His sweetheart learns of his predicament. She comes to him with the message of hope and cheer. She draws the bullets from the guns and replaces them with blanks. Her lover asks that his body be given to her to be buried. When the flag falls the guns are fired.

He drops as pre-arranged. The Lieutenant only slightly examining the body, permits the young girl to cart him away. Thus the lover is saved. The message is delivered to General Sigel. The enemy is routed and the Americans are victorious. General Sigel thanks heartily the brave patriots. He joins their hands in wedlock, then takes a medal off his breast and pins it on the girl.

HIS LITTLE GIRL

"His Little Girl."—A Lubin which has a fund of delicate humor, as most of the Lubin comedies have, and give a graphic illustration of the chagrin of a man who has been asked to care for a friend's little girl, only to discover that she is a big girl. Within three months he has decided that he will continue to care for her and within a year another little girl which belongs to both. The picture is good and is interesting because of the incongruous situation developed at the beginning. The rest is not above commonplace.

Length
535 Feet

Copyrighted
1909

His Little Girl (Lubin, Aug. 5).—There is one good idea in this comedy, but it has been done before and in this case is too long drawn out and is not consistently constructed. Men with grown-up daughters do not send them to be taken care of by lonely bachelors. The bachelor in this film naturally imagines that the girl consigned to his care is a baby and he buys loads of toys for her pleasure. The toys come in handy later on after he has married the girl and they have a baby of their own.

Lou, a young bachelor receives the following letter from his friend Hawkins :—

Dear Lou:—

I must leave at once for Europe on important business and not knowing where to put her, I sent you my little girl to watch over her until I return. I know she won't be any great trouble to you.

Thanking you in advance, hoping to see you after my return, I remain, Your dear old friend, EMMETT HAWKINS.

Lou rings for his butler and together they go out to buy the necessary things for the "little girl". Pretty soon they return loaded with toys of every kind, clothes and baby furniture, when the bell rings and the "little girl" arrives. Imagine Lou's surprise when a young lady of 18 enters, "Hawkins little girl".

Three months hardly passed when Lou calls "his" girl "my little girl" and after another year, when old Hawkins returns from his trip to Europe, the happy couple present to Grandpa "our little girl".

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

She Would Be an Actress

"She Would Be an Actress."—The story of a wife who determined to be an actress, as told by the Lubin players. The husband objects and through his objections many lively incidents occur. Finally he declares he will secure a divorce if she doesn't give up her useless infatuation, and the picture ends with husband and wife reunited.

Length, 425 Feet

Copyrighted 1909

She Would Be An Actress (Lubin, Aug. 5).—Devoid of pretty much everything that goes to make up a laughable comedy picture, this film scarcely has excuse for existence. The conduct of the husband of the would-be actress is so cowardly and inconsistently helpless all through the film while his wife is preparing to leave him for the stage, that we cannot credit his sudden violence at the end, when he throws her admirer out of a window and drags her off home with him.

Mrs. Youngwife has become stage-struck. She purchases a book "How to become a great actress" and soon imagines she is ready for her debut. The husband tries in vain to bring her to her senses and follows her in disguise.

He breaks up her first performance, thrashes a too ardent admirer and tells her he will get a divorce. She prefers to sacrifice her "art" to her darling hubby and peace reigns forever.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street Philadelphia, Pa.

HIS LITTLE GIRL

Length
535 Feet

Copyrighted
1909

Lou, a young bachelor receives the following letter from his friend Hawkins :—

Dear Lou:—

I must leave at once for Europe on important business and not knowing where to put her, I sent you my little girl to watch over her until I return. I know she won't be any great trouble to you.

Thanking you in advance, hoping to see you after my return, I remain, Your dear old friend, EMMETT HAWKINS.

Lou rings for his butler and together they go out to buy the necessary things for the "little girl". Pretty soon they return loaded with toys of every kind, clothes and baby furniture, when the bell rings and the "little girl" arrives. Imagine Lou's surprise when a young lady of 18 enters, "Hawkins little girl".

Three months hardly passed when Lou calls "his" girl "my little girl" and after another year, when old Hawkins returns from his trip to Europe, the happy couple present to Grandpa "our little girl".

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

She Would Be an Actress

Length,
425 Feet

Copyrighted
1909

Mrs. Youngwife has become stage-struck. She purchases a book "How to become a great actress" and soon imagines she is ready for her debut. The husband tries in vain to bring her to her senses and follows her in disguise.

He breaks up her first performance, thrashes a too ardent admirer and tells her he will get a divorce. She prefers to sacrifice her "art" to her darling hubby and peace reigns forever.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street Philadelphia, Pa.

HIS LITTLE GIRL

"His Little Girl."—A Lubin which has a fund of delicate humor, as most of the Lubin comedy action is never so easy as graphic il work. The design nation by dress, and to carry this successfully through asked to scenes is an achievement of importance and one whi she is a well be considered carefully by motion picture player he will co haps in work of this sort lies the germ of all successful little girl picture making. If it is possible to make characters s interesting show their real selves by action alone in one dram at the beg The rest is not above commonplace.

Copyrighted 1909

His Little Girl (Lubin, Aug. 5).—There is one good idea in this comedy, but it has been done before and in this case is too long drawn out and is not consistent. [illegible] with grown- would make the sacrifice. But be taken ca and realizing her lover's true cha elor in this consigned to loads of toy in handy lat and they hav

Length, 990

RELEASE DAYS OF B

Length
535 Feet

Lou, a young bachelor receives the following letter from hi

Dear Lou:—

I must leave at once for Europe on important business and not knowing where to put her, I sent you my little girl to watch over her until I return. I know she won't be any great trouble to you.

Thanking you in advance, hoping to see you after my return, I remain, Your dear old friend, EMMETT HAWKINS.

Lou rings for his butler and together they go out to buy the necessary things for the "little girl". Pretty soon they return loaded with toys of every kind, clothes and baby furniture, when the bell rings and the "little girl" arrives. Imagine Lou's surprise when a young lady of 18 enters, "Hawkins little girl".

Three months hardly passed when Lou calls "his" girl "my little girl" and after another year, when old Hawkins returns from his trip to Europe, the happy couple present to Grandpa "our little girl".

Lubin
Manufacturing Company
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

She Would Be an Actress

Length, 425 Feet

Copyrighted 1909

Mrs. Youngwife has become stage-struck. She purchases a book "How to become a great actress" and soon imagines she is ready for her debut. The husband tries in vain to bring her to her senses and follows her in disguise.

He breaks up her first performance, thrashes a too ardent admirer and tells her he will get a divorce. She prefers to sacrifice her "art" to her darling hubby and peace reigns forever.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

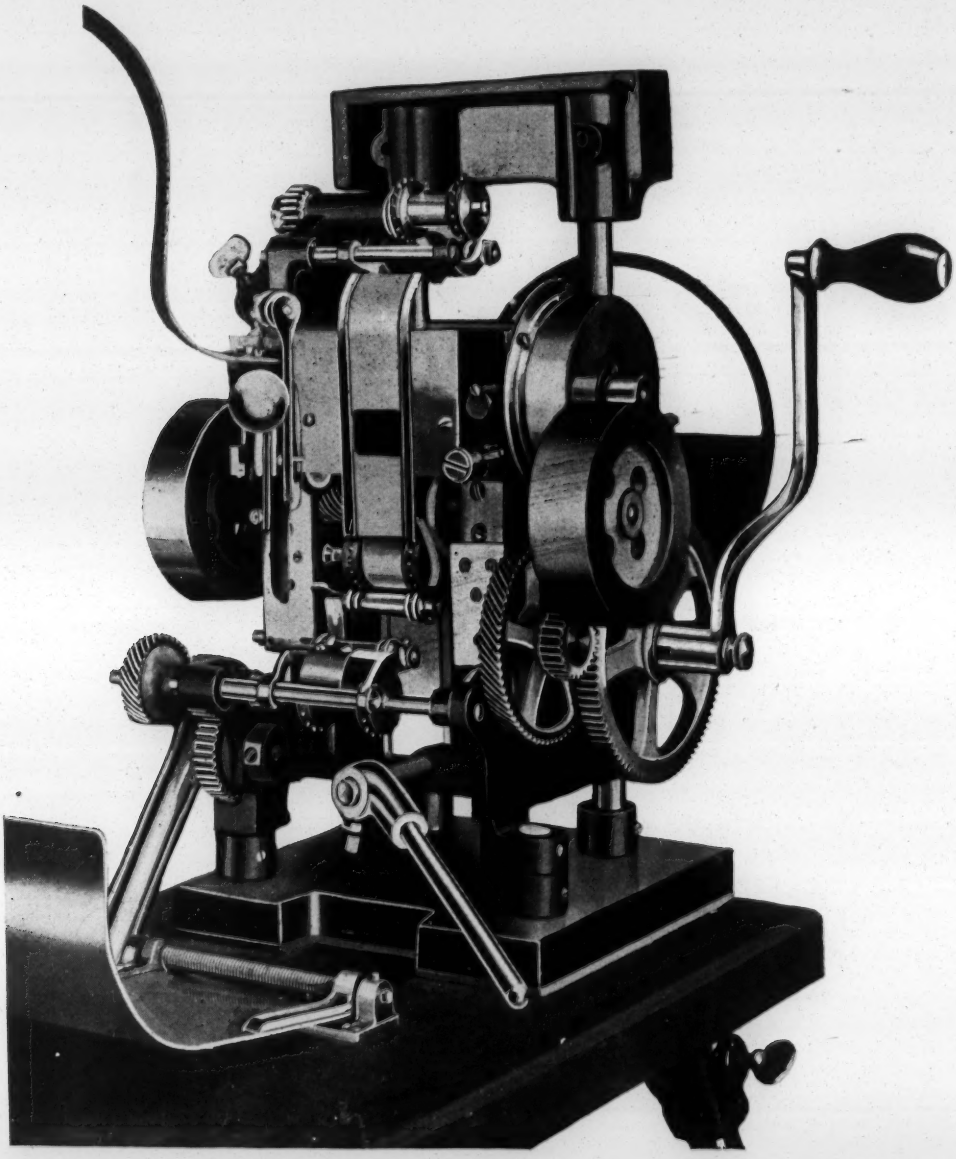
Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market Street Philadelphia, Pa.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combined with STEREOPTICON



This cut shows the mechanism of our absolute flickerless New Model. Observe the mechanically correct construction; note the two fly-wheels, one on each side of the frame, thus assuring perfect motion, see the spiral gears; look especially at the POSITIVE Rewinding Attachment which can never go wrong and which in itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

The Drunkard's Child

THE DRUNKARD'S CHILD. (Lubin. Released August 9. Length 605 feet.) The crippled son of a drunkard is stationed on a street corner to sell papers; the father lurking near to collect the profits. An elderly man purchases a paper and drops his wallet. The lad, discovering the loss, calls to the old man before the father can seize the purse and the owner rewards the boy with practical charity by feeding him first and then buying him some warm clothes. They go to the lad's home where his mother is on her death bed. She dies while the old man is there and he promises to look out for the boy. Leaving money with the neighbors for her funeral expenses, he starts for his home in the country with his new charge. His wife, a motherly soul, makes him welcome, but the father, who already has tried to steal back the boy while he is waiting for the river boat to start on her trip, appears on the scene to rob the safe in which has been placed a considerable sum of money. The boy gives the alarm, not knowing that it is his father, and the intruder is killed as he is about to murder the boy's benefactor. The last bar removed, the cripple is legally adopted and presumably lives happy ever after. The tale holds the interest though it is somewhat long in the telling. No effort is made to gain effects and lights are removed from rooms without affecting the illumination. The acting average is but fair, the sympathy one feels for a crippled child being depended upon to hold the interest and this confidence does not appear to have been misplaced.

Copyrighted 1909

oy, a cripple, is selling papers. the pennies from the boy. An boy restores the same to the meal and some good clothes. s the stranger to look out for she falls back—dead. The drunken father comes in but is shown the door by the old man.

"The Drunkard's Child."—A touching drama from Lubin which deserves a long run because of the warm-heartedness which it illustrates and the good will which it generates. The story is simple. A crippled boy is left an orphan by his mother, with a drunken father to worry him, but he is rewarded for his honesty in returning a pocketbook by the friendship of a philanthropic old gentleman who finally adopts him and takes him to his home and heart. The child discovers a burglar entering the house, who proves to be his own father, and is shot by the constable who comes on the child's report to arrest him. There is lively action, which seems perfectly natural, and there is plenty of good sentiment to make the drama interesting. The staging is satisfactory. The acting is easy and without artificial movements and the photographic quality is quite satisfactory. It is an excellent picture, without being great, and will please. The protection of a crippled child will appeal very strongly to a large number of people, no matter what their station in life.

Drunkard's Child (Lubin, Aug. 9).—The essential feature of this plot, the apprehension of a burglar by a little waif, who has been taken into the family of a kind-hearted man, the burglar turning out to be the father of the waif, was used some months ago by the Great Northern Film Company, but the Lubin producers have improved on the ending of the story by not having the boy shoot his own father, as was the previous version. Instead, the father is shot by the man of the house, and thus safely removed from the story. The picture is interesting, and is acted with reasonable ability.

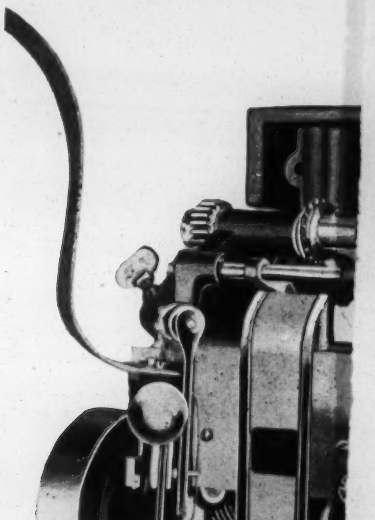
man takes the boy to his home and f a sum of money in the house of the safe. Discovered by his son, the old the fight. Thus the drunkard's son has s.

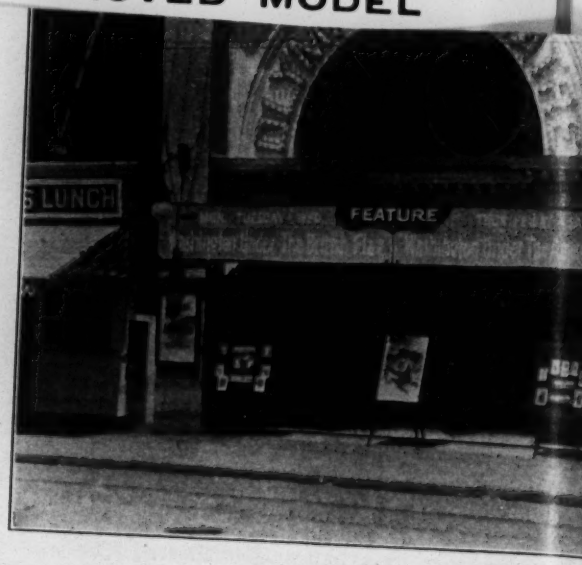
LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

Lubin's 1910 Marvel

UNDERWRITERS' APPROVED MODEL

CINEOGRAPH Combi wit



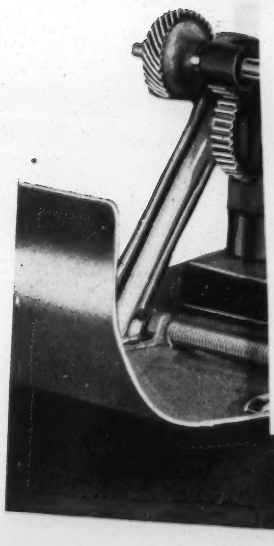


LYNN'S

The above engraving is from a photograph of the Olympia Theatre at Lynn, Mass., recently remodeled. This modern picture theatre is owned and operated by the Olympia Amusement Company.

alone in town while his family is away.

"Her Favorite Tune."—A Phoenix film which brings the tears to the eyes at the beginning and ends happily, thus removing the stigma which usually attaches to sentimental pictures of this character. To see a little girl blinded by a toy cannon is not pleasant, yet the accident is admirably managed here. Likewise it is scarcely pleasant to see her grandfather's opera rejected when he apparently needs the proceeds. Then the little girl is stolen, following an accident to her grandfather, and later he is seen wandering from house to house playing her favorite tune upon his violin in an attempt to find her. A wealthy lady hears his story and tells him to bring the little girl to her, which he does shortly after, when he finds her through playing that tune. Then come the pleasant features. The girl's sight is restored, the grandfather's opera is accepted and there is a joyous ending to what began as a gloomy picture. The technical qualities of the picture are satisfactory, excepting in two interiors



list, send in your name.

KALEM CO., Inc.

239 West 23d St., New York City

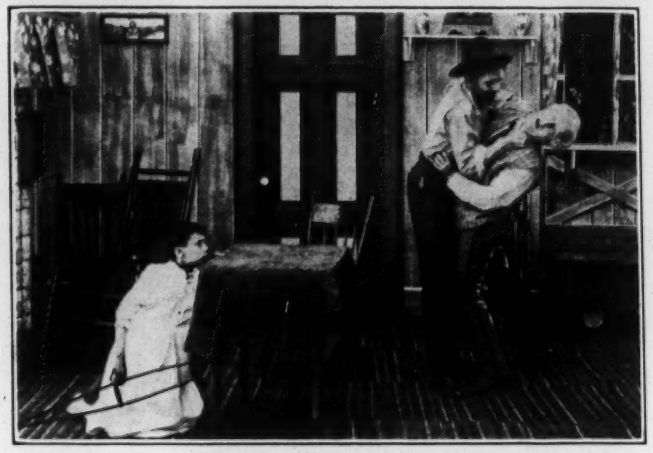
e Studio to Rent

This cut shows the mechanism of our absc
the mechanically correct construction; note t
of the frame, thus assuring perfect motion, see the spiral gears; look especially
at the POSITIVE Rewinding Attachment which can never go wrong and which in
itself is a marvel of perfection.

ASK FOR OUR NEW ILLUSTRATED CATALOGUE.

The Drunkard's Child

Length, 605 feet



Copyrighted 1909

The wife lies on her death-bed; the little boy, a cripple, is selling papers. The drunken father watches on the corner to take the pennies from the boy. An old man passing drops his wallet and the little boy restores the same to the loser who takes him along to buy him a square meal and some good clothes. He then brings him home. The dying wife begs the stranger to look out for her boy and after having received his promise she falls back—dead. The drunken father comes in but is shown the door by the old man.

After the mother is buried the old man takes the boy to his home and adopts him. The drunkard learning of a sum of money in the house of the boy's benefactor tries to break open the safe. Discovered by his son, the old man is called. The drunkard is shot in the fight. Thus the drunkard's son has twice saved his protector from great loss.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

The Newest Woman

Length
215 Feet

THE NEWEST WOMAN. (Lubin. Released August 9. Length 215 feet.) A short comedy film with several good laughs. A suffragette adopts the new balloon skirt to be strictly up to date. Her husband does not approve the costume but she will not consent to remove it and to force an issue he ruffles the bottoms of a pair of trousers and wears them short. He shocks his wife with this monstrous creation but already she has determined to throw away the new dress so his beruffled pantaloons follow the dress out of the window where they are discovered by a couple of tramps. When they catch sight of each other in their new outfits they promptly faint. The story is sketchy and not particularly well played but it serves its purpose of gaining laughs which is all that is asked.

"The Newest Woman."—A Lubin comedy designed to make some of the more progressive women, the extremists, ridiculous, and it succeeds admirably. The action is good and the denouement sufficiently unexpected to add to the picturesque humor of the piece, which is really little more than a skit. But like all the funny things that come from Lubin it is funny and the end is the signal for hearty laughter all through the house. The photography is good, even the difficult interiors being clear and well defined.

Mrs. Fashion Plate l
balloon suit. Imagine th
He gives her a good call
off the objectionable gown. In the meantime hubby decided to get even. He dressed in a fancy costume with lace on the trousers with which he surprises wifey. She declares him to be crazy but he tells her that now they are square. They both decide to get rid of the objectionable costumes and throw them out of the window where they are found by two tramps. They step behind bushes and dress in the latest. When they come forth and look at one another they faint dead away.

OUR FILMS A
THE NEW YORK AND C

The Newest Woman (Lubin, Aug. 9).—There is little to this picture, but what there is has been presented with sufficient skill to make it amusing, although if the two principal players had acted more naturally and with less wild gesticulation the effect would have been improved. A woman buys an outlandish costume of bloomers, which she proposes wearing. Her husband in retaliation dons a grotesque outfit, in which he threatens to accompany her, whereupon the wife relents and both costumes are thrown into the street to be picked up by two tramps who proceed to put them on. Having down so, they look at each other and fall dead at the sight.

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This Cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

The Unexpected Guest

THE UNEXPECTED GUEST. (Lubin. Released Aug. 12. Length, 890 feet.)—Dr. Robert Fletcher falls in love with a trained nurse and asks his father's permission for their marriage. The father has other, and more ambitious, views for his son and seeks the nurse to obtain his son's release from the engagement. She writes a note which—like most women's letters—the important part is the postscript, for she adds that she has something to tell him which may affect his decision. The father tears off the postscript and the son, accepting the brief dismissal, goes to Germany for a post-graduate course. Returning home, his engagement to a wealthy girl is announced and this announcement is seen by the nurse, who is in the hospital. She sends a letter in care of the fiancee—the only address she has—asking that he come to her to arrange for the care of their child. The girl answers the letter and promises to care for the little one. She appears before the guests assembled for the wedding carrying the child, but events prove that the offender is weak rather than guilty and when the others turn away she offers to share with him the care of the little one. The story is threadbare but one that seems always to interest. **The acting average is not high nor is it staged effectively. The father is hopelessly self-conscious and only the nurse, the fiancee and a priest act with naturalness.**

Copyrighted 1909.

Young Dr. Fletcher is in love with Alice Chalmers, a young nurse of much
tunate circumstances has been obliged to earn
wisely but too well. Dr. Fletcher writes to his
is marriage with the young nurse. The father,
his son and at once comes to visit him. He re-
sits the young lady. After a stormy interview
vs:—

told me of his plans for your future, also that
wealth and social position can alone assure
. Hence, and in view of your father's objection
to our marriage, I leave you free to act as you may judge best.

The Unexpected Guest (Lubin, Aug. 12).—The "unexpected guest" is an infant that is produced at a wedding. It is supposed to belong to a young man who is about to be married, the mother having just died in a hospital, but as the baby is scarcely six months old, and two years is said to have elapsed since the alleged father and the mother have seen each other, we must be permitted to have our doubts unless we allow for the fact that this picture is from Philadelphia. Otherwise, the story is in doubtful taste, dealing rather broadly with a delicate situation. The mother of the baby is a nurse in love with a young doctor. This is before there is any baby. The young doctor's father has other intentions for him and induces the girl to give him up. Two years later we see her dying in a hospital, while the young doctor is about to marry a rich girl. The dying woman writes a letter, and the rich girl comes to her and takes the baby off her hands, producing it at the wedding to the astonishment of the guests. The young doctor rises to the occasion by accepting the infant. He is rewarded by the rich girl, who consents to marry him after all.

"An Unexpected Guest."—A Lubin which seems to be somewhat uncalled for. To place upon the screen the story of a young couple who loved not wisely but too well, and then should to have the fruit of that love produced at the man's wedding to another woman seems to be too much of an imposition. The photography is good and to a certain extent the picture may interest those who are thoughtless, but there is a certain degree of delicacy which should be observed about his son that his such matters that is plainly violated here. The picture serves no useful purpose. It is not instructive and cannot be called entertaining. The reason for its existence is not plain and the silent drama would be improved if the picture was never shown again.

The Newest Woman

Length
215 Feet

Copyrighted
1909

Mrs. Fashion Plate has seen the latest Paris creation and at once ordered a balloon suit. Imagine the surprise of hubby when he sees wifey thus gowned. He gives her a good call down. Wifey cries, but to suit her husband she takes off the objectionable gown. In the meantime hubby decided to get even. He dressed in a fancy costume with lace on the trousers with which he surprises wifey. She declares him to be crazy but he tells her that now they are square. They both decide to get rid of the objectionable costumes and throw them out of the window where they are found by two tramps. They step behind bushes and dress in the latest. When they come forth and look at one another they faint dead away.

OUR FILMS ARE APPROVED BY
THE NEW YORK AND CHICAGO BOARDS OF CENSORS

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This Cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

The Unexpected Guest

Copyrighted 1909.

...ment to a wealthy girl is announced and this ...nouncement is seen by the nurse, who is in the ...ging applause. He sends a letter in care of the fiancee— ...t, after wrecking a room in a search for a clean shirt and ...ast collar button is funny enough. And the kitchen is ...reck, too, when he gets done with it. And so on through ...list. The photography could be improved. It is weak ...t of the way through, but the fun is so palpable and ...ses the average audience so forcibly that the poor pho- ...aphy is overlooked. It is a comic which ought to make everywhere. It is an illustration of the numerous jokes ...nuendoes which are made about the hubby man who is left ...it staged effect. self-conscious and only the ...a priest act with naturalness.

Young Dr. Fletcher is in love with Alice Chalmers, a young nurse of much ...tunate circumstances has been obliged to earn ...isely but too well. Dr. Fletcher writes to his ...marriage with the young nurse. The father, ...s son and at once comes to visit him. He re- ...s the young lady. After a stormy interview

...apted. 50X200 FT. IN PART OR
...ON CO. FOR SAME PURPOSE.

...975 Franklin Avenue, Brooklyn.

...MERAGRAPH
...t class house. Send for Catalogue H

doctor's father has other intentions for him and induces the girl to give him up. Two years later we see her dying in a hospital, while the young doctor is about to marry a rich girl. The dying woman writes a letter, and the rich girl comes to her and takes the baby off her hands, producing it at the wedding to the astonishment of the guests. The young doctor rises to the occasion by accepting the infant. He is rewarded by the rich girl, who consents to marry him after all.

told me of his plans for your future, also that wealth and social position can alone assure . Hence, and in view of your father's objection to our marriage, I leave you free to act as you may judge best.

"An Unexpected Guest."—A Lubin which seems to be somewhat uncalled for. To place upon the screen the story of a young couple who loved not wisely but too well, and then should to have the fruit of that love produced at the man's wedding to another woman seems to be too much of an imposition. The photography is good and to a certain extent the picture may interest those who are thoughtless, but there is a certain degree of delicacy which should be observed about his son that his such matters that is plainly violated here. The picture serves no useful purpose. It is not instructive and cannot be called entertaining. The reason for its existence is not plain and the silent drama would be improved if the picture was never shown again.

The Newest Woman

Length
215 Feet

THE NEWEST WOMAN. (Lubin. Released August 9. Length 215 feet.) A short comedy film with s[illegible] search of the neglectful guard. He is found tete-a-tete with the maiden. Both are brought into His Majesty's presence. He orders their arrest and is so overcome by his conflicting emotions of love for his godchild and rage at their thoughtlessness that he is seized with an apoplectic stroke. Once more the terrible visions appear before the dying monarch. With a last supreme effort he stretches his arms towards his godchild, imploring her help. She goes to him, winning his mind from the vision. As it disappears, he commands the release of the prisoners, gives them his blessing and passes away.

"UP THE MOUNTAIN FROM HONG KONG."—A magnificent stereoscopic panorama taken from a descending train in this picturesque mountain line, affording views of the most exquisite beauty.

Incidentally, illustrating present day eastern life and customs in that little island possession of England, which lies within a mile's distance of the Chinese coast.

Very interesting, depicting wonderful scenic display from the summit of Victoria Peak, as well as the scenes along the tramway railroad, which runs directly up this mountain, which is two thousand feet in height.

In addition to the educational feature and the

"The New
some of the
lous, and it
the denouer
turesque hu
a skit. But
it is funny
through the
ficult interio

Mrs. Fashion Plate h
balloon suit. Imagine th
He gives her a good call
off the objectionable gown. In the me
dressed in a fancy costume with lace
wifey. She declares him to be crazy bu
They both decide to get rid of the objectionable costumes and throw them out of the window where they are found by two tramps. They step behind bushes and dress in the latest. When they come forth and look at one another they faint dead away.

The Ne
There is lit
has been p
it amusing,
ers had act
gesticulatio
proved. A
bloomers,
husband in
in which he
upon the v
thrown into
tramps wh
down so, th
at the sigh

effect that it is the purpose of the co
to obtain control of every five and te
amusement place in the central p
Philadelphia, and eventually to shut
the smaller places, so as to confine th
ness to the larger and best located
It is also reported that the compan
templates the erection of additional
picture houses in New York City in t
available locations, the number now

OUR FILMS A
THE NEW YORK AND C

It will be necessary for all Exhibitors, u

New Non-Inflammable Posi

to

This Cement wil

We can supply

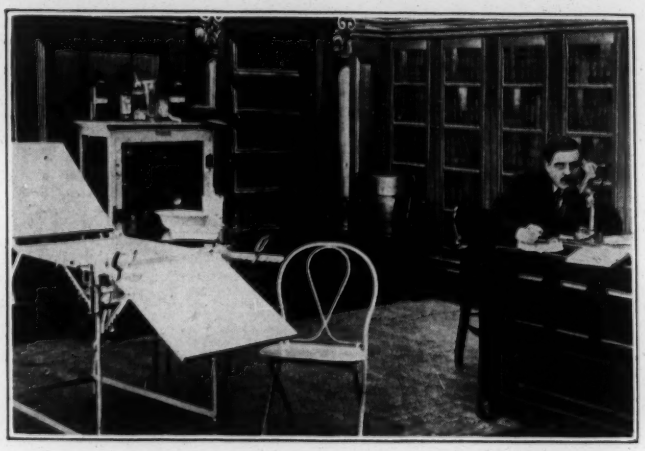
1401-05 LOCUST STREET, ST. LOUIS, MO.
AND
421 FOURTH AVENUE, LOUISVILLE, KY.

matter of fact where moving picture exhibited from five to ten hours p the economizers have been known for themselves within one month's ti the light is much more powerful a liant than it is possible to make

"Take Me Up In Your Airship Willie"

The Unexpected Guest

Length, 890 feet.



Copyrighted 1909.

Young Dr. Fletcher is in love with Alice Chalmers, a young nurse of much refinement who through unfortunate circumstances has been obliged to earn her own living. They love not wisely but too well. Dr. Fletcher writes to his father asking his consent for his marriage with the young nurse. The father, however, has higher plans with his son and at once comes to visit him. He refuses to give his consent and visits the young lady. After a stormy interview she writes to her lover as follows:—

"My dear Robert:—

Your father has just told me of his plans for your future, also that marriage with a girl of wealth and social position can alone assure your rapid advancement. Hence, and in view of your father's objection to our marriage, I leave you free to act as you may judge best.

HELEN.

P. S. However I must see you again as there is something you should know and which may affect your decision. H."

The father takes the letter, tears off the postscript and tells his son that his sweetheart had given him up.

Two years have passed. Miss Chalmers lies in the hospital on her death bed, in her arms the little child the son of the young doctor. Learning of his wedding she writes a note to him begging him to see her at once as otherwise it may be too late. The letter unfortunately reaches the hands of Miss Manning, the daughter of a rich banker, who on the morning of her wedding day hurries to the hospital there to learn the life story of her intended. She promises Alice to take care of the little waif. A last pressure of the hand and the poor girl dies.

The wedding guests are assembled, the groom is waiting with a happy smile for his intended but she is nowhere to be found. The door is thrown open, the young lady enters, throws open her coat and shows the little baby to his father. Consternation all around. The young Doctor is horror stricken. He sees the duplicity of his father who vainly tries to excuse his act. The guests are dismissed. The Doctor takes his baby to care for it in the future. The bride recognizing that her intended was only misguided, offers to share with him the cares for the little one.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

How Brown Got Married

"How Brown Got Married" (Lubin).

Lubin's principal release on Monday proved to be a diverting comedy. Brown's friends kidnap him on the eve of his wedding, and after dressing him in "Buster Brown" costume leave him helpless in a deserted house. About the time the wedding guests are gathered the jokers call up the police and tell of Brown's plight. Brown is released, but without making explanations to the policemen starts off to the wedding at full tilt. The policemen follow and the situation introduces a lively chase. A good finish occurs when Brown in the foolish costume bursts upon the wedding party. The series is a lively one. RUSH.

Copyrighted 1909

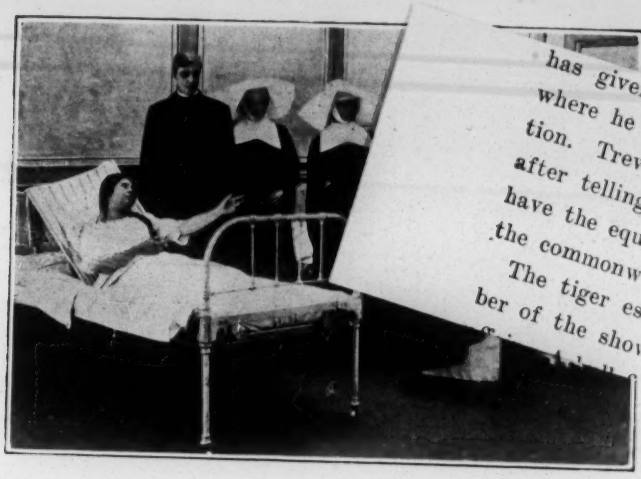
"HOW BROWN GOT MARRIED." (Lubin. Released August 16. Length 680 feet.) Rich in comedy and action, this subject should attract attention. Brown's wedding day draws near and the fellows at the club decide to have some fun with him. On the evening before the ceremony he drops around to say goodbye and to his surprise and horror they treat him as one already dead. Hats with mourning bands of flowing crape and black bordered handkerchiefs emphasize their woes as they file past to take a last look at the familiar face and then leave the room. But that is merely the foretaste. On the afternoon of his wedding day they kidnap him, dress him in a Buster Brown suit and then, after telephoning the police, depart for the wedding with joyous hearts and innocent faces. The police release Brown and there is the inevitable chase which ends in the parlor where the ceremony is to be performed. Brown explains his predicament, forgives the jokers and the minister takes his place. In the opening scene between Brown and the bride's family the relations are too coldly formal but after that the action is lively enough to atone for these few dull moments and a careful presentation enhances the value of the action and the comedy idea. It is full of real laughs.

e has invited his friends to a happily but finds to his great ıd the table dressed as for a : is drunk "To the departed." bouquet of flowers therein and ers take their black-bordered in wonderment what all this ıave left the room as if in deep

How Brown Got Married (Lubin, Aug. 16).—All but the first scenes of this farce comedy are handled with fine effect and it is one of the laughing hits of the week. Brown's club friends put up a series of practical jokes on him on the eve of his wedding. In the clubrooms they parade before him in mourning costumes with mock solemnity, but he ruins the comedy of the situation by squirming and writhing as if in an agony of fear. But when they kidnap him and tie his hands and feet so that he cannot interfere with the natural progress of the farce the scenes become truly laughable. They leave him dressed in a grotesque costume in a deserted house and he is not released until the wedding hour arrives, when, without waiting to change his clothing, he hastens to the wedding and bursts in on the waiting guests. All the characters are well presented except that of Brown, who is only good when he cannot help himself.

The bachelor club is assembled and a message is sent to Mr. Brown as if coming from his intended to call at once at the house. Brown gets his hat and quickly follows the messenger boy. Before his house an automobile is waiting. He is quickly taken hold of by a masked man, pushed in the automobile and driven away. He is taken to an old mill, his hair is cut a la Buster Brown, he is dressed in Buster Brown clothes and then driven to the home of his bride where he arrives in the nick of time for the wedding. Explanations follow and while the joke is not appreciated the wedding bells ring just the same.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

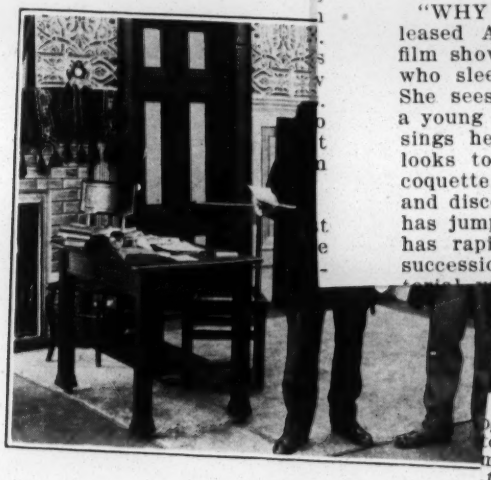


has given up his show in that cou
where he is Dick Bell's principal opp
tion. Trevino himself has left the outf
after telling the artists that they might
have the equipment and run the show on
the commonwealth plan if they chose.
The tiger escape, according to a mem-
ber of the show, was a most sensational

Two years have passed. Miss C
bed, in her arms the little child the so
wedding she writes a note to him begg
may be too late. The letter unfortun-
the daughter of a rich banker, who on
to the hospital there to learn the life s
to take care of the little waif. A last pr

of the expected "Bless you, my children." They are turned from the house, but the fortunate recovery of the papers mollifies the old man's anger and the picture closes with the quartet, now united, leaving the humble home that the young couple have made for themselves. The staging does not show the customary care for detail that usually marks the Vitagraph film. In the police station the desk man sits at a tiny table, apparently the only furnishing of the room, and he turns over the valuable contents of the suit case without either identification or receipt. The father is too gymnastic in his rage and much of the action is not convincing.

"WHY SHE DIDN'T MARRY." (Gaumont. Released August 14. Length, 234 feet.)—A colored film showing a rather matronly appearing old maid who sleeps and dreams of her youthful conquests. She sees herself discarding an elderly marquis for a young officer, whose place is taken by a poet who sings her praises. A youth with merely his good looks to commend him is the final victim of the coquette, who receives cupid into her arms to wake and discover that she is hugging her pet poodle who has jumped into her ample lap. A sketchy bit that has rapid action to commend it. The quick succession comedy and the pic



F QUALITY"

August 31

CHBACK

og-like devotion of a hunchback to his
ocks and his evil ways and brings out
most becomes the victim of a libertine's
the faithful hunchback, who bears her
ived his death thrust from the sword
ries his senseless burden until assured
t. Length, 633.

The wedding guests are assembled, the groom smile for his intended but she is nowhere to be found. the young lady enters, throws open her coat and shows the little baby to his father. Consternation all around. The young Doctor is horror stricken. He sees the duplicity of his father who vainly tries to excuse his act. The guests are dismissed. The Doctor takes his baby to care for it in the future. The bride recognizing that her intended was only misguided, offers to share with him the cares for the little one.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

No. 33. Monday, August 16, 1909

How Brown Got Married

Length
680 Feet

Copyrighted
1909

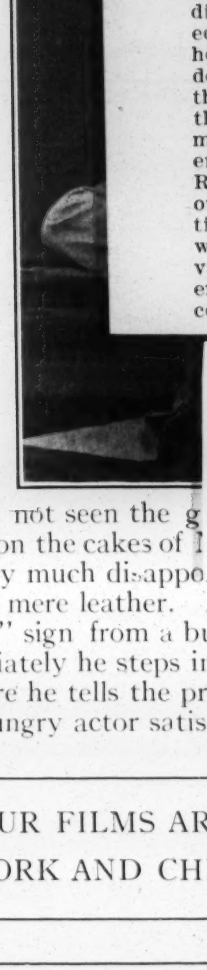
It is the night before Brown's wedding. He has invited his friends to a farewell party at the bachelors club. He enters happily but finds to his great surprise all the members of the club sitting around the table dressed as for a funeral procession. Wine is brought and a toast is drunk "To the departed."

The president folds Brown's hands, puts a bouquet of flowers therein and kisses him on the forehead whereupon the members take their black-bordered handkerchiefs and cry bitterly. Brown stands in wonderment what all this means and looks in surprise after his friends who have left the room as if in deep sorrow.

It is Brown's wedding day. The bachelor club is assembled and a message is sent to Mr. Brown as if coming from his intended to call at once at the house. Brown gets his hat and quickly follows the messenger boy. Before his house an automobile is waiting. He is quickly taken hold of by a masked man, pushed in the automobile and driven away. He is taken to an old mill, his hair is cut a la Buster Brown, he is dressed in Buster Brown clothes and then driven to the home of his bride where he arrives in the nick of time for the wedding. Explanations follow and while the joke is not appreciated the wedding bells ring just the same.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

The Hungry Actor



"THE HUNGRY ACTOR."—(Lubin. Released August 16. Length 235 feet.) An actor out of an engagement comes upon some biscuit set out to cool. The biscuit being too tough he tries a pie and finds it an excellent substitute for rubber. He goes disappointedly upon his way, pausing to look longingly into the window of a bakery. A short distance further along he spies a sign "Men Wanted" where a builder is at work. Taking the sign he places it in front of the bakery. The proprietor declares that he has not advertised for men when the actor applies for a job and goes out to look at the sign. This is the actor's opportunity, and he makes the most of it while the baker and the builder have a row on the sidewalk over the stolen sign. Returning to the shop the baker kicks the actor out and a policeman arrests him for assault, letting the real offender go free. The speed with which the bit is worked adds much to the comedy value. A better finish would have been the reentry of the actor into the bakery where he might conclude his meal undisturbed by the proprietor.

Length
235 Feet

"Hungry Actor" (Lubin).

"The Hungry Actor" is a short "filler" running only about five minutes. For this time it makes a fairly laughable comedy subject. The familiar type of "barnstorming" actor is seen in search of a meal. He steals a pie and batch of biscuits set out to cool by a housewife. The biscuit proves inedible and the pie too tough for ordinary teeth. Other like incidents follow quickly until the actor finally gets his banquet. The Union Square audience was amused. RUSH.

An actor who had not seen the g
that he tries his teeth on the cakes of
for cooling. He is very much disappo
as stone and the pie is mere leather. At la
takes a "man wanted" sign from a buildin
bakery shop. Immediately he steps inside
formed no work is there he tells the proprie
baker is outside the hungry actor satisfies his inner self.

The Hungry Actor (Lubin, Aug. 16).—Not much that is favorable can be said of this subject, except that it is mercifully short. An old actor, made up in the conventional caricature of the legitimate player, goes about stealing things to eat, but his business is not funny and we are glad when he has had his fill and the picture is over.

OUR FILMS ARE APPROVED BY
THE NEW YORK AND CHICAGO BOARDS OF CENSORS

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This Cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

Measure For Measure

"MEASURE FOR MEASURE." (Lubin. Released August 19. Length, 965 feet.)—The wildest and most improbable melodrama is presented under a title used by Shakespeare. What relation the title has to the tale is as uncertain as some of the other things in the story. Jules, a young inventor, has a submarine mine which he is going to offer to the Navy Department. His chum steals the plans from his desk and gives Jules knockout drops in the glass of milk that is the extent of Jules' dissipation. He puts him to bed and to make a thorough job of his villainy goes to the home of Jules' sweetheart and tells her that Jules is too drunk to come. Recovering from the effects of the drops Jules staggers off to his sweetheart's home, but he is thrown out by an indignant father and the chum loads him onto a hack to take him home. Instead, he takes Jules to a thieves' den, where he is kept in durance while the chum negotiates the sale of the mine to the ambassador of some unnamed country. One detail is lacking and the foolish ambassador offers $20,000 for it. The chum takes the model mine to the den and gives Jules his choice between explaining its details or being killed. Jules pretends to explain to gain possession of the mine which he throws at the thieves just as the police, who have been working on his disappearance, burst into the house with the sweetheart's father, to whom he has gotten a note by suborning one of the thieves. The last scene shows the hospital with Jules doing very nicely, thank you, and the girl throws herself into his arms. Not a single note of sincerity is sounded in this presentation. Just why a mine, a simple and not at all important piece of mechanism, should be regarded as so vital is not understandable, and why the chum, himself a mechanic, cannot understand the model without bringing it to Jules is another mystery. How a mechanic, working at the bench can be associated with thieves is a third puzzle and no medical authority can explain the knockout drops that were administered since none of the familiar symptoms are exhibited. The ambassador is shown in full court dress with more medals than a seaside bandmaster, and this in the afternoon. What the author and producer have not done to this subject the players accomplish, for the coachman is the only person of the entire cast who remotely acts like a human being. Someone in the Lubin factory should be brought up on the carpet and talked to severely for letting this get by.

Copyrighted 1909

um are working side by side. Jules
ve submarine mine. He takes the
t and exits.

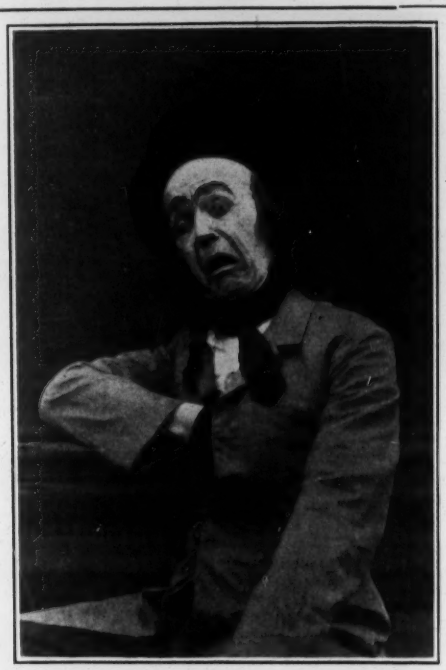
through Jules drawer takes away
som. On the way home Dick asks
to do but his friend pulls him in.
refers to take a glass of milk. Un-
his friend's glass. They leave for
e meantime Dick tries to sell the
bassador of a Foreign Power. He

etheart and tells her that Jules is a drunkard and
firmly rebuked. But just then Jules enters stag-
e of the drug.
heard the conversation between his daughter and
be a drunkard and throws him out of the house.
wanted. With the aid of three men he takes
he is held prisoner.

Measure for Measure (Lubin, Aug. 19).—The complications of this melodrama would have produced a more effective story if they had been knit together more smoothly and if certain incidents had been consistent or more lucidly explained. For instance, why did the young inventor so obligingly turn his back for his treacherous friend to put "dope" in his glass of milk? Why did not the crook who had been set to watch the young inventor in the room where the false friend had placed him as prisoner free the captive instead of merely carrying a note for him? Why did the prisoner blow up the room with the toy bomb when he knew that help must be close at hand, or that a threat to explode the bomb would have served the same purpose? Why was the bomb loaded in the first place? Why—but why ask so many questions? The story, for some of the reasons named and others, lacks plausibility—one of the chief requisites in any drama or melodrama. It has to do with the stealing of the plans of a new submarine mine and their attempted sale to a foreign power; the drugging of the inventor and his kidnapping; the blackening of his character to make his sweetheart think him a drunkard, and finally the exposure of the plot through the aid of one of the assistant crooks, and the explosion of the mine by the inventor when the plotter demanded that he show him its secret. The pantomime work of the players fails to help out the story.

The Hungry Actor

Length
235 Feet



Copyrighted
1909

An actor who had not seen the ghost walk for many weeks is so hungry that he tries his teeth on the cakes of Mrs. Newlywed who put them on the stairs for cooling. He is very much disappointed, however, as the cakes are as hard as stone and the pie is mere leather. At last he hits upon a novel scheme. He takes a "man wanted" sign from a building operation and hangs it outside a bakery shop. Immediately he steps inside and asks for work. When he is informed no work is there he tells the proprietor to take off the sign. While the baker is outside the hungry actor satisfies his inner self.

OUR FILMS ARE APPROVED BY
THE NEW YORK AND CHICAGO BOARDS OF CENSORS

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This Cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

Measure For Measure

torial value is not small. Extravagance of action is a minor fault.

"PEDDLING SHOES." (Gaumont. Released August 14. Length, 287 feet.)—A comedy subject with abundant laughs and some novelty of story. An itinerant shoe salesman enters a cafe and purchases a drink. He seeks to sell the proprietor a pair of shoes, but does not seem to be able to suit the captious client until the mystery is explained by some of the cafe loungers who elevate the proprietor to the counter when it is seen that his legs have been amputated and that he propels himself about in a small cart. The climax is unexpected and effective. There is plenty of good by-play and rapid action, shoes being scattered all over the place by the energetic salesman and the amused patrons. Brevity is another of its merits.

"THE FOXY FARMER." (Gaumont.—Released August 14. Length, 397 feet.)—The story deals with the octroi of Paris, a subject unfamiliar to American audiences. All the approaches to Paris are guarded and a toll collected on all produce. A [illegible] and gives Jules his choice [illegible] killed. Jules pretends to explain [illegible] he throws at [illegible] work- [illegible] se with [illegible] otten a [illegible] he last [illegible] ng very [illegible] elf into [illegible] sounded [illegible] simple [illegible], should [illegible] able, and [illegible] t under- [illegible] to Jules is an- [illegible] working at the [illegible] eves is a third [illegible] can explain the [illegible] ered since none [illegible] bited. The am-

Copyrighted 1909

um are working side by side. Jules [illegible] e submarine mine. He takes the [illegible] t and exits.

through Jules drawer takes away [illegible] som. On the way home Dick asks [illegible] to do but his friend pulls him in. [illegible] refers to take a glass of milk. Un- [illegible] his friend's glass. They leave for [illegible] e meantime Dick tries to sell the [illegible] bassador or a Foreign Power. He

Series of Misfortunes Deci[illegible] Give U[illegible]

Following a series of disasters culminating in the escape of a tiger into the [illegible] bull ring at Monterey, Mexico, Trevino [illegible]

[illegible]NTER DRESS

[illegible]r and showing the commencement [illegible]strous in the history of the river. [illegible]perator, who has produced a note- [illegible]st as realistic as a personal visit [illegible] of the familiar symptoms are [illegible]

Measure for Measure (Lubin, Aug. 19). —The complications of this melodrama would have produced a more effective story if they had been knit together more smoothly and if certain incidents had been consistent or more lucidly explained. For instance, why did the young inventor so obligingly turn his back for his treacherous friend to put "dope" in his glass of milk? Why did not the crook who had been set to watch the young inventor in the room where the false friend had placed him as prisoner free the captive instead of merely carrying a note for him? Why did the prisoner blow up the room with the toy bomb when he knew that help must be close at hand, or that a threat to explode the bomb would have served the same purpose? Why was the bomb loaded in the first place? Why—but why ask so many questions? The story, for some of the reasons named and others, lacks plausibility—one of the chief requisites in any drama or melodrama. It has to do with the stealing of the plans of a new submarine mine and their attempted sale to a foreign power; the drugging of the inventor and his kidnapping; the blackening of his character to make his sweetheart think him a drunkard, and finally the exposure of the plot through the aid of one of the assistant crooks, and the explosion of the mine by the inventor when the plotter demanded that he show him its secret. The pantomime work of the players fails to help out the story.

[illegible]etheart and tells her that Jules is a drunkard and [illegible] firmly rebuked. But just then Jules enters stag- [illegible] of the drug.

[illegible] heard the conversation between his daughter and [illegible]e a drunkard and throws him out of the house. [illegible] wanted. With the aid of three men he takes [illegible] he is held prisoner.

The Hungry Actor

Length
235 Feet

"
gus
gag
The
find
goe
lon
dis
ed"
he
dec
the
the
ma
er
Re
out
tin
wh
val
ent
co

An actor who had not seen the g
that he tries his teeth on the cakes of
for cooling. He is very much disappo
as stone and the pie is mere leather. A
takes a "man wanted" sign from a bu
bakery shop. Immediately he steps in
formed no work is there he tells the pro
baker is outside the hungry actor satisfi

OUR FILMS AR
THE NEW YORK AND CHI

INCORPORATIONS.

THE FILM INDEX

10-cent show tooth and nail. It may not be a
fecting vaudeville now as much as it will late
Another thing the moving picture house has don
is to almost absolutely kill the chances of mel
dramatic companies. The show that used to pla
to big audiences for 50 cents, 75 cents or even $
can't make expenses now. Of course the reall
high class shows with the big stars in the cas
are not affected at all. But it is good-night wi
the old-time melodrama. You can see all the mel
drama you want to now thrown on a screen. Yo
can see from two to four acts of vaudeville throw
in. The entertainment is lengthening out all th
time. More vaudeville acts are being added. There
isn't a great deal the matter with the proposition
The moving picture house proprietors are makin
money or else they couldn't afford to pay the sa
aries they do to vaudeville people. Look at th
vaudeville actors who used to play the straig
circuits year in and year out. They are on movin
picture house circuits now, and they are pret
well satisfied. That speaks very well for th
style of house."

It will be necessary for all Exhibitors, u

New Non-Inflammable Posi

to have on hand Special Film Cem

This Cement will also mend the ordinary film wh
will not join Non-Inflammable Fil

We can supply you with the New Film Cement
at 25c per bottle.

The Seve

A film story founded upon a dec
Circuit Court. The mother of tw
fascination of the social whirl to

Measure For Measure

Length, 965 feet

Copyrighted 1909

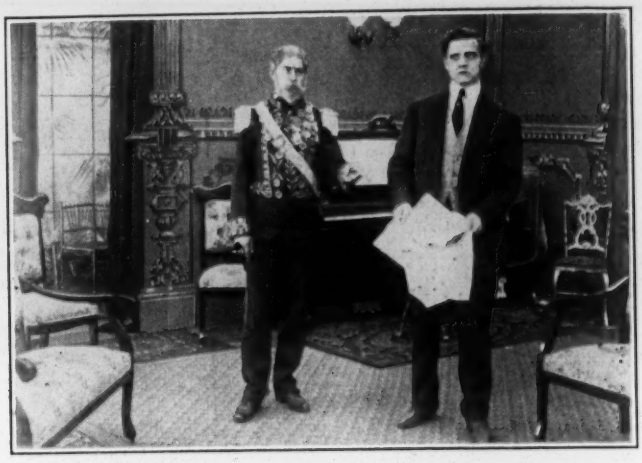
Jules, a young inventor and Dick his chum are working side by side. Jules is just perfecting a new and highly destructive submarine mine. He takes the drawings to show them to the superintendent and exits.

In the meantime the false friend roams through Jules drawer takes away some papers which he conceals in his shirt bosom. On the way home Dick asks his chum to enter a saloon which he refuses to do but his friend pulls him in. He asks him to drink some whiskey but he prefers to take a glass of milk. Unobserved Dick puts some knockout drops in his friend's glass. They leave for their room where Jules is fast asleep. In the meantime Dick tries to sell the blue-prints of the submarine mine to the Ambassador ot a Foreign Power. He writes a letter in Jules name.

He then goes to Jules sweetheart and tells her that Jules is a drunkard and asks her to marry him. He is firmly rebuked. But just then Jules enters staggering, still under the influence of the drug.

The girl's father who overheard the conversation between his daughter and Dick readily believes Jules to be a drunkard and throws him out of the house. This is exactly what his chum wanted. With the aid of three men he takes Jules to an isolated spot where he is held prisoner.

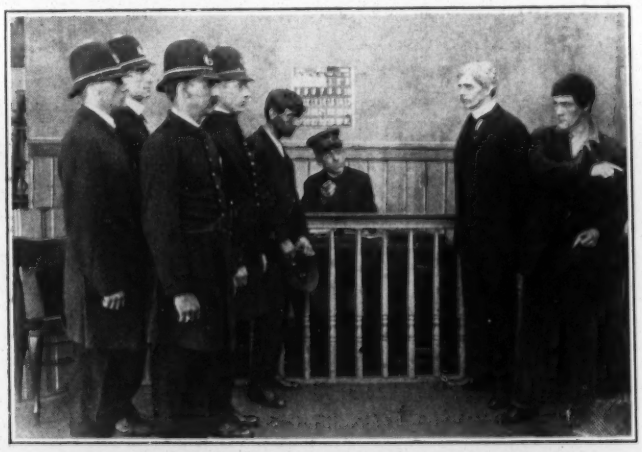
The next day there is great excitement at the factory. Jules disappeared and with him valuable secrets of the factory. Dick's part in the discovery and readiness to help aroused the suspicion of one of the detectives and he decides to watch him.



In the meantime the Ambassador had an interview with Dick and offered him $20,000 if the missing blue prints were brought. Dick promises to bring them at once.

Jules has regained consciousness. He now sees the plot and with the aid of one of his watchers sends a message to his sweetheart.

While Dick vainly tries to force the secret of the submarine mine from Jules' lips; his sweetheart is preparing his rescue.



She and special officers detailed to free him come just in time to witness a terrific explosion which took place inside the hut where Jules is held captive. Instead of giving away the secret, he threw the mine between his captors. He himself is badly hurt and is taken to the hospital. His bravery is rewarded and his sweetheart nurses him back to health.

LUBIN MANUFACTU

MANUFACTU

Life Motion Pictu

Films, Slides and

926-928 MARKET STREET,

Booking Trust and Independent Attractions. Wanted, 30 attractions at $1 and $1.50. 30 attractions for Saturday nights, 25c. to 75c. Six weeks of Repertoire. 30,000 population. 5c. carfare. Mills all working. Managers holding contracts with *Nixon, return them* to be verified by the new owner.

WASHINGTON, IND. WASHINGTON OPERA HOUSE
Pop. 12,000. Seats 1,000.
B. & O. Shops.
Open Time for first-class attractions.

HOTEL CARDS

HOTEL LENOX. Newark, N. J.—25 Ces-

Before The Dawn

"Before the Dawn" (Lubin).

Crudely executed pantomime and gross inattention to small detail, spoil the dramatic subject

Copyrighted 1909

BEFORE THE DAWN. (Lubin. Released August 23. Length 615 feet.)—It is quite probable that the author knows the reason for the title, but until he divulges it his secret will not be discovered, for there is no connection with the story. The latter opens in the office of a broker who is on the verge of bankruptcy. There seems to be no hope of pulling out of the hole, and he and his confidential clerk are confronting the situation, when Mrs. Clure—the broker's wife—comes with her daughter for money for a shopping tour. Clure gives her his last bill and, like many a man before him when approached by his wife prior to a shopping tour, he falls in a fit. This is more serious, however, for it is apoplexy, and when Mrs. Clure and Erma are recalled they find themselves bereaved. Mrs. Clure enlists the aid of the young clerk to place a mortgage on her house and its furnishings and does fine sewing to support Erma in ignorance of the straits to which they are reduced. The clerk, Hale, enters willingly into the plans because of his love for the girl, though she is being woed by Robert Emerson under the impression that she is wealthy and her father's heiress. Hale keeps up the payment of the interest on the mortgage, but, through a blunder, the collector calls on Mrs. Clure for the money and she learns for the first time of Hale's sacrifice. She refuses to be an object of charity, and with her daughter, removes to a tiny room more in keeping with her meagre means. Here Erma receives a letter from Emerson, who has learned of her poverty. He expresses regret for her present situation and makes it plain that his attentions are at an end. At this juncture Hale declares himself, and she not unnaturally decides that his is the better love, and makes prompt acceptance of his proposal. This does not make for a real grip on the sympathies. It places the girl in a mercenary light that robs her of the interest of the audience, and closes the scene with the majority of the audience in the belief that she is making the best of a bad bargain. For this the actress who takes the part of Erma is herself at fault, for she does not make it plain that real love comes through her knowledge of Emerson's real character. She lacks naturalness and sincerity, and in the last scenes loses her audience entirely. Sympathy is entirely with Hale, who is a much better player, making real a character that naturally wins favor. In several of the scenes his natural acting saves a false situation, and his prompt command of the others when Clure is dying makes this scene ring true. Other bits he cannot help because they are precipitated by the producer. As an example of the latter, the men who schedule the household effects when the mortgage is being negotiated, make money payment the moment their labors are concluded, and apparently no papers are signed save a form receipt for the cash. The production of the mortgage would have made the scene more clear, the writing of a check would also make for consistency. Then again both appraisers come to collect the interest instead of a special man, as would be the case in real life, and the scene of the sale of the mother's handiwork sounds an entirely false note. A scene in a ball room is jerky because badly handled, the dancers having to stop waltzing before the exit is made because the passage is so narrow, and they are shown in pairs instead of a group. These little things, small in themselves, are what make a story convincing or the reverse. The interiors are poor, with the exception of the broker's office, and this fact also detracts from the realism. The subject will pass, but it will not add to the

Y. Clure for the sake of his
found himself on the verge of
ıst conferring with Clure when

s her husband for money. He
ıer good-bye. Hardly has she
re help can be brought dies of

onsternation in the house when
ıave nothing to live from. She
he promises.

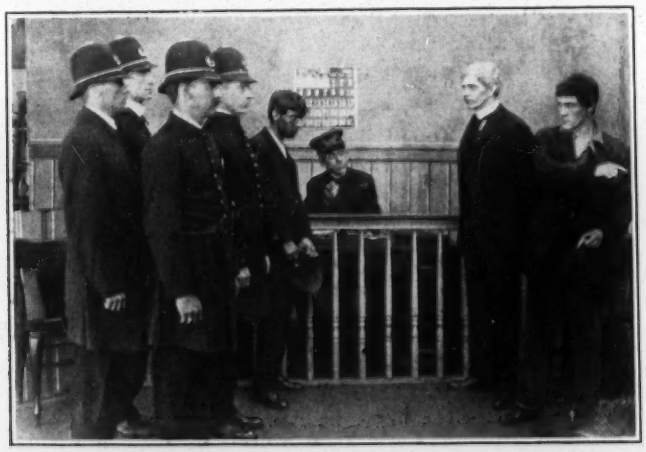
re sells all her household goods
her use while Erna is courted by
the rent unknown to Mrs. Clure.

The next day there is great excitement at the factory. Jules disappeared and with him valuable secrets of the factory. Dick's part in the discovery and readiness to help aroused the suspicion of one of the detectives and he decides to watch him.

In the meantime the Ambassador had an interview with Dick and offered him $20,000 if the missing blue prints were brought. Dick promises to bring them at once.

Jules has regained consciousness. He now sees the plot and with the aid of one of his watchers sends a message to his sweetheart.

While Dick vainly tries to force the secret of the submarine mine from Jules' lips; his sweetheart is preparing his rescue.



She and special officers detailed to free him come just in time to witness a terrific explosion which took place inside the hut where Jules is held captive. Instead of giving away the secret, he threw the mine between his captors. He himself is badly hurt and is taken to the hospital. His bravery is rewarded and his sweetheart nurses him back to health.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

Before The Dawn

"Before the Dawn" (Lubin).

Crudely executed pantomime and gross inattention to small detail, spoil the dramatic subject

Copyrighted 1909

BEFORE THE DAWN. (Lubin. Released August 23. Length 615 feet.)—It is quite probable that the author knows the reason for the title, but until he divulges it his secret will not be discovered, for there is no connection with the story. The latter opens in the office of a broker who is on the verge of bankruptcy. There seems to be no hope of pulling out of the hole, and he and his confidential clerk are confronting the situation, when Mrs. Clure—the broker's wife—comes with her daughter for money for a shopping tour. Clure gives her his last bill and, like many a man before him when approached by his wife prior to a shopping tour, he falls in a fit. This is more serious, however, for it is apoplexy, and when Mrs. Clure and Erma are recalled they find themselves bereaved. Mrs. Clure enlists the aid of the young clerk to place a mortgage on her house and its furnishings and does fine sewing to support Erma in ignorance of the straits to which they are reduced. The clerk, Hale, enters willingly into the plans because of his love for the girl, though she is being woed by Robert Emerson under the impression that she is wealthy and her father's heiress. Hale keeps up the payment of the interest on the mortgage, but, through a blunder, the collector calls on Mrs. Clure for the money and she learns for the first time of Hale's sacrifice. She refuses to be an object of charity, and with her daughter, removes to a tiny room more in keeping with her meagre means. Here Erma receives a letter from Emerson, who has learned of her poverty. He expresses regret for her present situation and makes it plain that his attentions are at an end. At this juncture Hale declares himself, and she not unnaturally decides that his is the better love, and makes prompt acceptance of his proposal. This does not make for a real grip on the sympathies. It places the girl in a mercenary light that robs her of the interest of the audience, and closes the scene with the majority of the audience in the belief that she is making the best of a bad bargain. For this the actress who takes the part of Erma is herself at fault, for she does not make it plain that real love comes through her knowledge of Emerson's real character. She lacks naturalness and sincerity, and in the last scenes loses her audience entirely. Sympathy is entirely with Hale, who is a much better player, making real a character that naturally wins favor. In several of the scenes his natural acting saves a false situation, and his prompt command of the others when Clure is dying makes this scene ring true. Other bits he cannot help because they are precipitated by the producer. As an example of the latter, the men who schedule the household effects when the mortgage is being negotiated, make money payment the moment their labors are concluded, and apparently no papers are signed save a form receipt for the cash. The production of the mortgage would

Y. Clure for the sake of his
found himself on the verge of
st conferring with Clure when

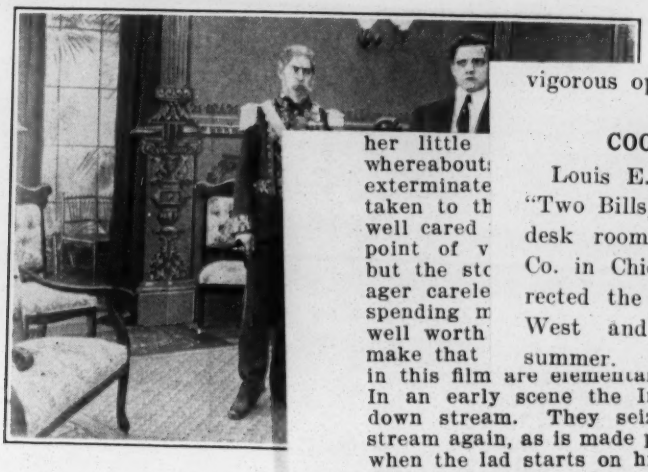
s her husband for money. He
ner good-bye. Hardly has she
e help can be brought dies of

onsternation in the house when
ave nothing to live from. She
e promises.

e sells all her household goods
her use while Erna is courted by
he rent unknown to Mrs. Clure.

Before the Dawn (Lubin, Aug. 23).—There is a good story with a wholesome moral in this picture, but it suffers from weak acting. A man who has been wealthy fails financially and dies just as he has confided to his confidential clerk the condition of his affairs. The widow undertakes to keep up appearances by mortgaging her furniture and doing fancy work so that her daughter can live in style and marry a rich suitor, although the mother's fancy work would hardly buy the girl's violets. Interest on the loan becomes due and the clerk pays it, but when the collectors call for the next payment and the mother and daughter learn what the clerk has done they refuse to allow him to pay again and they move into poorer quarters. The wealthy suitor now finds an excuse for quitting his attentions and the girl turns too promptly to the clerk, who has

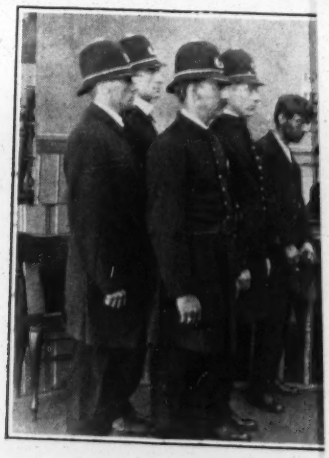
The next day there is great excitement at the factory. Jules disappeared and with him valuable secrets of the factory. Dick's part in the discovery and readiness to help aroused the suspicion of one of the detectives and he decides to watch him.



In the meantime the Ambassador him $20,000 if the missing blue prin them at once.

Jules has regained consciousness. one of his watchers sends a message to

While Dick vainly tries to force th lips; his sweetheart is preparing his res



She and special officers detailed to terrific explosion which took place inside Instead of giving away the secret, he thr himself is badly hurt and is taken to the his sweetheart nurses him back to health.

LUBIN MANUFACT

MANUFACTU

Life Motion Pict

Films, Slides and

926-928 MARKET STREET,

vigorous opposition.

her little
whereabout
exterminate
taken to th
well cared
point of v
but the sto
ager carele
spending m
well worth
make that

COOKE ON THE GROUND.

Louis E. Cooke, general agent for "Two Bills," has practically given up desk room with the National Prin Co. in Chicago, from whence he has rected the advance forces of the "W West and Far East" practically summer.

in this film are elementary to the point of stupid In an early scene the Indians are shown departin down stream. They seize the girl and paddle up stream again, as is made plain in two pictures. Late when the lad starts on his errand, he makes his w against the current in a number of pretty scenes, wins the emigrants' camp. It should have been easy to head him down stream and so preserve sense of direction. As it stands he seems to traveling away from his own camp and that of emigrants', lower down, in order to arrive at latter. The same lack of direction is observed the emigrant camp. The girl leaves the scene at right (to the left of the spectator), and in a la scene the man who finds the bucket she has dropp into the water comes on from the other side, the horsemen who start in pursuit take his directi and in a later picture apparently ride to the gi rescue in the direction opposite to that from wh the messenger has come. It is to be questio whether a Catholic priest would baptize a baby un assured that the mother knew what she was ab and in the Catholic, as in all other baptismal servi god -parents are provided for, though they are igno here. The introduction of religious services of faith is of questionable propriety, and in this stance unnecessary; the post surgeon or settlem physician could have been better employed and mother's gratitude would have been more appar There is a single view of the first search shown, the next time the men are seen they are back camp. They should have been brought back to s their disappointment and so advance the story. stead, the single chase is an interpolation of value. The acting value is not high. The Ind are better than the whites in this regard, the being particularly good, though the agility with w he moves out of the way of a horse's hoofs whe is supposed to be prostrated by exhaustion—or a shot wound—is more human than convincing. S are fired at him and he falls, but whether thr weariness or a wound is not made clear. In the dian pictures the characters are all on the w side of the campfire where the smoke is blown fortably into their faces, and in the emigrant the fire is so far in the foreground that it cr the action of the players. With greater atte to detail the picture would have been a notable As it stands it rather irritates that such rich o tunities should have been wasted.

JUDGE NOT THAT YE BE NOT JUDGED. graph. Released August 24. Length 447 feet. overlong title for a short but engrossing fil convict's son, a mechanic, learns with regret th father's term of imprisonment is commuted for behavior. His father's fears, expressed in a planatory letter, that the son will not prove giving, are well founded. The young man is i and dreads the presence of his jail-bird father is deaf to his mother's pleadings and goes off to

Before The Dawn

Length
620 Feet

Copyrighted
1909

ON THE VERGE OF BANKRUPTCY. Clure for the sake of his family kept up appearances, even though he found himself on the verge of bankruptcy. Hale, his confidential clerk, is just conferring with Clure when his wife and daughter enter.

THE LAST DOLLAR. Mrs. Clure asks her husband for money. He gives her his last dollar and smilingly kisses her good-bye. Hardly has she gone when Clure drops to the floor, and before help can be brought dies of heart disease.

A FAITHFUL SERVANT. There is consternation in the house when Mrs. Clure learns that she and her daughter have nothing to live from. She begs Hale to keep the news from Erna which he promises.

EVERYTHING IS SOLD. ¶ Mrs. Clure sells all her household goods with the understanding that they remain in her use while Erna is courted by a rich young man. The faithful clerk pays the rent unknown to Mrs. Clure.

WORKING WEARY HOURS FOR HER DAUGHTER'S SAKE. Mrs. Clure is embroidering. While her daughter is enjoying herself at balls and parties, she is sitting at home working to earn a living.

THE MOTHER DISCOVERS THAT THE FAITHFUL CLERK PAYS THE INTEREST ON HER FURNITURE AND GIVES UP HER HOME. The interest on the furniture is due. The men demand their money. The faithful clerk was just at their house to pay the interest but he missed them. He quickly runs to Mrs. Clure's home, but he comes too late. Mrs. Clure knows everything. She gives up her home and decides to live in a small garret room. Erna, her daughter, for the first time knowing the true circumstances thanks Hale and promises to stay with her mother, happen what may.

Addie, Prop.

THE RELIANCE HOTEL, Norfolk, Va.
Leading Theatrical Hotel. Nicely furnished, cuisine unexcelled. Companies booked Norfolk, write for special rates and Souvenir Postal.

bor Springs, Mich., 1, Charlevoix 2, Boyne 3,

SUNSHINE AFTER RAIN. It is a plain, cosily furnished room where the woman's loving hands now reign. A message is brought for Miss Clure from her intended, informing her that he is so sorry to learn the loss of her fortune. He informs her that he shall not be able to call on her in the near future as pressing business calls him at once out of the city. Thus she learns the true character of the man she was to marry. Just then Hale enters, hesitatingly, confused. At last he takes courage and asks Miss Clure for her heart and hand. There a heartless youth speculated at her fortune and here stands a true heart, a man who made sacrifices for her, a man who loves her for her own sake. Could it be difficult to choose? And with a happy smile she says "yes."

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

Monday, August 23, 1909

Wifey Away Hubby at Play

"Wifey Away, Hubby At Play" (Lubin).

This is a comedy of the familiar sort, doubtless suggested by the summer song, "My Wife's Gone to the Country." The story has been worked threadbare in all the comic columns in the newspapers. Wifey goes away for a rest in the country and hubby takes the opportunity to have a gay time with a young woman of his acquaintance. He writes wifey a pitiful note describing his lonesomeness and she returns unexpectedly to find him at home nursing a "morning after" head. The curious thing about it is that the

Copyrighted 1909.

WIFEY AWAY, HUBBY AT PLAY. (Lubin. Released August 23. Length 615 feet.)—The Lubin version of "my w——'s g——e to the c——y, h——!" The wife is seen making ready for her vacation and a weeping husband escorts her to the station and sprinkles the platform with his tears—until the train pulls out. Then the sun breaks through the storm clouds and he hurries home to make a date over the telephone with a stenographer. He takes her to a restaurant, where a bottle of champagne marks the wide swath he intends to cut, and he performs a bacchanalian dance that will shock the management of the staid Philadelphia hotel he is seen to enter in the previous picture if they see it. He writes wifey how much he misses her, and that brings her home on the next train. What follows the bottle of champagne shown is not known, but he has a headache the next morning, and his wife's unexpected appearance does not relieve the ache to any appreciable extent. It is a decrepit theme to which so touch of originality is given in the treatment; unless it be that the wife postpones her appearance until the next morning when the girl is safely out of the way. It mildly amuses, but that is all.

ation to the country. The parting ries his heart out not to see his s wifey gone when hubby invites a n the evening he sends his wife a his brings wifey back at once to .

26, 1909

Midnight Sons

MIDNIGHT SONS. (Lubin. Released August 26. Length 385 feet.)—Apparently the purpose of this picture is to make use of the title of a current play. Four young men of fashion get noisily drunk at the club and set out in search of adventure. They visit a music hall, where they are ejected because of their flirtatious tendencies, and they presently return with a basket of laundry packages with which they pelt the performer then on the stage, breaking up the performance. They wend their boisterous way homeward, and the further progress of but one of the young men follows. He disrobes during the course of time, performing many acrobatic feats, and dreams that he sees snakes. He jumps from the window to avoid the reptiles, and there follows a funny chase in which trick work is well employed. The latter proves the salvation of the film, though this particular trick is of frequent employment. The production is slovenly and apparently the film was hurried in its preparation that some one else might not make prior use of the title.

Copyrighted 1909

Midnight Sons (Lubin, Aug. 26).—The spectacle of four men old enough to know better hilariously and acrobatically drunk is not a pleasing one, although many people will laugh at the sight. The compensation for this exhibition lies in the fact that one of the roisterers is shown at home with an attack of the snakes, followed by a horrible vision in which he finds himself dumped out into the street and doing a number of trick photography stunts of a laughable nature. The last view we have of him, close to the camera making faces at us, might have been omitted. We can all imagine that he must have felt very sick and disgusted with himself, but the close view fails to win

od time at the club. It is midnight when they sturbance at the music hall from where they are res of the leader are most curious and build the ick film.

WORKING WEARY HOURS FOR HER DAUGHTER'S SAKE. Mrs. Clure is embroidering. While her daughter is enjoying herself at balls and parties, she is sitting at home working to earn a living.

THE MOTHER DISCOVERS THAT THE FAITHFUL CLERK PAYS THE INTEREST ON HER FURNITURE AND GIVES UP HER HOME. The interest on the furniture is due. The men demand their money. The faithful clerk was just at their house to pay the interest but he missed them. He quickly runs to Mrs. Clure's home, but he comes too late. Mrs. Clure knows everything. She gives up her home and decides to live in a small garret room. Erna, her daughter, for the first time knowing the true circumstances thanks Hale and promises to stay with her mother, happen what may.

SUNSHINE AFTER RAIN. It is a plain, cosily furnished room where the woman's loving hands now reign. A message is brought for Miss Clure from her intended, informing her that he is so sorry to learn the loss of her fortune. He informs her that he shall not be able to call on her in the near future as pressing business calls him at once out of the city. Thus she learns the true character of the man she was to marry. Just then Hale enters, hesitatingly, confused. At last he takes courage and asks Miss Clure for her heart and hand. There a heartless youth speculated at her fortune and here stands a true heart, a man who made sacrifices for her, a man who loves her for her own sake. Could it be difficult to choose? And with a happy smile she says "yes."

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

Monday, August 23, 1909

Wifey Away Hubby at Play

"Wifey Away, Hubby At Play" (Lubin).

This is a comedy of the familiar sort, doubtless suggested by the summer song, "My Wife's Gone to the Country." The story has been worked threadbare in all the comic columns in the newspapers. Wifey goes away for a rest in the country and hubby takes the opportunity to have a gay time with a young woman of his acquaintance. He writes wifey a pitiful note describing his lonesomeness and she returns unexpectedly to find him at home nursing a "morning after" head. The curious thing about it is that the

Copyrighted 1909.

WIFEY AWAY, HUBBY AT PLAY. (Lubin. Released August 23. Length 615 feet.)—The Lubin version of "my w——'s g——e to the c———y, h——!" The wife is seen making ready for her vacation and a weeping husband escorts her to the station and sprinkles the platform with his tears—until the train pulls out. Then the sun breaks through the storm clouds and he hurries home to make a date over the telephone with a stenographer. He takes her to a restaurant, where a bottle of champagne marks the wide swath he intends to cut, and he performs a bacchanalian dance that will shock the management of the staid Philadelphia hotel he is seen to enter in the previous picture if they see it. He writes wifey how much he misses her, and that brings her home on the next train. What follows the bottle of champagne shown is not known, but he has a head-

Wifey Away, Hubby at Play (Lubin, Aug. 23).—Laughable comedy is very well conveyed in this subject, which tells of an old rascal of a husband who sets out to have a gay time when his wife goes to the country. Unfortunately he writes her how lonely he is and she takes the next train back home, finding him with his head tied up after the rapid pace he has been going, but still eager for another whirl and chagrined at the wife's return.

ation to the country. The parting cries his heart out not to see his s wifey gone when hubby invites a n the evening he sends his wife a his brings wifey back at once to .

26, 1909

Midnight Sons

MIDNIGHT SONS. (Lubin. Released August 26. Length 385 feet.)—Apparently the purpose of this picture is to make use of the title of a current play. Four young men of fashion get noisily drunk at the club and set out in search of adventure. They visit a music hall, where they are ejected because of their flirtatious tendencies, and they presently return with a basket of laundry packages with which they pelt the performer then on the stage, breaking up the performance. They wend their boisterous way homeward, and the further progress of but one of the young men follows. He disrobes during the course of time, performing many acrobatic feats, and dreams that he sees snakes. He jumps from the window to avoid the reptiles, and there follows a funny chase in which trick work is well employed. The latter proves the salvation of the film, though this particular trick is of frequent employment. The production is slovenly and apparently the film was hurried in its preparation that some one else might not make prior use of the title.

Copyrighted 1909

Midnight Sons (Lubin, Aug. 26).—The spectacle of four men old enough to know better hilariously and acrobatically drunk is not a pleasing one, although many people will laugh at the sight. The compensation for this exhibition lies in the fact that one of the roisterers is shown at home with an attack of the snakes, followed by a horrible vision in which he finds himself dumped out into the street and doing a number of trick photography stunts of a laughable nature. The last view we have of him, close to the camera making faces at us, might have been omitted. We can all imagine that he must have felt very sick and disgusted with himself, but the close view fails to win

ood time at the club. It is midnight when they sturbance at the music hall from where they are res of the leader are most curious and build the ick film.

WORKING WEARY HOURS FOR HER DAUGHTER'S SAKE. Mrs. Clure is embroidering. While her daughter is enjoying herself at balls and parties, she is sitting at home working to earn a living.

THE MOTHER DISCOVERS THAT THE FAITHFUL CLERK PAYS THE INTEREST ON HER FURNITURE ANI The interest on the furniture is due. The men faithful clerk was just at their house to pay the He quickly runs to Mrs. Clure's home, but he knows everything. She gives up her home and de room. Erna, her daughter, for the first time kn thanks Hale and promises to stay with her mo

SUNSHINE AFTER RAIN. It the woman's loving hands now reign. A message is brought for Miss Clure from her intended, informing her that he is so sorry to learn the loss of her fortune. He informs her that he shall n future as pressing business calls him at o the true character of the man she was to tatingly, confused. At last he takes c heart and hand. There a heartless you stands a true heart, a man who made s for her own sake. Could it be difficult she says "yes."

carving his name upon t tablets of notoriety.

The "Two Bills" strike Kansas City week after the Barnum & Bailey Sho and in Topeka and Salina they are opposition with the Ringling Brothe newest piece of circus property.

On down through Oklahoma, as well a few more towns in Kansas, the "T Bills," "101" and the Barnum Shows spend the greater part of September

man seek to exact her sweetheart's presence welcome caress. Later the foreman, sin ing his ill temper, accuses the young mechanic faulty work. In the heat of the argument the fo man is struck down and the frightened assailant go to the police station to surrender himself in the b lief that he is a murderer. With singular intellige for a motion picture policeman, the desk sergeant tails a man to investigate the crime, but then he a relapse, and lets the supposed murderer sit bes the desk and have visions, instead of hustling h off to a cell to get him out of the way. The frig ened man sees himself tried and convicted for mur and thrust into a cell to await execution, but it velops that the foreman is merely stunned, and comes himself to ask that the other be releas Having learned his lesson well, the boy goes home extend to his father the same measure of mercy was meted out to himself. The picture is absor and the action is cut down to the quick. The i dents move in such rapid succession that there new development constantly adding to the inte until the very end. The mother is played with

...ish, costly furnished room where

up behind them and waves in the near as a signal to the approaching train. She is overpow by the wreckers and carried away. But the engi has seen the warning and stopped the train in t Getting down from his engine he discovers the s and realizes that it is his wife who has saved h He seizes a gun from one of the guards and st in pursuit of the wreckers. A desperate battle lows in which the discharged fireman is killed, gang captured and the engineer's wife rescued.

to meet the child with a baby carriage and a load toys. The "baby" proves to be a handsome yo lady of 17 years. There is a lot of fun in w follows.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticon

926-928 MARKET STREET, PHILADE

sonal attention, such as the organizing Patents Company's staff and office, ha completed, I feel that I can now resign w least inconvenience to the company.

In accepting the resignation, J. nedy, treasurer of the company, the absence of the president and ident, states that the company fe can best show its appreciation o donald's close attention to its i complying with his request an the resignation.

There have been rumors o

Monday, August 23, 1909

Wifey Away Hubby at Play

Length,
320 feet.

Copyrighted
1909.

The husband sends his wife for her recreation to the country. The parting is a very sad one for hubby and he almost cries his heart out not to see his sweet wifey for such a long time. Hardly has wifey gone when hubby invites a chorus girl and they have a good old time. In the evening he sends his wife a letter telling her how much he misses her. This brings wifey back at once to the great surprise and consternation of hubby.

Thursday, August 26, 1909

Midnight Sons

Length
385 Feet

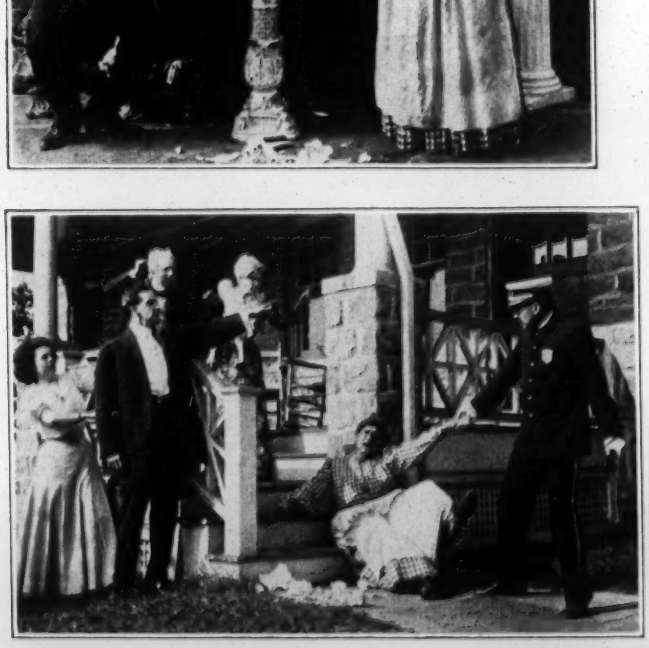
Copyrighted
1909

Four young men had a good time at the club. It is midnight when they leave. They create some disturbance at the music hall from where they are finally ejected. The adventures of the leader are most curious and build the foundation of an excellent trick film.

Nearsighted Mary

NEARSIGHTED MARY. (Lubin. Released August 26. Length 495 feet.)—A machine-made farce interesting to those who like their knockabout work to be of the most extravagant sort. Mary is a servant who is almost blind. Sneezing, she loses her glasses, and, being unable to find them, she blunders about the kitchen and the dining room, breaking dishes and spilling soup and tea upon the family. She has broken a plaster statuette and is sent for another. She is like a bull in a china shop at the cast-maker's, but at last is headed for home a second time, having broken the first cast in a collision. This time she hires a messenger boy to lead her and succeeds in getting home with the cast, but falls at the steps and breaks it. She is paid off and told to go, the request being enforced by the unnecessary presence of a policeman. Mary is not a badly sustained character, but the film offers no novelty and is merely a succession of manufactured laughs. As such it will find a place in many houses, but it does not redound to the credit of the producers.

written her place of employment. She introduces herself and begins work. At once her troubles begin. She falls over everybody and breaks everything. She pours tea over the Madam's dress and the soup over the master's head. She breaks the statuary at an Italian art shop where she was sent for a marble statue. She really manages to bring the statue home unbroken but slips on the last step and the statue breaks in pieces. This is too much for



Nearsighted Mary (Lubin, Aug. 26.—Mary is a domestic whom a family hires to do the housework, but she is nearsighted and loses her glasses, giving her an excuse for smashing crockery in the good old style that used to be considered the very acme of picture comedy, but which we had hoped had become extinct. Mary at last loses her job, as she should, and let us pray she will not get another one, in a motion picture at least, for some time to come. At the same time no reflection is intended on the pantomime of the actor taking the part of Mary. He shows capability, and whatever fun there is in the picture is due to his conscientious endeavor.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street, Philadelphia, Pa.

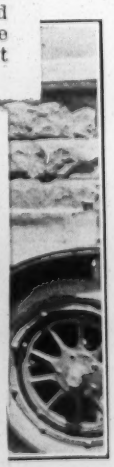
The Doctor's Bride

"The Doctor's Bride."—Marital infidelity is so often made the basis of a picture story that it comes as a grateful variation to have Lubin bring out a picture which makes the fidelity of a young wife the basis for a drama. And it is quite as interesting, while far more satisfactory than the other kind. There are true wives, many more than the other kind, and there are true husbands. It is well to have a picture occasionally illustrating that side of daily life. And when it is as well staged and as well acted as Lubin's players have done it the picture becomes all the more impressive and helpful.

vrighted 1909

gth 580 Feet

"THE DOCTOR'S BRIDE." (Lubin. Released August 30. Length, 580 feet.)—A physician adopts the child of one of his patients whose life he has been unable to save. A year later he proposes marriage to his ward and is accepted, though there is a marked disparity in their ages. For a couple of years their married life is happy, but the young wife is inclined to be flirtatious and at a party at her own home accepts a note from one of her admirers in which he asks her to meet him "at the back gate at seven o'clock." Her husband sits up to study after the guests have gone and the wife throws herself upon the sofa. She dreams that she elopes with the flirtatious person who soon tires of her. His drunkenness brings them to poverty and she leaves him (when he strikes her in one of his periods of intoxication), being found by the roadside by the physician. As the dream ends her husband wakens her and she relates her visits, offering him the note, which he tears up unread and the closing scene makes it apparent that the lesson has been taken to heart by the girl. The scene in the death chamber, which opens the film, is crudely played but succeeding pictures are better done until the dream. Then the girl elopes in her ball dress and an open taxicab. The two scenes which follow ring false, but better work is done toward the close. The note is a puzzle. The party at which it is passed is clearly an evening affair and she is asked to be at the back gate at seven. Presumably that means the next morning, though an alley meeting at that hour is far from suggesting the romantic. The drunken husband is a most brutish and unnatural sort of person, the determination to leave and the execution of that idea are too hurriedly carried out and not even a woman weary to the point of exhaustion, would pick out the middle of the road as a nice, safe place in which to go to sleep. The production is careless but the story is not without its moral and its interest.



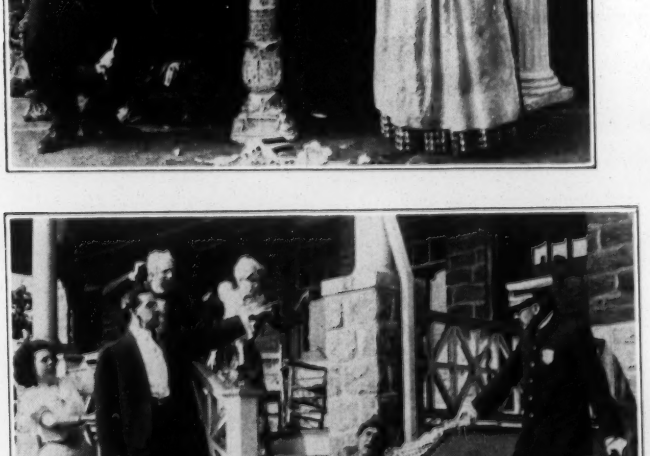
The Doctor's Bride (Lubin, Aug. 30).—The Lubin producers and players show welcome improvement in the handling of this picture. It is a step so far in advance of previous work that it deserves the most generous praise. The story is simple, direct and plausible, and tells a human story in a human way. The acting is of equal merit, devoid of stilted heroics and strong in feeling. The doctor takes charge of the young daughter of a poor man who has died and in time he marries her. One night at a reception she flirts with a gentleman guest, who presumes on her friendship and slips a note to her asking her to meet him outside at the gate. While waiting for her husband to retire she falls asleep and dreams that she has kept the engagement, eloped with the man, been cast off and into the street, and is finally picked up in the road by the doctor himself. The dream makes such an impression on her that she is no longer in danger of going astray. She hands the note to her husband, but he magnanimously burns it without reading it.

Dr. Fletcher, while on a professional visit finds a young girl homeless and penniless. Her father, a poor laborer had just died. He offers her home and protection which she thankfully accepts.

A year has passed. The new ward has found her way to the heart of the doctor. He finds that she is more to him than a child. He proposes marriage and is accepted.

The doctor's busy life keeps him much away from his young wife which time she uses for a little innocent flirtation. Some evening one of her admirers hands her a note and asks her to see him after her husband has retired. She reads the note and laughingly hides it in her bosom, never intending of taking the flirtation serious.

Nearsighted Mary



Length 495 Feet.

Copyrighted 1909

Mary applies at an employment office for work. She is so nearsighted that she nearly walks over the clerk. Having paid her fee she is handed a card on which is written her place of employment. She introduces herself and begins work. At once her troubles begin. She falls over everybody and breaks everything. She pours tea over the Madam's dress and the soup over the master's head. She breaks the statuary at an Italian art shop where she was sent for a marble statue. She really manages to bring the statue home unbroken but slips on the last step and the statue breaks in pieces. This is too much for the enraged master of the house and he pushes her down the step, where she upsets a policeman. She is now looking for another position.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street, Philadelphia, Pa.

KALEM COMPANY.

PAY CAR."—A realistic subject illustrating of a locomotive engineer and an incident in the engineer's wife saves the pay car from wrecked. Engineer Byrnes reports for his ut finds his fireman drunk. They have a fight he fireman is discharged by the superintendent, arrives upon the scene. He departs threatening eance. A week later the fireman learns that es is to take out the pay-car, and plans to k it. Byrnes is called to duty at a time when sickness of his child demands his presence at me, but he bids his wife an affectionate good-bye d hastens to take out the pay-car. The plotters e at work cutting the telegraph wires, but are scovered by the engineer's wife, who follows them. The pay-car is now on its way. It stops at a ation and the employees receive their envelopes, nd the train goes on toward a lonely cut where dan- er awaits it. The wreckers are placing obstruc- ions on the track when the engineer's wife comes

ctor's Bride

fidelity is so often made omes as a grateful varia- icture which makes the or a drama. And it is satisfactory than the ny more than the other It is well to have a de of daily life. And acted as Lubin's play- all the more impres-

rrighted 1909

gth 580 Feet

Dr. Fletcher, while on a professional visit finds a young girl homeless and penniless. Her father, a poor laborer had just died. He offers her home and protection which she thankfully accepts.

A year has passed. The new ward has found her way to the heart of the doctor. He finds that she is more to him than a child. He proposes marriage and is accepted.

The doctor's busy life keeps him much away from his young wife which time she uses for a little innocent flirtation. Some evening one of her admirers hands her a note and asks her to see him after her husband has retired. She reads the note and laughingly hides it in her bosom, never intending of taking the flirtation serious.

The Doctor's Bride (Lubin, Aug. 30).—A physician adopts the ... of his patients whose life he has been unable to save. A year later he proposes marriage to his ward and is accepted, though there is a marked disparity in their ages. For a couple of years their married life is happy, but the young wife is inclined to be flirtatious and at a party at her own home accepts a note from one of her admirers in which he asks her to meet him "at the back gate at seven o'clock." Her husband sits up to study after the guests have gone and the wife throws herself upon the sofa. She dreams that she elopes with the flirtatious person who soon tires of her. His drunkenness brings them to poverty and she leaves him (when he strikes her in one of his periods of intoxication), being found by the roadside by the physician. As the dream ends her husband wakens her and she relates her visits, offering him the note, which he tears up unread and the closing scene makes it apparent that the lesson has been taken to heart by the girl. The scene in the death chamber, which opens the film, is crudely played but succeeding pictures are better done until the dream. Then the girl elopes in her ball dress and an open taxicab. The two scenes which follow ring false, but better work is done toward the close. The note is a puzzle. The party at which it is passed is clearly an evening affair and she is asked to be at the back gate at seven. Presumably that means the next morning, though an alley meeting at that hour is far from suggesting the romantic. The drunken husband is a most brutish and unnatural sort of person, the determination to leave and the execution of that idea are too hurriedly carried out and not even a woman weary to the point of exhaustion, would pick out the middle of the road as a nice, safe place in which to go to sleep. The production is careless but the story is not without its moral and its interest.

task of great magnitude and difficulty, be g a mammoth business born almost over ght, with little or no precedents for guid ce, and Mr. Macdonald is entitled to much edit for the part he took in the matter. In sending in his resignation, which ted Aug. 10, Mr. Macdonald says:

handling of this pic- in advance of previ- s the most generous le, direct and plausi- ory in a human way, brit, devoid of stilted ng. The doctor takes ghter of a poor man he marries her. One players show wel- flirts with a gentle- es on her friendship asking her to meet

The calls upon me from my professional con tions, which necessarily have been neglecte me while with the Patents Company, make essary for me to devote my entire time to th ctice of the law with my firm. Macdonald an hwick. As the work that required my per

While waiting for her husband to retire she falls asleep and dreams that she has kept the engagement, eloped with the man, been cast off and into the street, and is finally picked up in the road by the doctor himself. The dream makes such an impression on her that she is no longer in danger of going astray. She hands the note to her husband, but he magnanimously burns it without reading it.

Nearsighted Mary

NEARSIGHTED MARY. (Lubin. Released August 26. Length 495 feet.)—A machine-made farce inter- esting to those who like their knockabout work to

I am concerned, I hope you will not cease to print the story of the new films. It helps to the enjoyment of a picture when one has read the synopsis before.

Yours truly,

W. B. SHEDDAN.

Washington, D. C.—Jacques Haidenheimer is planning to erect a large moving picture theater here.

Hutchinson, Kan.—Ed. Green has purchased a half interest in the Elite Motion Picture Theater, at 13 South Main street.

of a policeman. Mary is not a badly sustain acter, to pummel him, a carpet beater who follows sui succe cook empties the contents of her stewpan upon head, and, lastly, a gardener turns the hose u find a him. Three boys, who have been plaguing him, n to the start a chase, which ends in a collision with the poli who hale the bill poster off to prison. Vivified po ers lack novelty of idea, but here a new twist given an old subject, and the trick effects are worked. The film has a real comedy value, quic gets into action and maintains that lively te until the end.

A DASH TO DEATH (Edison. Released Aug 27. Length, 815 feet).—The Edison sensational p ture, in which an automobile is destroyed to g reality to the big scene. This scene is so evide genuine that it is certain to cause talk. An Am ican girl is married to an Italian nobleman, in sp of the fact that she reciprocates the love of a yo American. The Duke takes her to Naples, wh the union proves another argument against inter tional marriages. The man is brutish and with refinement, compelling his wife to receive his m tress, even when she knows of the relation betw the two. The wife cables her father, and her sweetheart is asked to go to Italy and bring home. He arrives upon the scene just as the b band strikes his wife in the face, because she had the temerity to complain of his latest affa Maddened by the sight, there is a lively and reali fight between the two men, which ends in the successful attempt of the Duke to stab his antagon Realizing the other's mastery of the situation, Duke essays to escape in an automobile, but American gives pursuit in a borrowed car, and his terror, the fleeing nobleman loses control of machine as he is rounding a curve in a road that beside a precipice. The car breaks through the sl barrier and plunges over the cliff. The Amer breaks the news to the wife, and as the scene cl

Nearsighted Mary. (Lubin. Mary is a domestic opera house of the [illegible] within fifty miles of Chicago. Address W. S. P., 517 Mill street, Elgin, Ill.

WANTED—Scenic artist who can play parts; steady engagement, opening Nov. 1. Address Steady, care MIRROR.

WANTED—By well educated and talented young man of 22, engagement as trap drummer with opportunity to work in on the stage. Address V. W. Nehs, Marshfield, Wis.

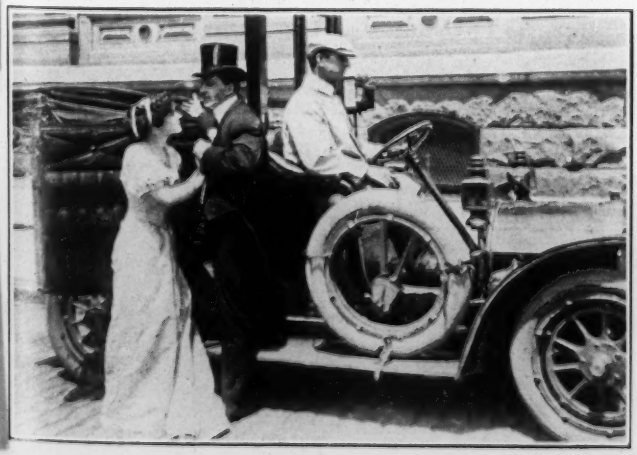
WANTED.—Lady musicians at once. Write M. S. Hoag, Abilene, Kan.

WANTED—Actors and actresses for moving picture work; state particulars of age, experience, line of work, wardrobe, height, weight, and if you can waltz, swim and ride horseback. Interviews by appointment only. Centaur Co., 41 East 131st St., N. Y. C.

Richmond 11, Staunton 13, Bristol, Tenn., 14, Knoxville 15, Chattanooga 16, Nashville 17, 18.

LUBIN MANUFACTURIN
MANUFACTURERS
Life Motion Picture Machine
and Stereopticon
926-928 Market Street,
Phila, Pa.
LMC TRADE MARK

The Doctor's Bride



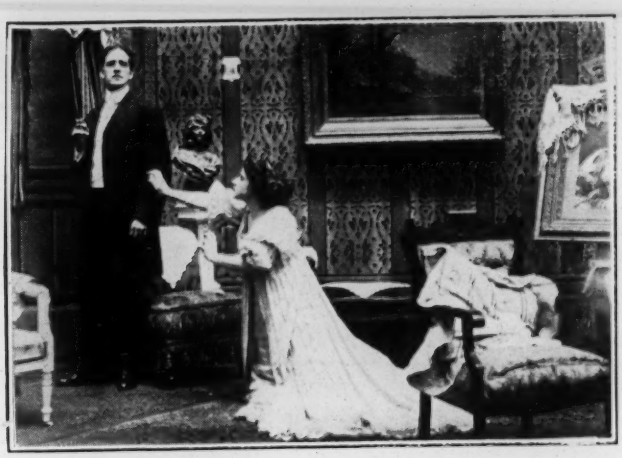
Copyrighted 1909

Length 580 Feet

Dr. Fletcher, while on a professional visit finds a young girl homeless and penniless. Her father, a poor laborer had just died. He offers her home and protection which she thankfully accepts.

A year has passed. The new ward has found her way to the heart of the doctor. He finds that she is more to him than a child. He proposes marriage and is accepted.

The doctor's busy life keeps him much away from his young wife which time she uses for a little innocent flirtation. Some evening one of her admirers hands her a note and asks her to see him after her husband has retired. She reads the note and laughingly hides it in her bosom, never intending of taking the flirtation serious.



The company has gone. The doctor decides to work before retiring while his young wife stays in his office until he had finished his work. She lays down upon the couch and is soon fast asleep. She dreams that she met her admirer outside of the gate. He induced her to run away with him. He is soon tired of her and drives her from his home. Reverses come, her lover loses everything. He becomes a drunkard and drives her and her child from shelter.

Weak from lack of food, she breaks down on the road where she is found by Dr. Fletcher and revived. At this point of the dream the doctor has finished his work. He goes over to his young wife lovingly awakening her. She relates her dream and wants to show him the note but he smilingly tears it up; he does not want to read it. He has full confidence in his young wife which confidence is never betrayed.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA

The Woman Hater

THE WOMAN HATER (Lubin. Released September 2. Length, 850 feet).—Much good film—at so much a foot—has been spoiled to make this scant idea serve as an entire release. Jameson and Forbes suffer from an incompetent boy as typewriter because Jameson is a woman hater and will not have them around. His glaring inaccuracy is bad enough, but when he drops a cigarette in the waste basket and there is a blaze he is fired offhand. Jameson starts on his vacation and Forbes hires a girl to replace the man. He is rather impressed by her at the end of Jameson's vacation, and regrets that he must go on his. Jameson is tremendously pleased with the girl's accuracy and personality, and Forbes returns from his vacation to find the two engaged. There is about four hundred feet of good picture here, and four hundred and fifty feet of misguided effort. The entire story plays in a single office scene, and is strung out to no good end. As usual, the production is careless. The fire in the waste basket is a flash of powder, which lasts less than a second and is put out—after it has died away—with a spoonful of water. Forbes writes two lines of want ad. and four are shown on the screen, and the girl takes notes in no known system of shorthand, using the same fluent action that is supposed to pass for the writing of longhand. Even the office is not well laid out, though this is the only scene, and one of the clerks sits at a parlor table instead of at a desk. Since but one scene was required, that was worth doing well. As a short film, the subject would do. Spun out, it loses interest.

Copyrighted 1909

rs that no woman will be
l woman hater. It happens
enior partner leaves for his
ewriter to the junior partner

The Woman Hater (Lubin, Sept. 1).—Effective pantomime, because it is done naturally as human beings would act, makes this picture an excellent and pleasing subject. It furnishes the second testimony within a week of the successful efforts of the Lubin players to approximate the higher class work that the public is demanding in motion pictures. There is only one drawback, and that is the fact that the lady who plays the stenographer is out of place. Far be it from this reviewer to cast aspersions on a lady's personal charms, but it cannot be denied if the typewriter female had been about two feet shorter or thereabouts and had worn a mask she would have been better able to convince us that she stood some show of captivating the woman hater. Nevertheless, her acting, if one can shut his eyes to her appearance, is of some merit. The woman hater of the story is an old lawyer. A young man stenographer is discharged because he smokes cigarettes, and while the woman hater is on his vacation his junior partner hires the young giantess in question. When the woman hater comes back he falls in love with the lady and marries her, to the intense astonishment of the rest of the office force, and we might add, of the spectators also.

"The Woman Hater" (Lubin).

The senior member of a law firm, just before starting upon his vacation, discharges the man stenographer for setting fire to a waste-paper basket with a cigarette. He seems to be an all 'round grouch, and there is much joy when he starts for the train. The junior partner decides to take desperate chances and hire a woman as stenographer while the old man is away. The senior returns and displays his dissatisfaction, but the younger member of the firm has learned to like the stenographer pretty well, and insists that she remain. The young man takes his vacation. While he is gone the senior member of the firm changes his mind upon the subject of woman stenographers and when the junior member returns he gets to the office just in time to break in upon a marriage proposal from the old man and an acceptance of a life position by the stenographer.

WALT.

ver. He returns and you can imagine his
girl stenographer. The junior partner now
up to the senior partner to make the best
o well that when the junior partner returns
stenographer as his intended wife.

ter."—A Lubin which is a comedy, yet
as many dramatic elements of strength.
oman hater and the other is not. The
ile the older one is away on his vacation,
tenographer, which is against the wishes
. The older one returns and discovers
but accepts the inevitable, and eventually
pher as his wife. There are many amus-
at serve to give it life and increase its
ally it is also good. The effect is that it
film, telling a pleasant enough story.

The company has gone.
The doctor decides to work
before retiring while his
young wife stays in b

SELIG—The Stampede; Western drama feet. Spring Has Came; comedy; 29

TUESDAY, SEPT. 7, 1909.

EDISON—The Temptation; drama; 47 A Dangerous Pair; comedy; 520 f

GAUMONT (KLEINE)—First Airships C the English Channel; scenic; 51 The Mason's Paradise; comedy; 41

VITAGRAPH—The Fisherman; drama feet. He Tried On Handcuffs; c 564 feet.

WEDNESDAY, SEPT. 8, 1909.

ESSANAY—Justified; drama; 970 feet.

GAUMONT (KLEINE)—The Stolen drama; 464 feet. Glimpses of scenic; 417 feet.

PATHE—The Little Soldier; comedy; 35 Sweden, the Gota Canal; scenic; 45

THURSDAY, SEPT. 9, 1909.

BIOGRAPH—Comata, the Sioux; drama feet.

LUBIN—A True Patriot; drama; 735 Glimpses of Yellowstone Park; 180 feet.

SELIG—The Engagement Ring; drama feet.

FRIDAY, SEPT. 10, 1909.

HURSDAY OF EACH WEEK
Descriptive Circulars

your
den

Julie Ring and Co. (4).
"Choosing a Husband" (Comedy
Four, Parlor.
Brighton Theatre.

New Yorkers saw this Stanis sketch for the first time Labo New Yorkers laughed and app liked it immensely. Mr. S worked out a splendid sketch players act it as splendidly. the whole proceedings, Miss sonality lends a luster and char

LUBIN MANUFACTURING CO

MANUFACTURERS OF
Life Motion Picture Machines
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADEL

The Woman Hater

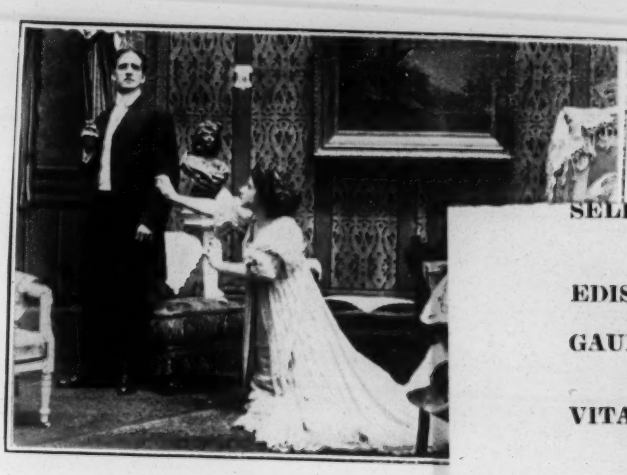
Length
850 Feet

Copyrighted
1909

It is understood between the two partners that no woman will be employed, the senior partner being a deep-dyed woman hater. It happens that the typewriter is discharged just as the senior partner leaves for his vacation. He leaves the engaging of a new typewriter to the junior partner who advertises for a lady stenographer.

The senior's vacation is over. He returns and you can imagine his consternation when he sees a girl stenographer. The junior partner now leaves for his vacation and it is up to the senior partner to make the best of the situation. This he does so well that when the junior partner returns [illegible] stenographer as his intended wife.

"The Woman Hater."—A Lubin which is a comedy, yet at the same time has many dramatic elements of strength. One partner is a woman hater and the other is not. The younger partner, while the older one is away on his vacation, engages a woman stenographer, which is against the wishes of the older partner. The older one returns and discovers what has been done, but accepts the inevitable, and eventually accepts the stenographer as his wife. There are many amusing touches in it that serve to give it life and increase its interest, and technically it is also good. The effect is that it is a pleasant enough film, telling a pleasant enough story.



The company has gone. The doctor decides to work before retiring while his young wife stays in h

SELIG—The Stampede; Western drama; feet. Spring Has Came; comedy; 295

TUESDAY, SEPT. 7, 1909.

EDISON—The Temptation; drama; 470 A Dangerous Pair; comedy; 520 fee

GAUMONT (KLEINE)—First Airships Cro the English Channel; scenic; 510 The Mason's Paradise; comedy; 414

VITAGRAPH—The Fisherman; drama; feet. He Tried On Handcuffs; co 564 feet.

WEDNESDAY, SEPT. 8, 1909.

ESSANAY—Justified; drama; 970 feet.

GAUMONT (KLEINE)—The Stolen drama; 464 feet. Glimpses of scenic; 417 feet.

PATHE—The Little Soldier; comedy; 354 Sweden, the Gota Canal; scenic; 456

THURSDAY, SEPT. 9, 1909.

BIOGRAPH—Comata, the Sioux; drama; feet.

LUBIN—A True Patriot; drama; 735 Glimpses of Yellowstone Park; s 180 feet.

SELIG—The Engagement Ring; drama; feet.

FRIDAY, SEPT. 10, 1909.

HURSDAY OF EACH WEEK
r Descriptive Circulars

your **Julie Ring and Co. (4).**
den **"Choosing a Husband" (Comedy**
Four, Parlor.
Brighton Theatre.

LUBIN

926-928

"Sam Not Wanted in the Family."—A Pathe comedy, telling the story of a persistent but objectionable lover, who has not sense enough to accept the gentle admonitions to depart, but must needs wait until he is placed on a mattress and set afloat down the river.

"1776—Hessian Renegades."—The Biograph people have taken an incident in the American revolution which shows the worst side of the Hessian hirelings of England. A party of them follow an American dispatch bearer to his home and wantonly murder him before the eyes of his parents, and then laugh at their grief. The father, with the aid of his daughter, succeeds in slipping away unobserved and rallying

The Woman Hater

Length
850 Feet

Copyrighted
1909

It is understood between the two partners that no woman will be employed, the senior partner being a deep-dyed woman hater. It happens that the typewriter is discharged just as the senior partner leaves for his vacation. He leaves the engaging of a new typewriter to the junior partner who advertises for a lady stenographer.

The senior's vacation is over. He returns and you can imagine his consternation when he sees a girl stenographer. The junior partner now leaves for his vacation and it is up to the senior partner to make the best of the situation. This he does so well that when the junior partner returns the senior presents to him the new stenographer as his intended wife.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street. Philadelphia, Pa.

THE HAUNTED HAT

"The Haunted Hat."—A comedy from Lubin which has as a basis a hat that crawls along the street. Most of the population of the town, including all the leading men, take part in the slow chase, but none dares lift it. Suddenly it stops and a little kitten crawls from under it and the ghostly mystery is solved.

Length
305 Feet

Copyrighted
1909

"THE HAUNTED HAT." (Lubin. Released August 30. Length, 305 feet.)—Rather a good comedy idea. A hat is seen moving along the roadway and the policeman is called. He fears the supernatural and gets the sheriff. The little group is added to as others see the hat making its way along the road, and the village fireman is called to aid the representatives of law and order. At last a tiny kitten crawls from under the headgear and is seen to have been the mysterious spirit which gave it motion. The idea is good but not worked out with care. In one picture the hat appears on the scene and the people run for help. The hat is in the same place when they return with reinforcements, but as soon as they return the movement commences again. There is a lot of purposeless running and some of the make ups have been used in other recent pictures, as for example, the Hungry Actor, released August 16. The central idea deserves better handling.

While walking down the stree
the street. Frightened, he runs
judge, he calls the fire departme
other leading citizens of the to
mystery of the haunted hat, but the courage
slowly moving hat along the streets of the borough.

The Haunted Hat (Lubin, Aug. 30).—This clever little farcical film has a novel ending that brings a hearty laugh. An old straw hat is seen sliding along the sidewalk as if bewitched. People see it in amazement and fear. The constable, the justice of the peace and the town fireman are called out, followed by a great crowd, and finally one bold official summons up courage to lift the hat, when out walks a pretty little kitten that had been imprisoned underneath.

At last the ghost is tired and a little kitten playfully comes from under the hat. Peace reigns again in the hamlet.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

The Call of the Heart

THE CALL OF THE HEART. (Lubin. Released September 6. Length, 670 feet.)—The moral of this tale is to keep your grown-up daughter out of the way if you are a young widow and wish to make a second marriage. The mother is secretly engaged to a man apparently a trifle her junior. Because of her daughter's return from abroad, she asks that the engagement be kept a secret, to which the fiance agrees. The appearance of the daughter on the scene makes it apparent that her old regard for her playfellow is rapidly becoming a stronger passion. The girl's youth and beauty are more alluring than the mother's more mature charms, but the man is decent about it and prepares to go away, leaving his love unspoken—though telling enough to let her guess his secret. The mother overhears the last farewell and calls him back, renouncing her own love for the sake of the happiness of those she loves. The story is somewhat stiltedly told. The girl indicates the arrival of love by becoming shrunk-shouldered and lounging around, the mother at no time seems to care much for the man she is to marry and her sacrifice loses the element of greatness because of this fact. The use of a messenger boy to deliver a note to a man who has gone fishing is almost as funny as the abrupt landing of the fish from the stream on the arrival of the boy. The themes of mother-love and renunciation possess powerful appeal when proper appeal is made, but here a careless production robs it of its value. In the placement of scenes one grows rather tired of the constant reappearance of the lawn of the house and another scene is twice used though not necessary. In one scene the man and girl run a race and the man keeps his derby hat on throughout the run and there are other small breaks which should not have been made.

Copyrighted 1909

friend of the family. Having a
to keep the engagement secret

s heartily greeted by his fiance
her old friend.

The Call of the Heart (Lubin, Sept. 6). —The Lubin players show greater advancement in this picture than in any film released by the Lubin Company in many months. It is, in fact, the best dramatic production we have yet seen from this company. The story is simple and direct, full of human feeling and containing no false notes. Moreover, it is acted with rare intelligence, not masterly, but with excellent and convincing effect. There are two new people in the cast, both of whom show pantomimic ability of the right sort, while one young woman whose work in previous films has called for frequent criticism in these columns shows so much true dramatic strength and her portrayal of the young daughter is so nearly charming that we can cheerfully forgive her for all past offenses. Evidently it has not been all her fault that she has not appeared to better advantage in previous subjects. The Call of the Heart tells of a widow whose young daughter falls in love with the man whom the widow is engaged to marry. The engagement has been a secret, and when the mother discovers that the girl and the man are in love and that the man is too honorable to obey the dictates of his heart she smothers her own love for the sake of her child and brings the two together. One detail that might have been improved is the long letter sent by the man to the widow announcing his arrival on a visit. It is much too long.

daughter has fallen in love with her
st to let his heart get the best over
o the young widow.
the lovers have been overheard by
only looking for the happiness of her
ry him and begs him to
had been heard.

"The Call of the Heart."—A Lubin love story which is interesting because it illustrates what everyone who understands human nature knows, that the affections cannot always be controlled. The widow in this picture shows her good sense and appreciation of this when she gives way to her daughter in an affair of the heart. In other words, the call of the heart, over which the couple most interested had no control, is heard and its dictates are heeded.

OMPANY
lms, Slides
and Stereopticons
926-928 Market Street, Philadelphia, Pa.

THE HAUNTED HAT

Length
305 Feet

Copyrighted
1909

While walking down the street a man sees a Haunted Hat crawling along the street. Frightened, he runs away. He calls the town constable, the judge, he calls the fire department consisting of a fireman, the grocer and other leading citizens of the town. Each one is determined to solve the mystery of the haunted hat, but the courage leaves them after they see the slowly moving hat along the streets of the borough.

At last the ghost is tired and a little kitten playfully comes from under the hat. Peace reigns again in the hamlet.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

The Call of the Heart

rom Scott Wikie.

Oregon, Ill.—Harry L. Emerson has purchased the Lynn Moving Picture Theater from the Eastern Amusement Company, and will make extensive improvements.

Copyrighted 1909

... her junior. Because of ... s return from abroad, she asks that the engagement be kept a secret, to which the fiance agrees. The appearance of the daughter on the scene makes it apparent that her old regard for her playfellow is rapidly becoming a stronger passion. The girl's youth and beauty are more alluring than the mother's more mature charms, but the man is decent ... leaving his love ... is evident that another and happier marriage is ... prospect. The scenes are better handled than ... guess his ... well and ... al, and the wedding party gives the impression of ... the sake ... real function and not a meagre reproduction. The ... story is ... tality of the Duke is overemphasized, but the big ... s the ... ne is well worked up to, and this proves a well- ... ered and ... rked sensation. The camera is but a few feet from ... ns to care ... cliff when the car shoots past, and the speed is ... sacrifice ... h that the dummy is not recognized as inanimate. ... this fact. ... econd camera is placed half way down to show the ... note to a ... and it is here that the most vivid realism is ... ny as the ... ed as the heavy car clears the top of the cliff ... m on the ... goes bounding down the almost perpendicular ... r-love and ... of the declivity. A later view shows the remains ... en proper ... he car smouldering on the rocks below, but the ... ction robs ... burning of the wreck seems tame after the ten- ... cenes one ... of the preceding picture. The fight in the Duke's ... ance of the ... ments is well staged, and the general dramatic ... twice used ... ge is high. One false note is the letter from the ... an and girl ... 's mistress in which she addresses him as "My ... by hat on ... there are other small breaks ... ve been made.

TCHING ... mgrs.,
Inc., mgrs.,
IZARD OF WIZ, Tex.
mgr.; Memphis, Tenn.
WOODWARD STOCK (O
Kansas City, Mo., Aug. 2

...ne Call of the Heart (Lubin, Sept. 6).—The Lubin players show greater advancement in this picture than in any film released by the Lubin Company in many months. It is, in fact, the best dramatic production we have yet seen from this company. The story is simple and direct, full of human feeling and containing no false notes. Moreover, it is acted with rare intelligence, not masterly, but with excellent and convincing effect. There are two new people in the cast, both of whom show pantomimic ability of the right sort, while one young woman whose work in previous films has called for frequent criticism in these columns shows so much true dramatic strength and her portrayal of the young daughter is so nearly charming that we can cheerfully forgive her for all past offenses. Evidently it has not been all her fault that she has not appeared to better advantage in previous subjects. The Call of the Heart tells of a widow whose young daughter falls in love with the man whom the widow is engaged to marry. The engagement has been a secret, and when the mother discovers that the girl and the man are in love and that the man is too honorable to obey the dictates of his heart she smothers her own love for the sake of her child and brings the two together. One detail that might have been improved is the long letter sent by the man to the widow announcing his arrival on a visit. It is much too long.

friend of the family. Having a ... to keep the engagement secret ... s heartily greeted by his fiance ... her old friend.

daughter has fallen in love with her ... st to let his heart get the best over ... o the young widow. ... the lovers have been overheard by ... only looking for the happiness of her ... intended that she never can marry him and begs him to ... had been heard.

"The Call of the Heart."—A Lubin love story which is interesting because it illustrates what everyone who understands human nature knows, that the affections cannot always be controlled. The widow in this picture shows her good sense and appreciation of this when she gives way to her daughter in an affair of the heart. In other words, the call of the heart, over which the couple most interested had no control, is heard and its dictates are heeded.

OMPANY
lms, Slides
926-928 Market Street, Philadelphia, Pa.

THE HAUNTED HAT

Length
305 Feet

"The Haun
a basis a h
population o
part in the
stops and a
mystery is s

While walking down the stree
the street. Frightened, he runs
judge, he calls the fire departme
other leading citizens of the to
mystery of the haunted hat, but the
slowly moving hat along the streets of

At last the ghost is tired and a little
the hat. Peace reigns again in the hamlet.

cartridges, a thing not probable in real war. With a proper interval between the hunted and the pursuers, this would have made a notably good film, but the producer hurried the earlier action almost to the point of comedy. It would appear that the field manager and the studio producer were different persons for in the latter pictures the action is properly deliberate and well considered. Even with the quarry and its pursuit falling over each other's heels it makes a remarkably dramatic film.

—

VERSAILLES. (Pathe. Released September 6. Length, 474 feet.)—This is a scenic film but one made something more than that by the introduction of men and women in the dress of an earlier day, who give life to the cold scenic value and make it human. It is Versailles in the days of Louis XIII. and XVI. and the beautiful surroundings of this home of the French Kings are the more interesting when seen as they were in those earlier days. For the last view there are shown the fountains playing with the modern day public watching the remarkable display and here a recession is had by the use of colors on the jets of water. Better by far would have been a monotone coloring throughout. Many of the early views are more than picturesque. They are art products.

—

THEY ROBBED THE CHIEF OF POLICE. (Pathe. Released September 6. Length, 456 feet.)—Another of those French films wherein some knowledge of local conditions is necessary to a complete understanding of the film. A French Prefect of Police, in a small town, takes his wife to call on some neighbors. He is called away to apprehend some robber but returns and slips off his official scarf, escorting he[illegible] to find that apparently the same robber ha[illegible] own home. They seek to sur[illegible] sidewalk as if be[illegible]

BAKER & CARPENTER, Mgr
Break long jumps between Atlanta and Montgomery. Capacity, 1,000. Draw from 8,000. Own orchestra.

RICHMOND, IND. NEW PHILLIPS THEATRE
O. G. MURRAY, Lessee and Mgr.
Now Booking Independent and Trust Attractions for 1909-1910. Seating capacity 1,000. Write for open time.

RONDOUT-KINGSTON, N. Y., ORPHEUM.
GEO. W. CARR, Mgr.
Population 25,000; house newly decorated and fitted, seating 900; good attractions get money in this town. Address with open time.

TICONDEROGA, N. Y. UNION OPERA HOUSE
Capacity 800. Drawing Population 8000.
New Management.
Wanted — First Class Attractions

REHEARSING ROOM; PIANO, $1.
Great Theatrical Headquarters; great Chile Con Carne; Tamales, reasonable and swell; great music and opera singing; 1000 seats; great beer—the great Geo. Ehret's—at JOEL'S, 206 W. 41st St., one minute west of Broadway N. Y. Bring the wife and children.

LUBIN MANUFACTURING COMPANY
MANUFACTURE[illegible]
Life M[illegible]
Films,
926-928 MARKET

to them to watch very carefully the birthdays and see th[illegible] some appropriate gift is at home in time for the event. N[illegible] wait, as poor Jones did, until the fateful day arrives, a[illegible] then have a series of unfortunate accidents overtake one [illegible] prevent him presenting the present he intended. It is a [illegible] of woe, indeed, and the fact that Jones meant well, but [illegible] pursued by an unkind fate, is the interesting point of [illegible] story, and in the telling much dramatic ability is shown [illegible]

The Call of the Heart

Length
670 Feet

Copyrighted
1909

A young widow is engaged to an old friend of the family. Having a daughter 16 years old, she asks her intended to keep the engagement secret until some later date.

The intended is coming on a visit. He is heartily greeted by his fiance and more so by the daughter who recognizes her old friend.

A month has passed. The young daughter has fallen in love with her mother's intended, but he is too honest to let his heart get the best over his honor, having promised his hand to the young widow.

Accidentally the parting words of the lovers have been overheard by the mother who seeing her mistake and only looking for the happiness of her child tells her intended that she never can marry him and begs him to make her daughter happy. The call of the heart had been heard.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street, Philadelphia, Pa.

Our Country in Arms

OUR COUNTRY IN ARMS. (Lubin. Released September 6. Length, 255 feet.)—Surely the impression must have been abroad that Monday was Decoration Day or the Fourth of July for two releases made appeal to patriotism. The Lubin subject shows some tiny children playing soldiers. Cadets at a military school, real soldiers and at last the Grand Army grandfather account for other generations. An allegorical tableau closes the series showing Columbia giving laurel wreaths to Federal and Confederate soldiers. These releases are better when confined to intentionally humorous subjects. The present appeal is abortive because quickly and carelessly done.

and one of the little soldiers bravely defends the flag.

We next see the cadets at the military school in drills.

Boys and girls have grown up. The play has become serious. The soldiers are marching away.

The next generation is the Grand Army Man. Grandfather, the Grand Army man is visited by his sons, one of which is in the army, the other one a Naval Cadet and by his grand children who also have donned Military uniforms.

The picture finishes with the North and the South joining hands, Columbia laying a laurel wreath on both

Our Country in Arms (Lubin. Sept. 6).—This short subject has no dramatic pretentions, being merely a series of scenes illustrating the patriotic military spirit in childhood, youth, early manhood and old age and ending with an allegorical picture emblematic of the North and South in patriotic accord. The picture is frequently applauded.

"Our Country in Arms."—A Lubin which appeals irresistibly to all lovers of military trappings and prowess, which means about everyone. From the children playing soldiers, to the cadets, the soldiers marching away to the front and finally the Grand Army men, there is a convincing air about it which thrills one and causes one to feel that patriotism is still an important element in national life.

926-928 MARKET STREET, PHILADELPHIA, PA.

A TRUE PATRIOT

Length
735 feet

Copyrighted
1909

The English are hard pressed by the Americans. The English General wants to send a message to his regiment and promises a Country lad fifty pounds if he will deliver the message safely. The country fool overhears the promise. The country lad asks for time to consider the proposition and in the dark of the night rides to the American General telling him of the English offer. He is advised to accept the money and deliver the message to the American General instead to the English. This our patriot does but not before he has been sworn not to divulge the secret.

"A TRUE PATRIOT." (Lubin. Released September 9. Length, 735 feet.)—A patriotic subject and

A TRUE PATRIOT (Lubin).

A picture purporting to reproduce a scene from the Revolutionary War. Misunderstanding of one's position is well illustrated in this film. The father, believing the young man false to his vows in accepting British money to guide them through the woods and into a trap, strikes him down with an axe, when, as a matter of fact, the young man has seen the American general and is acting under orders in accepting the money and performing the service. And as the son's inanimate form lies on the floor, apparently lifeless from the father's blow, the American officers arrive to praise him for his patriotic service. Fortunately the blow is not fatal and the young man revives to receive the officers' congratulations and to see the decoration which is pinned on his coat. No great dramatic possibilities are developed in this story, but it is wholesome in its influence and the scenery is picturesque and interesting. The costuming seems to have been attended to with care, and the staging has more of the real Revolutionary spirit than a good many of these pictures do. Lubin has been successful in this direction. His Revolutionary pictures are probably as faithful reproductions of Revolutionary scenes and incidents as can be produced now, and while they are more or less melodramatic, they give a reasonably accurate impression of what actually occurred during that struggle. The photography in this one is not as good as it should have been. Some of the outdoor scenes are marred by halation and there is some blurring in the moving figures, partly because they are permitted to walk straight into the camera. The march of the British soldiers through the woods is an excellent scene, however, and deserves special mention.

y fool that his
takes an axe
eneral with his
to his country.
his son and the

IY

PA.

Our Country in Arms

OUR COUNTRY IN ARMS. (Lubin. Released September 6. Length, 255 feet.)—Surely the impression must have been abroad that Monday was Decoration Day or the Fourth of July for two releases made appeal to patriotism. The Lubin subject shows some tiny children playing soldiers. Cadets at a military school, real soldiers and at last the Grand Army grandfather account for other generations. An allegorical tableau closes the series showing Columbia giving laurel wreaths to Federal and Confederate soldiers. These releases are better when confined to intentionally humorous subjects. The present appeal is abortive because quickly and carelessly done.

and one of the little soldiers bravely defends the flag.

We next see the cadets at the military school in drills.

Boys and girls have grown up. The play has become serious. The soldiers are marching away.

The next generation is the Grand Army Man. Grandfather, the Grand Army man is visited by his sons, one of

illustrated slides, and possibly a short lecture, a la Proctor. Also, as we have made clear over and ove good music by way of accompaniment to the pictures ably this policy will commend itself to Mr. Gane course. Meanwhile, it is satisfactory to note that his ment is a suc... The pictures are shown on a screen which machine, whic that the new a bold and co to result in fi if everything and exclude v vaudeville, an where. "A w

A

Ocean Spri dette and has

Pueblo, Col Pantages The

South Bend open a new p

Richmond, organized and

St. Charles, Theater on W

Hannibal, odeon at 205

"Our sistibly t means a to the c finally t it which still an

926-928 M

FILMS

Increase Business

Watch for the Trade Mark

nplete lectures of all films sent to show ma on our mailing list, send in your name.

, Inc. Eastman Kodak Building 235-239 West 23d NEW YORK CITY

tion Picture Patents Co.

AMERAGRAPH

r a first class house. Send for Catalogue

, 115-117 Nassau St., N. Y.

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a idea for a motion picture play, comedy or dra write a synopsis of the story in from 350 to words and submit to our scenario departm We pay from $10 to $100 for stories for mo picture production. Write for information.

A TRUE PATRIOT

Length
735 feet

Copyrighted
1909

The English are hard pressed by the Americans. The English General wants to send a message to his regiment and promises a Country lad fifty pounds if he will deliver the message safely. The country fool overhears the promise. The country lad asks for time to consider the proposition and in the dark of the night rides to the American General telling him of the English offer. He is advised to accept the money and deliver the message to the American General instead to the English. This our patriot does but not before he has been sworn not to divulge the secret.

"A TRUE PATRIOT." (Lubin. Released September 9. Length, 735 feet.)—A patriotic subject and therefore "sure fire" done with greater attention to detail than is usual with the Lubin releases. An old man, patriotic almost to the point of fanaticism, urges his son to always emulate the example of George Washington. This the son promises and his promise is soon put to the test for the British General offers a sum which from the lip action appears to be £5,000 if the lad will guide the troops through the woods to the American camp. The boy asks for time to consider the proposition and so gains opportunity to lay the matter before the American General, who advises him to guide the British as desired, but arranges that they shall be ambushed. The ruse succeeds, but the return of the son with money arouses suspicion and the father strikes down the supposed traitor with an axe. The American Generals come to announce the extinction of the British troop and are aghast at the discovery of his murder, but it is discovered that the lad is merely stunned and the General adds a decoration to the money the boy has received. The film is well planned but the photographer spoils some of the scene by not gaging his distance with the result that the heads and feet of the actors in the foreground are off the screen. In one scene the British army march around a tree with the result that a half hundred men appear to be an army, but apparently the producer does not know that troops on the march do not parade, but take things more easily. The stiff formation hurts the realism, but other military scenes are better handled and one, the last shown, is better than well done. The story is forced in spots and there seems to be no real reason why the boy should not explain the source of his wealth without parley. The murder is too abrupt to be fully effective but the stars and stripes would carry to success more serious oversights than these.

y the country fool that his enraged man takes an axe American General with his ice rendered to his country. ie wronged his son and the giveness.

COMPANY
F
hines,
ticons
ADELPHIA, PA.

Our Country in Arms

Length 255 Feet

Copyrighted 1909

The picture opens with children playing soldiers. Boys and girls are in line and one of the little soldiers bravely defends the flag.

We next see the cadets at the military school in drills.

Boys and girls have grown up. The play has become serious. The soldiers are marching away.

The next generation is the Grand Army Man. Grandfather, the Grand Army man is visited by his sons, one of which is in the army, the other one a Naval Cadet and by his grand children who also have donned Military uniforms.

The picture finishes with the North and the South joining hands, Columbia laying a laurel wreath on both of them. Between them the American shield with the word PAX, meaning peace.

LUBIN MANUFACTURING COMPANY

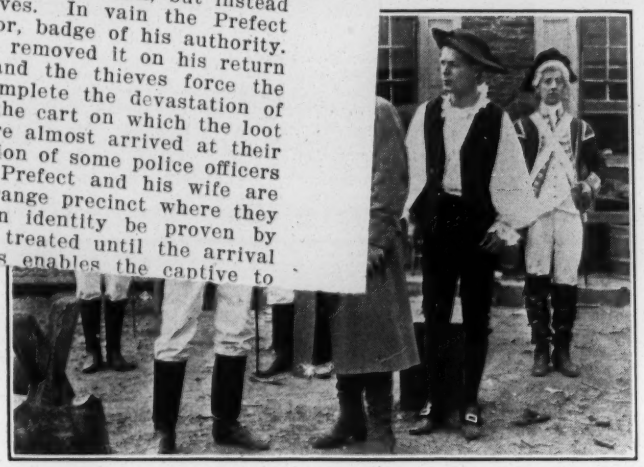
MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

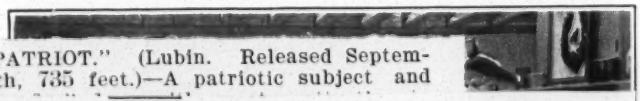
A TRUE PATRIOT

prise the thieves, who are still at work, but instead are surprised by the thieves. In vain the Prefect feels for the official tricolor, badge of his authority. This was dropped when he removed it on his return from his last adventure and the thieves force the Prefect and his wife to complete the devastation of their home and then drag the cart on which the loot is being removed. They are almost arrived at their destination when the intrusion of some police officers puts them to flight. The Prefect and his wife are arrested and taken to a strange precinct where they are not recognized nor can identity be proven by the scarf. They are badly treated until the arrival of some of his own officers enables the captive to



Copyrighted 1909

The English are hard pressed by the Americans. The English General wants to send a message to his regiment and promises a Country lad fifty pounds if he will deliver the message safely. The country fool overhears the promise. The country lad asks for time to consider the proposition and in the dark of the night rides to the American General telling him of the English offer. He is advised to accept the money and deliver the message to the American General instead to the English. This our patriot does but not before he has been sworn not to divulge the secret.



"A TRUE PATRIOT." (Lubin. Released September 9. Length, 735 feet.)—A patriotic subject and

A TRUE PATRIOT (Lubin).

A picture purporting to reproduce a scene from the Revolutionary War. Misunderstanding of one's position is well illustrated in this film. The father, believing the young man false to his vows in accepting British money to guide them through the woods and into a trap, strikes him down with an axe, when, as a matter of fact, the young man has seen the American general and is acting under orders in accepting the money and performing the service. And as the son's inanimate form lies on the floor, apparently lifeless from the father's blow, the American officers arrive to praise him for his patriotic service. Fortunately the blow is not fatal and the young man revives to receive the officers' congratulations and to see the decoration which is pinned on his coat. No great dramatic possibilities are developed in this story, but

y fool that his
takes an axe
eneral with his
to his country.
his son and the

g of the season, and we will bill your
like a circus. We control our own bill-
g plant in New Kensington, Tarentum,
and suburbs. 12 hotels and bar-rooms.
pay days. Town is booming daily.
like to hear from good shows.

GA. THE NEW THEATRE

wholesome in its influence and the scenery is picturesque
[illegible] costuming seems to have been attended
[illegible] the real Revolution-
[illegible] ires do. Lubin has
[illegible] volutionary pictures
[illegible] evolutionary scenes
[illegible] and while they are
[illegible] the technical qualities of
the film serve to emphasize the picture, making it a pleasure to look at. There is too much truth in it to suit some men, but it is sometimes well to have such shortcomings illustrated, so that the man—the average man—can see what he does and take measures to overcome his characteristics.

"Winning a Widow."—A Selig picture which has much of interest in the march of the British [illegible] excellent scene, however, and deserves special mention.

NY

PA.

Our Country in Arms

OUR COUNTRY IN ARMS. (Lubin. Released September 6. Length, 255 feet.)—Surely the impression must have been abroad that Monday was Decoration Day or the Fourth of July for two releases made appeal to patriotism. The Lubin subject shows some tiny children playing soldiers. Cadets at a military school, real soldiers and at last the Grand Army grandfather account for other generations. An allegorical tableau closes the series showing Columbia giving laurel wreaths to Federal and Confederate soldiers. These releases are better when confined to intentionally humorous subjects. The present appeal is abortive because quickly and carelessly done.

and one of the little soldiers bravely defends the flag.

We next see the cadets at the military school in drills.

Boys and girls have grown up. The play has become serious. The soldiers are marching away.

The next generation is the Grand Army Man. Grandfather, the Grand Army man is visited by his sons, one of

"Ou
sistibl
means
to the
finally
it whi
still a

when he is charged with stealing a pocketbook from an old man on the roof. Determined to protect him from temptation the Little Sister follows Dick as he prowls about the streets. Dick tries to enter a house on Fifth Avenue and is captured by the owner who sends for the police. The "Little Sister" on the watch appears before the captor and pleads for her brother. The request is granted and the boy is given a new start in life. The story closes with scenes on Sunnybrook Farm where the "Little Sister" and her brother are enjoying the simple country life.

"HOW THE LANDLORD COLLECTED HIS RENT."—A comedy subject telling the experience of Grimes, the landlord, in attempting to collect his rents. He

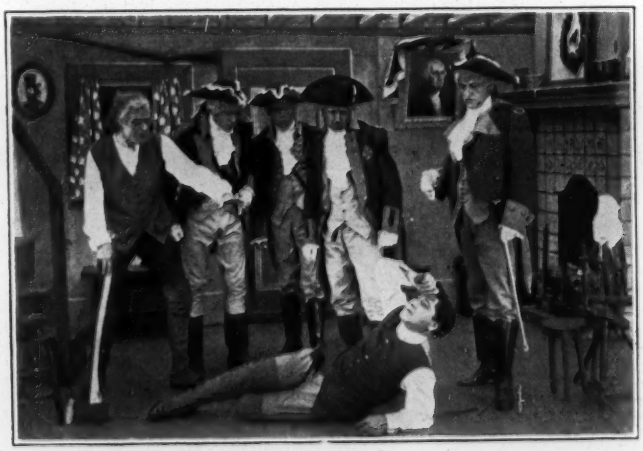
Thursday, September 9th, 1909

A TRUE PATRIOT

Length
735 feet

Copyrighted
1909

The English are hard pressed by the Americans. The English General wants to send a message to his regiment and promises a Country lad fifty pounds if he will deliver the message safely. The country fool overhears the promise. The country lad asks for time to consider the proposition and in the dark of the night rides to the American General telling him of the English offer. He is advised to accept the money and deliver the message to the American General instead to the English. This our patriot does but not before he has been sworn not to divulge the secret.



When the father returns and is informed by the country fool that his son betrayed his country for money sake, the enraged man takes an axe and strikes down his son. At this moment the American General with his staff enters to thank the lad for the great service rendered to his country. The father is prostrated when he learns how he wronged his son and the heavily wounded lad in his arms he begs his forgiveness.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

Glimpses of Yellowstone Park

Length 180 Feet

"Glimpses of the Yellowstone Park."—A Lubin interpretation of a few scenes in the Yellowstone. The scenic features of that marvelous region will always interest and those shown in this film are different from the others, hence the interest is maintained. One is bound to see, however, that while the red tones given the scenes in the Devil's Hole make it a striking picture, the rendering of the Yellowstone Falls is not so successful. It conveys almost no impression of its majesty and even though it is more than three hundred feet high it is dwarfed in the photographing and appears like only a small fall.

This is
a panorami
Fire Hole.'
feet high) and of 'The Ca
view of the falls," pass on
sight. Senator Miles of
Buffalos" close this short l

"GLIMPSES OF YELLOWSTONE PARK. (Lubin. Released Sept. 9. Length, 180 feet.)—A scenic film short enough to end before the interest ceases and showing many interesting points in the National Reservation in the Yellowstone valley. The photographic work is excellent both in respect to choice of viewpoint and the production of the picture. It is one of the best scenic subjects shown this week or in a longer period of time for that matter.

Glimpses of Yellowstone Park (Lubin, Sept. 10).—Scenes in Yellowstone Park have been shown before, but these are somewhat different and are quite interesting as well as instructive.

LUBIN MANUFAC
MANUFA
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

Her Face Was Her Fortune

Length 810 Feet

Copyrighted 1909

A poverty stricken author tries to sell his manuscripts. He is in despair after a long period of hard luck, but accidentally meets a man whose niece has been a great admirer of his stories. After treating him to a meal they enter into a compact whereby the author is to receive a sum of money if he will consent to marry the niece. This would seem an agreeable task but the young lady's face is something to appall the bravest. Added to this she is a victim of St. Vitus' dance.

Nevertheless the wedding takes place and the couple depart, meeting with a series of distressing incidents. She makes such violent love to the unwilling groom that he finally decides to vanish with the money and presses some telegraph linemen into his service, who render him the necessary aid.

"HER FACE WAS HER FORTUNE." (Lubin. Released September 13. Length, 810 feet.)—This has been done probably a score of times for it is based on the old theatrical standby of the woman whose extreme ugliness causes her father to offer a reward to the man brave enough to marry her. In this case it is a struggling author who yields to temptation even after he has seen the unfortunate woman who is to become his bride. They set out on their honeymoon by auto, but the machine blows up (her face is not to blame for this), and the desperate husband seeks to escape. She tracks him back to her father's house and they set out on a second honeymoon. This time he tips some telegraph linemen to string her up to one of their poles and the picture closes with the woman in the air. They have the story there, but the producer failed to develop it properly, and in several instances the operator helps things along by letting

Her Face Was Her Fortune (Lubin, Sept. 13).—Whatever of a humorous nature there is in this story is lost in the manner of treatment. We can conceive a company of French pantomimists doing something with it, but the Lubin players have made it too sad to describe. A crooked-face girl with St. Vitus dance is married off to an impecunious author by paying the victim a few thousand dollars. He balks at the job several times, but is induced to go on by fresh bribes. After the wedding he tries to lose her, but fails repeatedly and finally hangs her on a telegraph pole, an ending that has neither point nor excuse. An endeavor to make humor out of the deformity of any poor creature is not pleasant, even when the acting is good and the deformity is sufficiently burlesqued to remove all idea of reality; but in this case, in addition to the bad acting, the afflicted female is just well enough impersonated to excite our pity rather than our laughter.

ING COMPANY

tended for
rrect thing
icular face
plain and
ir feelings

LMC TRADE MARK

Glimpses of Yellowstone Park

Length 180 Feet

"Glimpses of the Yellowstone Park."—A Lubin interpretation of a few scenes in the Yellowstone. The scenic features of that marvelous region will always interest and those shown in this film are different from the others, hence the interest is maintained. One is bound to see, however, that while the red tones given the scenes in the Devil's Hole make it a striking picture, the rendering of the Yellowstone Falls is not so successful. It conveys almost no impression of its majesty and even though it is more than three hundred feet high it is dwarfed in the photographing and appears like only a small fall.

This is
a panorami
Fire Hole.'
feet high) and of 'The Ca
view of the falls," pass on
sight. Senator Miles of
Buffalos" close this short l

"GLIMPSES OF YELLOWSTONE PARK. (Lubin. Released Sept. 9. Length, 180 feet.)—A scenic film short enough to end before the interest ceases and show[illegible] interesting points in the National Reserva[illegible] The photographic worl[illegible] poin[illegible] the p[illegible] perl[illegible]

DERBUM & RICHEST, Sole Owners

Population, 10,000; drawing, 30,000. Under new management. Now booking for 1909-10. The house will be entirely remodeled for the opening of the season, and we will bill your show like a circus. We control our own bill-posting plant in New Kensington, Tarentum, Pa., and suburbs. 12 hotels and bar-rooms. Weekly pay days. Town is booming daily. Would like to hear from good shows.

NEWNAN, GA. THE NEW THE[illegible]

LUBIN MANUFAC[illegible]
MANUFA[illegible]
Life Motion Pictur[illegible]

seeing, though of course there is the objection to mangl[illegible] humanity and other unpleasant features which would be i[illegible] separably connected with a picture of this sort. But tho[illegible] who have weak nerves need not fear looking at this p[illegible] ture. A car or two is wrecked and a couple of bodies a[illegible] brought out and deposited on the grass in the foregrou[illegible]

Her Face Was Her Fortune

"HER FACE WAS HER FORTUNE." (Lubin. Released September 13. Length, 810 feet.)—This has been done probably a score of times for it is based on the old theatrical standby of the woman whose extreme ugliness causes her father to offer a reward to the man brave enough to marry her. In this case it is a struggling author who yields to temptation even after he has seen the unfortunate woman who is to become his bride. They set out on their honeymoon by auto, but the machine blows up (her face is not to blame for this), and the desperate husband seeks to escape. She tracks him back to her father's house and they set out on a second honeymoon. This time he tips some telegraph linemen to string her up to one of their poles and the picture closes with the woman in the air. They have the story there, but the producer failed to develop it properly, and in several instances the operator helps things along by letting the people stand with their heads half out of the picture; something noticed in several recent Lubin pictures. The woman as she is strung up is very badly followed. Incidents in the retreat are also badly done. We see the husband climb into a cab, next he is catching a trolley car and again we get back to the cab with hubby still in it, that he may fall out when the wheel comes off. He falls but waits until he is out of the cab and on the ground before he starts it. If he thought the door would hide him, his confidence was misplaced. There is some comedy in the pictures but not all that could be had by a great deal.

Length 810 Feet

Copyrighted 1909

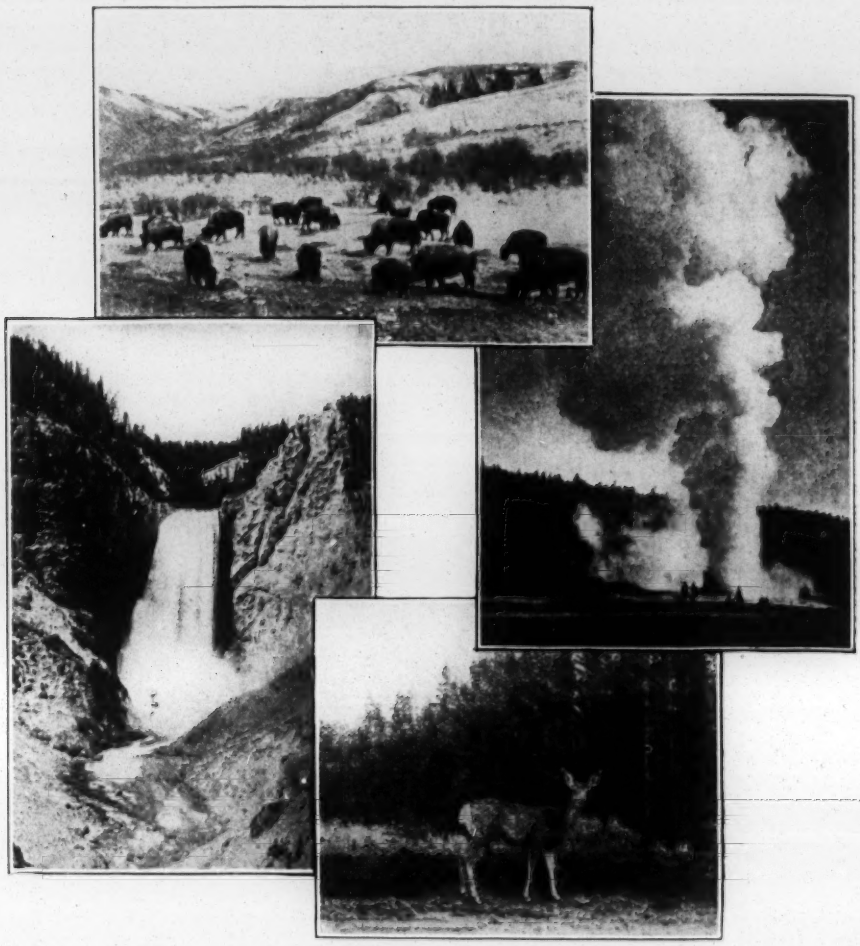
A poverty stricken author tries to sell his manuscripts. He is in despair after a long period of hard luck, but accidentally meets a man whose niece has been a great admirer of his stories. After treating him to a meal they enter into a compact whereby the author is to receive a sum of money if he will consent to marry the niece. This would seem an agreeable task but the young lady's face is something to appall the bravest. Added to this she is a victim of St. Vitus' dance.

Nevertheless the wedding takes place and the couple depart, meeting with a series of distressing incidents. She makes such violent love to the unwilling groom that he finally decides to vanish with the money and presses some telegraph linemen into his service, who render him the necessary aid.

ING COMPANY
s of
achines, Films,
opticons.
hiladelphia, Pa.

Glimpses of Yellowstone Park

Length 180 Feet



This is a very interesting film of rare natural beauty. It begins with a panoramic view of the "Mammoth Hot Springs," passing to "The Devil's Fire Hole." We have a panoramic view of the "Yellowstone Falls" (305 feet high) and of "The Canyon" (1200 feet deep). Next we get "A close view of the falls," pass on to the "Giant Geyser Crater," a most beautiful sight. Senator Miles of Montana "Feeding the Elk" and "A Herd of Buffalos" close this short but beautiful picture.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

Her Face Was Her Fortune

Length 810 Feet

Copyrighted 1909

A poverty stricken author tries to sell his manuscripts. He is in despair after a long period of hard luck, but accidentally meets a man whose niece has been a great admirer of his stories. After treating him to a meal they enter into a compact whereby the author is to receive a sum of money if he will consent to marry the niece. This would seem an agreeable task but the young lady's face is something to appall the bravest. Added to this she is a victim of St. Vitus' dance.

ess the wedding
and the couple
ting with a series
g incidents. She
violent love to
ng groom that he
es to vanish with
the money and presses some
telegraph linemen into his
service, who render him the
necessary aid.

ture. Of course this, in a way, is a tribute to the picture and the actors who made it, but one must admit that there is a feeling following one of these pictures which is likely to linger and continue the depressing influence long after the picture was seen. One must pay tribute to the actors and

on a second honeymoon.

her up to one

married off to an impecunious author
thousand dollars.
t is in-
he wed-
peatedly
pole, an
use. An
endeavor to make humor out of the deformity of any poor creature is not pleasant, even when the acting is good and the deformity is sufficiently burlesqued to remove all idea of reality; but in this case, in addition to the bad acting, the afflicted female is just well enough impersonated to excite our pity rather than our laughter.

ESSANAY FILM MANUFACTURING CO.
62 N. Clark Street, CHICAGO, ILL.

ING COMPANY
S OF
tended for
rrect thing
icular face
plain and
eir feelings
a.

Glimpses of Yellowstone Park

Length 180 Feet

"Glimpses of the Yellowstone Park."—A Lubin interesting

This is tation of a few features of that those shown in the interest is m that while the red make it a striking Falls is not so suc its majesty and e feet high it is dwa only a small fall.

a panorami Fire Hole.' feet high) and of 'The Ca view of the falls," pass on sight. Senator Miles of Buffalos" close this short l

"GLI Release short e showing ervat- work point the b peric

seeing, tho humanity a separably who have ture. A c brought o

comedy with a sure laugh at the finish. A trav salesman is showing goods to a country cust when he receives a telegram to the effect that the father of triplets. He leaves his sample where they lie to rush to the hotel for a time and from there to the train. The gates have shut on the departing train, but the telegram open sesame. The conductor dead-heads the father and the passengers unite in congratulating At the home station a stranger places the only mobile in sight at his disposal after the wire is s and a sight of it causes a policeman to wink violation of the speed ordinance. At last the parent arrives home and the nurses bring in the reasons for haste. The telegram is not throw the screen and its contents are not made plain the climax, though there is a hint throughou picture as the leading character repeatedly three fingers.

—

THE PRETTY GIRL OF NICE. (Pathe. Re September 15. Length 492 feet.)—A colored film ing of the romance of a young man who deser country sweetheart to marry for money. Three m after the wedding the woman has a lover an husband discovers a note in which an appoint made. He rushes off to denounce them, but the letter, which is found by his old sweetheart knows where the guilty couple are, and by a sho

LUBIN MANUFAC

MANUFA

Life Motion Picture

926-

Her Face Was Her Fortune

Length 810 Feet

Copyrighted 1909

A poverty stricken author tries to sell his manuscripts. He is in despair after a long period of hard luck, but accidentally meets a man whose niece has been a great admirer of his stories. After treating him to a meal they enter into a compact whereby the author is to receive a sum of money if he will consent to marry the niece. This would seem an agreeable task but the young lady's face is something to appall the bravest. Added to this she is a victim of St. Vitus' dance.

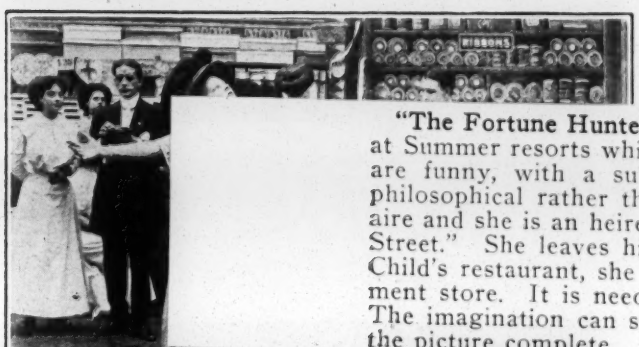
Nevertheless the wedding takes place and the couple depart, meeting with a series of distressing incidents. She makes such violent love to the unwilling groom that he finally decides to vanish with the money and presses some telegraph linemen into his service, who render him the necessary aid.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

The Fortune Hunters

Copyrighted 1909
Length 575 Feet

A seven dollar a week clerk and a shop girl are preparing for their week's vacation. He is looking for a rich wife and she is hunting for a wealthy husband. They meet at a summer resort and soon



"The Fortune Hunters."—A Lubin travesty upon courtships at Summer resorts which is funny, as all of Lubin's comedies are funny, with a subtle humor which often makes them philosophical rather than merely amusing. He is a millionaire and she is an heiress. He leaves her to go back to "The Street." She leaves him to go to Europe. He finds her in Child's restaurant, she finds him selling ribbons in a department store. It is needless to make any further explanation. The imagination can supply all the details required to make the picture complete.

"The Fortune Hunters" (Lubin).

This is one of the few good comics of recent vintage. The idea is not new to film making, although the introduction of a series of summer park amusement device pictures is in its favor. A young man and a girl who have each been shown to be unable to pay their room rent start out to marry a fortune and gain a home on "easy street." They both go to the seashore and strike up a flirtation. They take in all the sights and "do" all the pleasure devices. Finally his money runs out and he is compelled to pawn his watch. He "the millionaire" and she "the heiress" continue at the seashore until he, ostensibly, goes back to Wall Street and she to Europe. They vow eternal love and separate. Back to work, she accidentally discovers him behind a ribbon counter, and when he goes to his lunch she is the waitress who comes to serve him; in short, a moving picture of Vesta Tilley's song, "By the Sad Sea Waves."

WALT.

THE FORTUNE HUNTERS. (Lubin. Released September 16. Length 575 feet.)—One of the Vesta Tilley songs done into pictures. Those who remember "By the Sad Sea Waves" will guess at the story of this picture. A ribbon clerk in his waistcoat in a hurry-u
young n
that he
winning
counter
finds he
have be
get mar
most of
ment pa
than is

The Fortune Hunters (Lubin, Sept. 16).—A good plot, if an old one, gives interest to this film comedy, which is presented in acceptable style, although mechanical in action and a little confusing at first. A waitress at a restaurant and a clerk in a department store go to the same Summer hotel on their vacation. Each assumes the lordly ways of affluence and each thinks the other a swell. They part, he to attend to his "big Wall Street deals," and she on a "trip to Europe." Back home, she finds him behind his ribbon counter and is shocked, while he is humiliated. That night at the restaurant she takes his order of ham and eggs and the disillusion is complete.

scene is notably good, though the restaurant is not so well done. The story is trite, but it makes good comedy and is timely.

LMCo
TRADE MARK
LUBIN MANU
MA
Motion Pict
and
926-928 Market S

All on account of a Letter

Length

385 Feet

Copyrighted

1909

"All on Account of a Letter" (Lubin).

When Lubin was in the business of "duping" films, the Edison people (or was it the Biograph?) had a film which told the same story as does this film. This may be entirely a new work or ——? Wouldn't it be funny if the now virtuous Lubin was slipping over a "dupe" of one of the Patent's own films? However, here is the story: A man upon arriving home picks up at his door-step a letter which someone has dropped. It is very loving and makes an appointment for "this evening." Going through his pockets, his wife discovers the missive, and as he is preparing to go out it strikes her that he is going to keep the appointment. Her anguish is intense. She decides to take poison, placing it in a glass of milk. But when it comes to taking the stuff she loses her nerve and sets the glass down untouched. When she gets hold of hubby she gives him a rough-housing which impels him to try and get back in her good graces by the "taking poison" route. His glass is all milk, and when he gets into the room where his wife is she goes into mock agony and tells him she has taken poison. He changes glasses and drinks the straight milk he has brought along for the purpose. Thinking the milk is poisoned the wife runs for a doctor, who brings a stomach pump and "saves" him. There is a reconciliation, and then the husband shows his wife the envelope which contained the disturbing note. WALT.

ıg husband finds a love letter. He enjoys
akes it along to show to his wife.
t this letter. His wife, however, finds it and
ıe unhappiest woman on earth." She pre-
he fully intends to take. Before doing so,
ıusband a last farewell. The husband takes
kitchen, takes a cup of milk and exchanges
hen asks his wife to drink the poison. See-
get rid of her, she decides to live.

All on Account of a Letter (Lubin, Sept. 16).—More spontaneous than the foregoing is the humor of this farce. In fact, it is a capital comedy film and wins many laughs. A wife, unjustly jealous of her husband, threatens to drink poison and he runs for a glass of milk as an antidote. Returning, he succeeds in substituting a glass of milk for the glass of poison, which is also a white liquid. The wife rather balks at taking the supposed poison when the supreme test comes, and the husband declares with a great show of desperate emotion that he will drink it, and he does. Now, thoroughly frightened at his simulation of agony, she sends for the doctor, who pumps the milk out of the husband's stomach, and the deception is disclosed, to the hearty amusement of the doctor and the wife and the real distress of the victim. There is little overacting in the picture that is not justified by the situations.

ALL ON ACCOUNT OF A LETTER. (Lubin. Released September 16. Length 385 feet.)—A married man picks up a love letter on the street. He intends to show it to his wife but forgets it, and she finds it in his pocket. She promptly decides upon suicide as being the proper thing under the cir

e is a hero and drinks the milk
immediately runs for doctors.
ests. Hence

"All On Account of a Letter."—A melodramatic comedy from Lubin which has a misplaced love letter, a wife determined to kill herself with poison and a pseudo brave husband who attempts to impress his wife with a fake bravery as the principal features in a series of animated scenes. The application of the stomach pump when it is not really needed is sufficiently funny to create a roar of laughter.

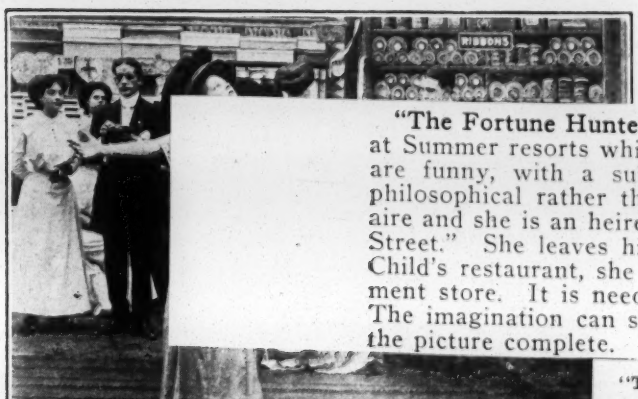
ves the two to settle it themselves. The letter is seen to be addressed to someone else and all ends happily. Like the companion picture, the treatment and photographic work are good and the comedy is well sustained.

Machines,
Stereopticons
PHILADELPHIA, PA.
LMCo

The Fortune Hunters

Copyrighted 1909
Length 575 Feet

A seven dollar a week clerk and a shop girl are preparing for their week's vacation. He is looking for a rich wife and she is hunting for a wealthy husband. They meet at a summer resort and soon



"The Fortune Hunters."—A Lubin travesty upon courtships at Summer resorts which is funny, as all of Lubin's comedies are funny, with a subtle humor which often makes them philosophical rather than merely amusing. He is a millionaire and she is an heiress. He leaves her to go back to "The Street." She leaves him to go to Europe. He finds her in Child's restaurant, she finds him selling ribbons in a department store. It is needless to make any further explanation. The imagination can supply all the details required to make the picture complete.

"The Fortune Hunters" (Lubin).

This is one of the few good comics of recent vintage. The idea is not new to film making, although the introduction of a series of summer park amusement device pictures is in its favor. A young man and a girl who have each been shown to be unable to pay their room rent start out to marry a fortune and gain a home on "easy street." They both go to the seashore and strike up a flirtation. They take in all the sights and "do" all the pleasure devices. Finally his money runs out and he is compelled to pawn his watch. He "the millionaire" and she "the heiress" continue at the seashore until he, ostensibly, goes back to Wall Street and she to Europe. They vow eternal love and separate. Back to work, she accidentally discovers him behind a ribbon counter, and when he goes to his lunch she is the waitress who comes to serve him; in short, a moving picture of Vesta Tilley's song, "By the Sad Sea Waves." WALT.

THE FORTUNE HUNTERS. (Lubin. Released September 16. Length 575 feet.)—One of the Vesta Tilley songs done into pictures. Those who remember "By the Sad Sea Waves" will guess at the story of this picture. A ribbon clerk and a waitress in a hurry-up restaurant take their vacations, and the young man pawns his watch to preserve the deception that he is a millionaire in the belief that he is winning an heiress. She sees him at the ribbon counter and faints. He goes to a restaurant and finds her serving the customers. A new touch might have been given the story by having them decide to get married anyway. The production is well made, most of the scenes being exteriors taken at an amusement park, but the interiors are more convincing than is usual in the Lubin pictures, and the shop scene is notably good, though the restaurant is not so well done. The story is trite, but it makes good comedy and is timely.

LMCo
TRADE MARK
LUBIN MANU
MA
Motion Pict
and
926-928 Market S

All on account of a Letter

Length

385 Feet

Copyrighted

1909

"All on Account of a Letter" (Lubin).

When Lubin was in the business of "duping" films, the Edison people (or was it the Biograph?) had a film which told the same story as does this film. This may be entirely a new work or ——? Wouldn't it be funny if the now virtuous Lubin was slipping over a "dupe" of one of the Patent's own films? However, here is the story: A man upon arriving home picks up at his door-step a letter which someone has dropped. It is very loving and makes an appointment for "this evening." Going through his pockets, his wife discovers the missive, and as he is preparing to go out it strikes her that he is going to keep the appointment. Her anguish is intense. She decides to take poison, placing it in a glass of milk. But when it comes to taking the stuff she loses her nerve and sets the glass down untouched. When she gets hold of hubby she gives him a roughhousing which impels him to try and get back in her good graces by the "taking poison" route. His glass is all milk, and when he gets into the room where his wife is she goes into mock agony and tells him she has taken poison. He changes glasses and drinks the straight milk he has brought along for the purpose. Thinking the milk is poisoned the wife runs for a doctor, who brings a stomach pump and "saves" him. There is a reconciliation, and then the husband shows his wife the envelope which contained the disturbing note. WALT.

ıg husband finds a love letter. He enjoys
ıkes it along to show to his wife.
t this letter. His wife, however, finds it and
ıe unhappiest woman on earth." She pre-
he fully intends to take. Before doing so,
ıusband a last farewell. The husband takes
:itchen, takes a cup of milk and exchanges
ıen asks his wife to drink the poison. See-
get rid of her, she decides to live.

All on Account of a Letter (Lubin, Sept. 16).—More spontaneous than the foregoing is the humor of this farce. In fact, it is a capital comedy film and wins many laughs. A wife, unjustly jealous of her husband, threatens to drink poison and he runs for a glass of milk as an antidote. Returning, he succeeds in substituting a glass of milk for the glass of poison, which is also a white liquid. The wife rather balks at taking the supposed poison when the supreme test comes, and the husband declares with a great show of desperate emotion that he will drink it, and he does. Now, thoroughly frightened at his simulation of agony, she sends for the doctor, who pumps the milk out of the husband's stomach, and the deception is disclosed, to the hearty amusement of the doctor and the wife and the real distress of the victim. There is little overacting in the picture that is not justified by the situations.

ALL ON ACCOUNT OF A LETTER. (Lubin. Released September 16. Length 385 feet.)—A married man picks up a love letter on the street. He intends to show it to his wife but forgets it, and she finds it in his pocket. She promptly decides upon suicide

e is a hero and drinks the milk
immediately runs for doctors.
sts. Hence

Japie Murdock, Elizabeth Miller, Frances A. Matthews, Rose B. Mitchell, Marie Martell, Mattie March, Elizabeth Morgan, Elsie Marriam, Gertrude A. Morrell, Isadore Martin, Margaret Moore, Gussie McGill, Josephine Mack.

Nelson, Charlotte, Hortense Nielson, Darritt Newton, Nellie V. Nichols, Mary Nash, Alice Nielson.

Overbury, Mrs.

Paige, Avis W., Mrs. Frank Paige, Madge Pierce, Antoinette Perry, Inez Plummer, Lyda Powell, Hilda Packard, Pauline Potter, Inda Palmer, Mrs. Von H. Polhill, Pauline Paull, Payton Sisters.

Russell, Inez, Louise Reed, Adele Remington.

Letter."—A melodramatic comedy
nisplaced love letter, a wife deter-
ı poison and a pseudo brave hus-
press his wife with a fake bravery
n a series of animated scenes. The
ı pump when it is not really needed
eate a roar of laughter.

lves. The letter
ılse and all ends
e, the treatment
and the comedy is

and photographic work are good and the comedy is well sustained.

Machines,
Opticons
PHILADELPHIA, PA.
LMC

The Fortune Hunters

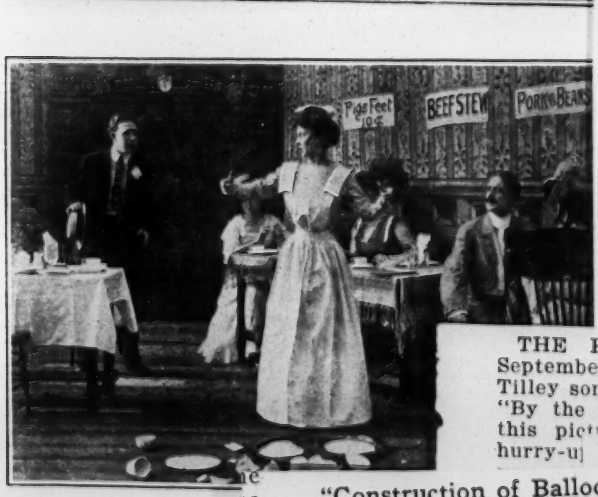
Copyrighted 1909
Length 575 Feet

A seven dollar a week clerk and a shop girl are preparing for their week's vacation. He is looking for a rich wife and she is hunting for a wealthy husband. They meet at a summer resort and soon

"The Fortune Hunters."—A Lubin travesty upon courtships at Summer resorts which is funny, as all of Lubin's comedies are funny, with a subtle humor which often makes them philosophical rather than merely amusing. He is a millionaire and she is an heiress. He leaves her to go back to "The Street." She leaves him to go to Europe. He finds her in Child's restaurant, she finds him selling ribbons in a department store. It is needless to make any further explanation. The imagination can supply all the details required to make the picture complete.

"The Fortune Hunters" (Lubin).

This is one of the few good comics of recent vintage. The idea is not new to film making, although the introduction of a series of summer park amusement device pictures is in its favor. A young man and a girl who have each been shown to be unable to pay their room rent start out to marry a fortune and gain a home on "easy street." They both go to the seashore and strike up a flirtation. They take in all the sights and "do" all the pleasure devices. Finally his money runs out and he is compelled to pawn his watch. He "the millionaire" and she "the heiress" continue at the seashore until he, ostensibly, goes back to Wall Street and she to Europe. They vow eternal love and separate. Back to work, she accidentally discovers him behind a ribbon counter, and when he goes to his lunch she is the waitress who comes to serve him; in short, a moving picture of Vesta Tilley's song, "By the Sad Sea Waves." WALT.



THE FORTUNE HUNTERS. (Lubin. Released September 16. Length 575 feet.)—One of the Vesta Tilley songs done into pictures. Those who remember "By the Sad Sea Waves" will guess at the story of this picture. A ribbon-clerk in her [illegible] in a hurry-u[illegible] **The Fortune Hunters** (Lubin, Sept. 16).—A good plot, if an old one, [illegible]

"Construction of Balloons."—A Pathe which graphically illustrates a new industry. The great interest in balloons and flying machines makes this picture particularly interesting. It shows the construction of the balloon from the delivery of the raw material to the finished balloon. The pictures are made at such close range that every process and operation is clearly visible. Such pictures afford the double purpose of [illegible] means interthan is [illegible] makes an order of ham and eggs and the disillusion is complete. [illegible] scene is notably good, though the restaurant is not so well done. The story is trite, but it makes good comedy and is timely

LUB[illegible]
LMC
TRADE MARK
and
926-928 Market S[illegible]

All on account of a Letter

Length

385 Feet

Copyrighted

1909

"All on Account of a Letter" (Lubin).

When Lubin was in the business of "duping" films, the Edison people (or was it the Biograph?) had a film which told the same story as does this film. This may be entirely a new work or ——? Wouldn't it be funny if the now virtuous Lubin was slipping over a "dupe" of one of the Patent's own films? However, here is the story: A man upon arriving home picks up at his door-step a letter which someone has dropped. It is very loving and makes an appointment for "this evening." Going through his pockets, his wife discovers the missive, and as he is preparing to go out it strikes her that he is going to keep the appointment. Her anguish is intense. She decides to take poison, placing it in a glass of milk. But when it comes to taking the stuff she loses her nerve and sets the glass down untouched. When she gets hold of hubby she gives him a roughhousing which impels him to try and get back in her good graces by the "taking poison" route. His glass is all milk, and when he gets into the room where his wife is she goes into mock agony and tells him she has taken poison. He changes glasses and drinks the straight milk he has brought along for the purpose. Thinking the milk is poisoned the wife runs for a doctor, who brings a stomach pump and "saves" him. There is a reconciliation, and then the husband shows his wife the envelope which contained the disturbing note. WALT.

ıg husband finds a love letter. He enjoys
ıkes it along to show to his wife.
: this letter. His wife, however, finds it and
ıe unhappiest woman on earth." She pre-
he fully intends to take. Before doing so,
ıusband a last farewell. The husband takes
:itchen, takes a cup of milk and exchanges
ıen asks his wife to drink the poison. See-
get rid of her, she decides to live.

All on Account of a Letter (Lubin, Sept. 16).—More spontaneous than the foregoing is the humor of this farce. In fact, it is a capital comedy film and wins many laughs. A wife, unjustly jealous of her husband, threatens to drink poison and he runs for a glass of milk as an antidote. Returning, he succeeds in substituting a glass of milk for the glass of poison, which is also a white liquid. The wife rather balks at taking the supposed poison when the supreme test comes, and the husband declares with a great show of desperate emotion that he will drink it, and he does. Now, thoroughly frightened at his simulation of agony, she sends for the doctor, who pumps the milk out of the husband's stomach, and the deception is disclosed, to the hearty amusement of the doctor and the wife and the real distress of the victim. There is little overacting in the picture that is not justified by the situations.

ALL ON ACCOUNT OF A LETTER. (Lubin. Released September 16. Length 385 feet.)—A married man picks up a love letter on the street. He intends to show it to his wife but forgets it, and she finds it in his pocket. She promptly decides upon suicide as being the proper thing under the circumstances, but she is so loath to swallow the nauseous compound that her husband, apprised of her purpose, is able to exchange the glass for one containing milk. When she decides that she will not die after all he swallows the dose and, terror stricken, she runs to a hospital and implores aid. They pump him out with a stomach pump, but when the surgeon discovers that the glass contained milk he slips away with his assistants and leave the two to settle it themselves. The letter is seen to be addressed to someone else and all ends happily. Like the companion picture, the treatment and photographic work are good and the comedy is well sustained.

e is a hero and drinks the milk
immediately runs for doctors.
hstanding his protests. Hence
newlyweds.

G COMPANY
S OF
Iachines,
eopticons
HILADELPHIA, PA

The Fortune Hunters

Copyrighted 1909
Length 575 Feet

A seven dollar a week clerk and a shop girl are preparing for their week's vacation. He is looking for a rich wife and she is hunting for a wealthy husband. They meet at a summer resort and soon tell one another sweet lies. Vacation time is at an end. He must go back "to Wall Street" and she "to Europe". He thinks he is engaged to marry an heiress and she thinks she is to marry a millionaire. A last farewell, and they part. Imagine her surprise when she meets the millionaire behind the ribbon counter selling goods by the yard. And his surprise when he meets the heiress at Child's restaurant serving his breakfast.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street. Philadelphia, Pa.

All on account of a Letter

Length

385 Feet

Copyrighted

1909

"All on Account of a Letter" (Lubin).

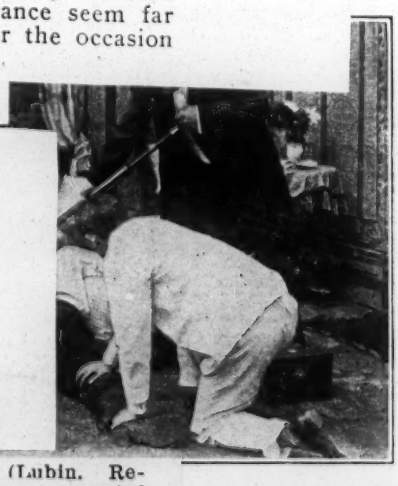
When Lubin was in the business of "duping" films, the Edison people (or was it the Biograph?) had a film which told the same story as does this film. This may be entirely a new work or ——? Wouldn't it be funny if the now virtuous Lubin was slipping over a "dupe" of one of the Patent's own films? However, here is the story: A man upon arriving home picks up at his door-step a letter which someone has dropped. It is very loving and makes an appointment for "this evening." Going through his pockets, his wife discovers the missive, and as he is preparing to go out it strikes her that he is going to keep the appoint- which is intense. She decides to

ıg husband finds a love letter. He enjoys
ıkes it along to show to his wife.
: this letter. His wife, however, finds it and
ıe unhappiest woman on earth." She pre-
he fully intends to take. Before doing so,
The husband takes
ılk and exchanges
the poison. See-
s to live.

sents a father objecting to attentions paid his daughter and chasing the young man off the place. He manages to escape and the old man runs amuck, attacking every man he meets until his outrageous conduct lands him in jail.

"The Fresh Kid."—A Pathe illustrating some pranks of a mischievous small boy. Such pictures please to some extent, but one wonders sometimes if boys actually do such things in real life. The pranks in this instance seem far fetched and rather point toward invention for the occasion It is lively and to that extent amuses.

The staging has been skillfully handled. ...bing At the rise of the first curtain a brilliant .T. grouping and gorgeous set fairly leap ıt of the proscenium frame. *Rush.*



TTER. (Lubin. Re-
narried
intends
finds it
suicide

FIFTH AVENUE.

After shifting the original position of arly every act on the bill, the manage- nt hit an arrangement that made a first- ss vaudeville show out of a not particu- ly striking array. It is a bright, pleas- program that runs smoothly and evenly, audience helped things along by being ticularly nice to everyone. The house

ly he rescues a maiden from a desperate band bbers and, as she is about to reward him with a he wakes up.

RUE LOVE NEVER RUNS SMOOTHLY."—An in- ting and highly amusing comedy concerning a who invites his girl for a drive. Engrossed in lights of nature the couple permit the horse to e" about the highway at will, until a mischievous ry boy slyly cuts the traces just as the horse at the top of the hill to nibble a bunch of grass.

e is a hero and drinks the milk
immediately runs for doctors.
ests. Hence
—A melodramatic comedy
d love letter, a wife deter-
ı and a pseudo brave hus-
s wife with a fake bravery
s of animated scenes. The
when it is not really needed
ar of laughter.

e letter
all ends
eatment
medy is

Machines,
eopticons

HILADELPHIA PA

Thursday, September 16th, 1909

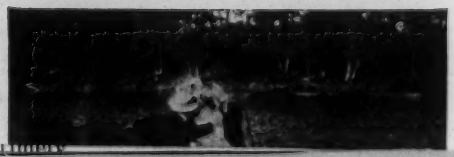
The Fortune Hunters

Copyrighted 1909
Length 575 Feet

A seven dollar a week clerk and a shop girl are

"The Fortune Hunters." at Summer resorts which are funny, with a subtl philosophical rather than aire and she is an heiress, Street." She leaves him Child's restaurant, she fin ment store. It is needles The imagination can supp the picture complete.

"Construction of I lustrates a new indu flying machines ma It shows the constri the raw material to made at such close clearly visible. Su



was packed on the upper floors and filled downstairs.

Albert Whelan, the Australian, is appearing in New York after a tou Europe. The entertainer, and this fits Whelan better than any other, is d practically the same as when last h He has, however, some new amu matter. A number that caught the h strongly was worked with a bit of by with the trombone player. It is a fo thing, sure of laughs. Whelan still en and exits in the easy manner, whistling removing his coat and gloves on his trance, reversing when leaving. A big was recorded by him, moved from "No to "No. 4."

Gus Edwards' "Night Birds," the b line, was put down to "No. 2," program

May Richards, May Roberts, Helen Ra Day O. Ray, Isabelle Reber, Miss K. Ra Isabel M. Richards, Frances Reid, Ida B.

Shelby, Nora, Mrs. A. M. Sargent, M Steele, Mrs. Scharch, Grace Sessler, Fl Smyth, Josie Sadler, Eleanor C. Saunders, tie Stienhardt, Amy Shaffer, Mabel Sm Marguerite Snow, Vera Sterson, Edith St Marguerite Sylver, Sherry Snyder, Mrs. S. Stratton.

Taylor, Bessie, Alice Thurgate, Ivy man, Leona Thurber.

Von Buesing, Fritzl, Mrs. A. H. Van B May Vokes.

Wilson, Bertina, Josephine Wilfred, Ste Weaver, Morva Williams, Mrs. Wm. Wolff.

LUE
LMC
TRADE MARK
and
926-928 Market S

All on account of a Letter

Length
385 Feet

Copyrighted
1909

On his way home the young husband finds a love letter. He enjoys the contents so much that he takes it along to show to his wife.

Incidentally he forgets about this letter. His wife, however, finds it and at once decides "that she is the unhappiest woman on earth." She prepares a dose of poison which she fully intends to take. Before doing so, however, she comes to bid her husband a last farewell. The husband takes the matter lightly, goes to the kitchen, takes a cup of milk and exchanges this milk for the poison. He then asks his wife to drink the poison. Seeing that her husband wants to get rid of her, she decides to live.

Now the husband wants to show that he is a hero and drinks the milk but acts as if he were poisoned. The wife immediately runs for doctors. The husband's stomach is pumped out notwithstanding his protests. Henceforth poison is tabooed in the house of the newlyweds.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET STREET PHILADELPHIA PA

NOW READY!

OUR CATALOGUE

WITH

FULL DESCRIPTION OF

LUBIN'S MARVEL

CINEOGRAPH

COMBINED WITH

STEREOPTICON

Ask for a Free Copy

When Woman Hates

Length 750 Feet

Copyrighted 1909

Gertie and Ralph are engaged. Juanita, Gertie's friend is in love with her intended and openly states so. When she cannot prevent the wedding she uses one of her admirers as d. She sends him a note to meet her at es him the address of the young married

WHEN WOMAN HATES. (Lubin. Released September 20. Length 750 feet.)—Another melodramatic version of "Hell hath no fury like a woman scorned" well told and moving to a proper climax. Gertie and Ralph are engaged. Juanita is also in love with Ralph and takes the trouble to visit his office and inform him of that fact. He is not to be tempted from his allegiance, and the marriage to Gertie follows, but Juanita is not content with seeming defeat. If she cannot be happy herself at least she will prevent their happiness, and in furtherance of her plan she sends a note to one of her admirers making an appointment in her apartment, but giving as the address that of the honeymooners. Ralph is at best a jealous man. Once in the courtship Gertie and her acquaintance indulged in a perfectly innocent glass of soda together, but he surprised them and made a scene. Now, when the man comes to Gertie's room with the secrecy that an affair of the heart enjoins, Ralph appears upon the scene and without asking explanation strikes down the intruder. Gertie is naturally unable to offer explanation and the man is suffering from a fractured skull and can furnish no clue. There is a trial for assault in which unwritten law clears Ralph, and Gertie is driven from him. A meeting between Juanita and her victim supplies the necessary shock to restore his mental faculties, and he denounces the plot to Ralph, who is all penitence. By chance Gertie falls exhausted upon the doorstep of what was once her home, and when restoratives are applied, forgiveness follows and Ralph is made happier than he deserves. The acting honors lie with the leading woman, who, as Juanita, is properly devilish. The story of her plot is reasonable and lucidly put, and what fiction authors term "preparation for events" is followed here, so that the audience which has seen Gertie and Juanita's admirer together are prepared for Ralph's sudden suspicion, which otherwise might be absurd. Smaller points are overlooked as the sending of a policeman on an errand and the delivery of a note by a telegraph messenger to a man sitting in a public square. The note does not suggest an appointment at that place nor does the story. Those Lubin messenger boys are singularly gifted: only a couple of weeks ago a messenger found a man who had gone on a fishing trip. These points, however, are minor in comparison with the unquestioned dramatic value of the story; a story of sufficient repetition in real life to grip the interest. The interiors are an improvement on recent productions.

tranger in his wife's room he knocks him ife that the meeting was incidental. He way. The knock has robbed him of his ed to go his own way.

make a living, but now on account of the unfortunate victim once met Ralph's er with his own life. But when he meets ttacks her on the street and only by in- In full power of his senses he explains egins a search for his wife's whereabouts. of his house broken down from hunger. alph and taken back never to leave again.

NOW READY!

OUR CATALOGUE

WITH

FULL DESCRIPTION OF

LUBIN'S

CINEOC

COMBINED

STEREOI

Ask for a l

to Madeleine, and so disclose the fact that anot man is charged with his offenses. Jean denoun himself and is apprehended by Javert, the shock his arrest causing the death of Fantine, who has t Mayor's promise that he will restore to her the chi Cosette. The story is strongly dramatic and interes ingly told, though the book is needlessly depart from in many particulars: not always with the be results. Jean is made a younger man than he shou appear to be. He was twenty-five years of age wh sentenced to the galleys and nineteen years in th bagne makes him forty-four years of age when th section of the story opens, for he arrived in M— sur M—— the year of the incident of the Bishop My riel's candlesticks. Jean is shown as a young ma and a caption states that twenty years elapse befor the arrival of Fantine. But three years sufficed revolutionize the jet bead trade, and twenty year are entirely at variance with the story, since Jea arrived in the town in 1815, and in 1823, only eig years later, we find that he has escaped from th Orion. It is evident that since all the events ha occurred within eight years an interval of twen years could not have elapsed. It is allowable, fo the purpose of the picture, to show the Mayor th branch of the apple tree Champmathier is accuse of having stolen, since it points the subject of th conversation between the Mayor and Javert, but th theft was committed in another town and Javert wa not directly concerned with the arrest, but to tak Fantine directly from the factory to the street is t rob her of the sympathy that is her due. According to the story it was not until she had sold her ha and even her teeth that she took to the streets, bu this fact is not even alluded to. Fantine makes he first appearance in a dress that trails the ground though a grisette, the mistress of a student, woul not have possessed such a gown—even for a party dress—in that period, and in the death scene she disarranged the bed clothing in her struggles and discloses the fact that she is wearing a black skirt over her night dress. This disclosure was not anticipated, but it would have been better to have worn the nightdress over and not under the skirt to guard against accident. These little points in production, careless slips on the part of the producer, hurt the value of the film in the eyes of those very persons to whom it should make its greatest appeal. Another odd oversight is that Javert writes his denunciation with a single dip of a quill pen, a crayon being used in place of ink. The idea of showing Javert writing the letter instead of throwing the letter by itself on

When Woman Hates

Length 750 Feet

Copyrighted 1909

Gertie and Ralph are engaged. Juanita, Gertie's friend is in love with her intended and openly states so. When she cannot prevent the wedding she uses one of her admirers as a tool to destroy the happiness of her former friend. She sends him a note to meet her at 11 o'clock at night at her room. She, however, gives him the address of the young married couple in place of hers.

When Ralph accidentally enters and sees the stranger in his wife's room he knocks him down. He does not believe the assurance of his wife that the meeting was incidental. He drives her from home while the intruder is taken away. The knock has robbed him of his senses. Not being a dangerous lunatic he is allowed to go his own way.

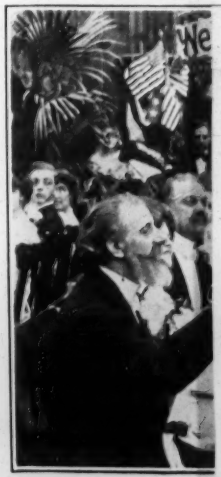
Ralph's young wife worked for sometime to make a living, but now on account of sickness she is on the verge of starvation. When the unfortunate victim once met Ralph's wife he was taken aback but is unable to connect her with his own life. But when he meets his former sweetheart he regains his senses. He attacks her on the street and only by interference of the police she is saved from harm. In full power of his senses he explains to Ralph the true circumstances. Ralph at once begins a search for his wife's whereabouts. It is a strange incident that she is found in front of his house broken down from hunger. She is taken into the house, there recognized by Ralph and taken back never to leave again.

The Conquering Hero

Length
730 Feet

Copyrighted
1909

The boat races are over. Franklin is the hero of the day. He won the gold medal, which is presented to him by the judges. He is cheered all around and hero worshipping is soon at its height. Hardly has the fact been known and the hero has arrived at home when he receives an invitation from the "Athletic Club" of a little town, "asking the honor of his presence at their anniversary."

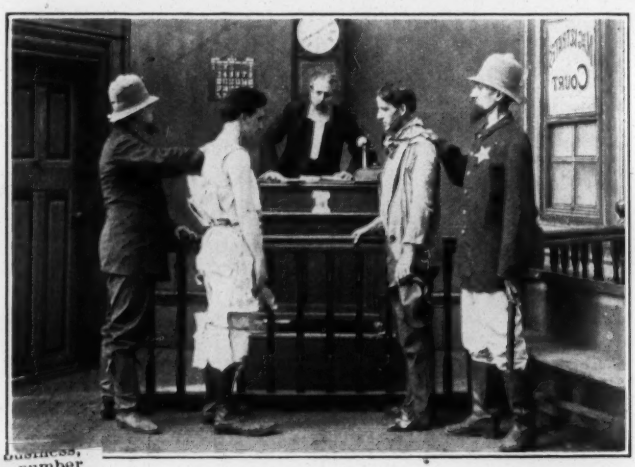


He accepts and is soon o
bile breaks down and he is co
up by a tramp, relieved of hi
compelled to don the tramp's
better. He, too, is held up by
garments.

"THE CONQUERING HERO." (Lubin. Released September 23. Length, 730 feet.)—An athlete wins a sculling race and has a medal instead of a rose pinned upon him. He is invited to be the guest of honor at a banquet given by an athletic club, but on the way there the auto gets into trouble. While still five miles from town and the athlete determines to walk. He is held up by a tramp who robs him even of the clothes he is wearing, and togged out in good clothing the tramp sets out to aid his partner in getting a presentable suit. An equestrian is held up and robbed of his clothes and the two tramps head for the club house after indulging in shaves. The second acts as valet to the first, who has a delightful time at the dinner and makes love to the best looking girl in the room. Meanwhile the rider and the athlete are arrested, the latter dressed in a suit made of newspapers. There are explanations which call the tramp from the club house, the police believing the real man to be an imposter who deserves to be shown up. The usual chase follows which ends in the river with the fugitives and their captors splashing water over everybody. It is a senseless sort of comedy subject, but the Lubin comedy is in demand and this will get the laughs. At the same time there might be some improvement made. The tramp, dressed in a loathsomely filthy suit should not be underdressed in spotless underwear, or at least he should not have disclosed the fact, and there is no reason why the two tramps should invariably employ the same business in whatever scenes they find themselves. New business should be invented from time to time. The settings are well done and here improvement is shown as well as in the photography. The boat race is a good starter. It might have been extended.

EPES W. SARGENT (Chicot)

The two tramps are greatly surprised when reaching the town to be received with such honors. The hero in disguise makes love to the chairman's daughter. A banquet is given in his honor, and while the second tramp acts as his valet, everything progresses smoothly.



Clark Street, and is doing a big business, is constantly increasing. The number timeliness of the Licensed pictures gives the lead locally, with the Independents a stubborn struggle, handicapped by a of films.

G IMPROVEMENTS IN DOVER, N. H.

he City Opera House, Dover, N. H., will run rman's moving pictures every Saturday after- n and night, when the house is not booked other attractions. The Clement Theatre has ew stage and vaudeville acts will be offered addition to Licensed pictures. The exterior to be repainted, with new decorations added. e old Lyric is undergoing a great transforma- and when completed will be one of the in Prison

ne chairman who is also the county judge, is called to two tramps who have just been arrested, the trouble os are none others but the two gentlemen just held up. o" enters the judge's office, his bride on his arm, the him as the tramp who held them up, and at once a eeing hero. After many obstacles, they are caught and

TY=THIRD STREE OMPANY
nes,
cons
DELPHIA, PA.
LMC TRADE MARK

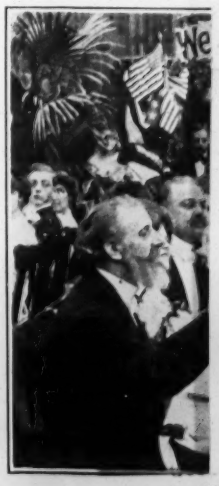
Thursday, September 23rd, 1909

The Conquering Hero

Length
730 Feet

Copyrighted
1909

The boat races are over. Franklin is the hero of the day. He won the gold medal, which is presented to him by the judges. He is cheered all around and hero worshipping is soon at its height. Hardly has the fact been known and the hero has arrived at home when he receives an invitation from the "Athletic Club" of a little town, "asking the honor of his presence at their anniversary."



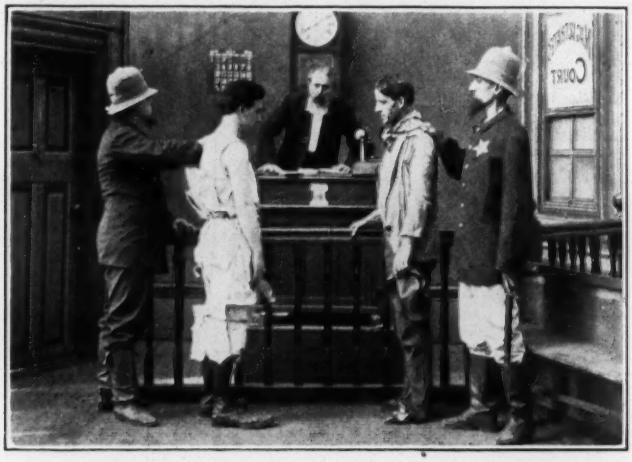
"THE CONQUERING HERO." (Lubin. Released September 23. Length, 730 feet.)—An athlete wins a sculling race and has a medal instead of a rose pinned upon him. He is invited to be the guest of honor at a banquet given by an athletic club, but on the way there the auto gets into trouble. While still five miles from town
He is held up b
clothes he is we
ing the tramp s
a presentable su
robbed of his clo
club house after
acts as valet to
at the dinner an
in the room. Me
arrested, the lat
papers. There
tramp from the
real man to be a
up. The usual chase follows

The Conquering Hero (Lubin, Sept. 23).—Opening with an excellent boat race scene, this film becomes one of farce comedy with the old story of the two tramps who rob two gentlemen of their fine clothes and go to the reception to which the gentlemen had been invited. One of the victims of the tramps is the winner of the boat race, and the reception is in his honor. The tramps are gloriously entertained and exhibit the usual awkwardness and extravagance during the festivities. Their enjoyment ends when their host, who is a justice of the peace, is called to his office to pass judgment on two tramps who turn out to be the two victims of the impostors. The real tramps try to escape but are caught and arrested. There are a number of good laughs, although the picture is not one of any considerable merit.

He accepts an
bile breaks down an
up by a tramp, reli
compelled to don th
better. He, too, is l
garments.

"The Conquering Hero" (Lubin).—A comedy which is based upon the opportunities for deceitfulness which are inherent in outward appearances so far as strangers are concerned. It is hard for the hero of an important athletic contest to be robbed of his clothes and his prize medal while on the way to attend a banquet at which he was to be the lion of the occasion. It is still more disturbing to be compelled to exchange clothes with the tramp and then be arrested as a vagrant. But it all ends well, consequently no harm is done. And the young man succeeds in obtaining his portion of the honors, including a bride. This might well be called "a study in clothes," inasmuch as its interest is confined to the element of human nature which is allied closely

The two tramps are greatly surprised when reaching the town to be received with such honors. The hero in disguise makes love to the chairman's daughter. A banquet is given in his honor, and while the second tramp acts as his valet, everything progresses smoothly.



When, however, the chairman who is also the county judge, is called to his office to attend to two tramps who have just been arrested, the trouble begins. The two tramps are none others but the two gentlemen just held up. When the "pseudo-hero" enters the judge's office, his bride on his arm, the two prisoners recognize him as the tramp who held them up, and at once a chase begins after the fleeing hero. After many obstacles, they are caught and put in prison.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

The Conquering Hero

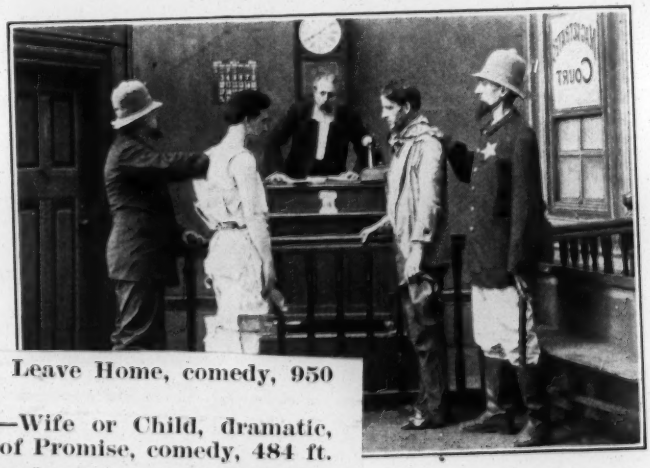
Length
730 Feet

Copyrighted
1909

The boat races are over. Franklin is the hero of the day. He won the gold medal, which is presented to him by the judges. He is cheered all around and hero worshipping is soon at its height. Hardly has the fact been known and the hero has arrived at home when he receives an invitation from the "Athletic Club" of a little town, "asking the honor of his presence at their anniversary."

He accepts and is soon on his way to receive more honors. His automobile breaks down and he is compelled to walk six miles. On his way he is held up by a tramp, relieved of his clothes and incidentally of the gold medal and compelled to don the tramp's suit. A lonely horseback rider does not fare any better. He, too, is held up by the tramp's companion and relieved of his outer garments.

The two tramps are greatly surprised when reaching the town to be received with such honors. The hero in disguise makes love to the chairman's daughter. A banquet is given in his honor, and while the second tramp acts as his valet, everything progresses smoothly.



EDISON—Why Girls Leave Home, comedy, 950 ft.

URBAN (KLEINE)—Wife or Child, dramatic, 494 ft. Breach of Promise, comedy, 484 ft.

VITAGRAPH—Onawanda, dramatic, 545 ft. The Romance of an Umbrella, comedy, 450 ft.

WEDNESDAY, SEPT. 29, 1909.

URBAN (KLEINE)—Chasing the Ball, mystery, 347 ft. Love, the Conqueror, dramatic, 650 ft.

ESSANAY—The Brothers, dramatic, 970 ft.

PATHE—Pierrot, The Fuddler, comedy, 318 ft. Jane is Unwilling to Work, comedy, 525 ft.

THURSDAY, SEPT. 30, 1909.

BIOGRAPH—The Awakening, comedy, 691 ft. Wanted, a Child, comedy, 296.

is also the county judge, is called to
have just been arrested, the trouble
but the two gentlemen just held up.
lge's office, his bride on his arm, the
ıp who held them up, and at once a
r many obstacles, they are caught and

OMPANY
REE'
ies,
ons
DELPHIA, PA.
LMC
TRADE MARK

Rose's-Ring-Sprocket

PATENT APPLIED FOR

TRADE MARK

THE most perfect sprocket ever invented, the most economical ever used. As may be seen from the cut, when the teeth become worn or damaged it is not necessary to replace the entire sprocket—the rings may be unscrewed and renewed in a moment, so that it will not be necessary to stop your show or ruin the films on account of a worn-out sprocket. The wear being wholly on the teeth, the amount saved during a year is apparent.

Price: Complete 2.50

Extra Rings:	**Brass,**	per pair	$1.00
" "	**Steel,**	" "	1.50

For Sale at all Licensed Exchanges
or direct from

Lubin Manufacturing Co.

926-928 Market Street, Philadelphia, Pa.

A FISH STORY

A Fish Story (Lubin, Sept. 27).—There is something of novelty in this plot, but the different points are not worked up with as much effect as we would have liked to see. A henpecked husband goes fishing, though the "henpecking" has nothing to do with the story. He fishes from a dock, while two joking friends underneath take the fish from the hook as he pulls them in and substitutes old boots, tin cans, etc., until he becomes disgusted and starts for home, buying a string of fish on the way. The friends expose him afterward, but it is not managed in a way that brings about a good finish.

"A FISH STORY." (Lubin. Released September 27. Length, 510 feet.)—A young married man decides upon a fishing trip when his wife wants him to wash the dishes. What she wants generally takes precedence over what he desires, but this time he throws the dishes upon the floor and drops out of a second story window. He is told where the fish are biting and heads for a dock. Two of his friends reach there first and take their places in a boat beneath the dock from which vantage point they remove the fish he catches and substitute old shoes and other floatsam, finally sending up a note signed "Miss Fish" stating that he is the only "sucker" in that part of the river. Without waiting to look for his tormentor the fisherman packs up and heads for home, buying a string of fish on the way. These he presents to his wife with the appropriate line of talk and is forgiven his absence. A second note from "Miss Fish," thrown through the window, rouses the wife's jealousy and to allay this he is compelled to confess and show the first note. Then he climbs out on the extension and pelts the jokers with plates. Being newly married they probably received two dinner sets and are trying to get rid of one. It is forced comedy, but none the less will probably serve to gain laughs. The work-

Length 510 Feet

Copyrighted 1909

Jack is going fishing notwithstanding the objections of his wife. Two friends decide to follow him. Jack throws out his line but whenever he catches a fish the friends exchange the same for an old shoe or other articles of equal value. At last he fishes a note out of the sea telling him, 'there is only one sucker there to-day and that is the one fishing". Jack is furious and cannot see the joke. On the way home he buys fishes and shows them to his wife as the wonderful catch he made. The friends, however, work another joke on Jack. They throw a note through the window reading as follows:—"Jack, old boy, come back and we will bite. Forgive our rudeness. Miss Fish".

The dark clouds on Jack's ıatrimonial sky caused by the ·alousy of his wife are easily ispersed after explanations ·e made and the laughing iends are seen through the indow.

COMPANY

·s, *Films,*

ns.

alphia Pa

Rose's-Ring-Sprocket

PATENT APPLIED FOR

TRADE MARK

THE most perfect sprocket ever invented, the most economical ever used. As may be seen from the cut, when the teeth become worn or damaged it is not necessary to replace the entire sprocket—the rings may be unscrewed and renewed in a moment, so that it will not be necessary to stop your show or ruin the films on accou
out sprocket. The wear being wholl
the amount saved during a year is a

Price: C

Extra Rings: I
" " S

For Sale at all
or

Lubin Man

926-928 Market S

Specially Engaged, P

Frederi

Leadin

nre breaks out in the mansion and the woman calls for someone to save her pet dog. None late competitors is willing to undertake the with the exception of the smaller man who has if not physique. He staggers into the house, re the pet and restores it to its mistress' arms. winner of the contests is about to add his tha those of his financee when she thrusts him asi declares the real winner to be the bravest, n strongest. The staging is well arranged to gi sympathy to the little fellow, but no hint of t expected ending is given until the fire breaks o the quick change in conditions makes a double to the spectator. One good interior and some c ing outdoor scenes form the background for acting.

"HE LEARNS THE TRICKS OF MESMER (Pathe. Released September 27. Length, 443 —Just a filler film, but one rather amusing, t it makes appeal through exaggerated comedy. another case of the under dog winning out. A clerk goes home to lunch to find his wife a mother too much absorbed in a game of bacga to give him his meal. They fire him out of the and resume their interrupted game, but on hi

A FISH STORY

Length 510 Feet

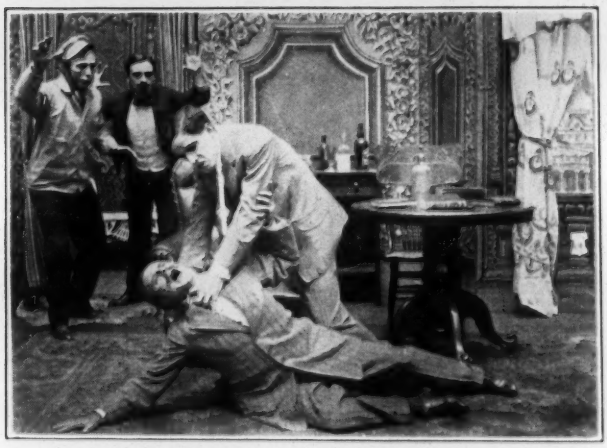
Copyrighted 1909

Jack is going fishing notwithstanding the objections of his wife. Two friends decide to follow him. Jack throws out his line but whenever he catches a fish the friends exchange the same for an old shoe or other articles of equal value. At last he fishes a note out of the sea telling him, 'there is only one sucker there to-day and that is the one fishing". Jack is furious and cannot see the joke. On the way home he buys fishes and shows them to his wife as the wonderful catch he made. The friends, however, work another joke on Jack. They throw a note through the window reading as follows:—"Jack, old boy, come back and we will bite. Forgive our rudeness. Miss Fish".

The dark clouds on Jack's matrimonial sky caused by the jealousy of his wife are easily dispersed after explanations are made and the laughing friends are seen through the window.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St. Philadelphia, Pa.

Old Love Letters



Length 400 Feet
Copyrighted 1909

While the young wife is looking for something in her trunks she spies some old love letters which she reads over again. Just then the door bell rings and her lady friend calls. Hubby who forgot something returns. Going to the bed room he finds the letters and is horrified to read letters containing dates with his wife. Furious he denounces her, runs out of the house and straight away to his old time friends. He does not give them a chance to explain. In his jealousy he tries to lay hands on them but is roughly handled himself. When at last he returns and accuses his wife of perfidy, showing the letters as evidence, she bursts out

"OLD LOVE LETTERS." (Lubin. Released September 27. Length, 400 feet.)—A rather unfunny comedy subject. A newly wedded wife digs out some old love letters to read before destroying them. The arrival of a guest calls her away and her husband gets hold of them. He does not stop to consider their age, but leap[illegible] unfaithful and set[illegible] fenders. He is k[illegible] the street and pu[illegible] the servants. He [illegible] an avenger and st[illegible] by his actions, bu[illegible] him the dates of [illegible] ogy follows. The man who plays the husband is too violent in his actions to be either convincing or funny. A wild waving of the arms does not compose all comedy and apparently he is not trying to burlesque the scene. A better result would have been had had the action been confined to his own home instead of waiting for an explanation until after he has been licked a couple of times. In reaching for farce the producer has overreached and limits his appeal to the few persons who refuse to think.

Old Love Letters (Lubin, Sept. 27).—Greater sincerity in the comedy pantomime of this picture would have added to its laugh provoking quality. The young husband, who comes across a bunch of old love letters belonging to his wife, goes into such an exaggerated passion that reality is destroyed. He hunts up the former suitors, and tries to whip them, but each one gives him a good beating instead.

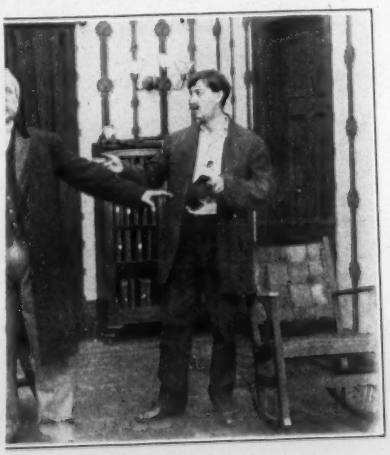
LUBIN MA[illegible]
Life Motion P[illegible]
926-928 Mark[illegible]

The Judge's Ward

Length
960 Feet

Copyrighted
1909

Robert, the judge's son, is a vacillating young man. Helen, his father's
sincerely desires to make her his wife. An
ress, writes him asking him to call and say
She is playing with great success at a city
er dressing room, where he meets a merry
garden.



attend the performance and drop in to the
when Helen detects her intended
y stern man, reproaches him for
him from the house.
arried the actress and a child has
, the little family suffers terrible
g a note saying she will return to

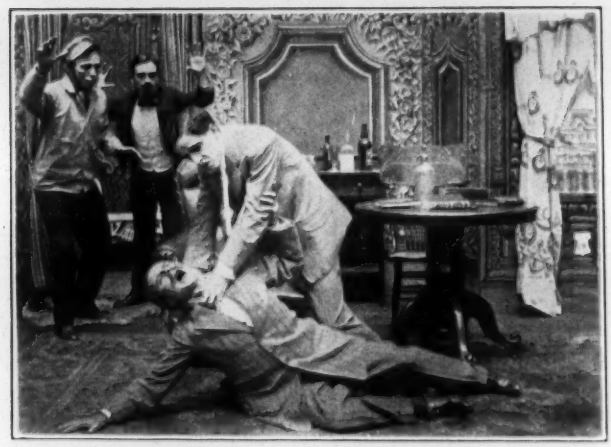
"The Judge's Ward" (Lubin).

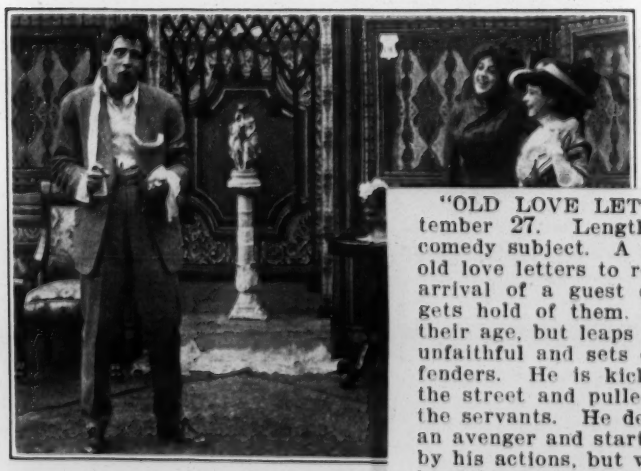
This Philadelphia firm is improving in photography and film results; if matters progress as they have for a few weeks Lubin will deserve the place he holds in the Patents Co. The present picture is interesting and well acted. The Judge's ward comes home from school; the Judge's son falls in love with her. He has, however, been courting an actress. She sends for him to see her once more before their friendship shall end for good and all. The young man goes to the theatre and the Judge with his wife and ward decide to see the same play. After the show the son with his actress selects the same place to dine where his family are eating. The Judge's ward sees him drinking wine with the actress and causes a scene, the Judge coming over to his son's table and upbraiding him for his conduct. Upon arriving home that evening the Judge tells his son he is disinherited and cast off; this in spite of the entreaties of both the Judge's wife and ward. The shift in film shows events three years later; the son has married the actress, a child has been born and the family is impoverished. Returning home after vainly seeking work, the son finds a note awaiting him from his wife, telling him she has gone back to the stage, deserting both father and child. The son goes back to the Judge to ask forgiveness, but is again turned away from the door. The Judge's ward, however, learns of the situation. Going to the home of the son, she takes the child away and finally prevails upon the Judge to forgive his son, thus ending everything happily. The Lubin players have made a good story out of this subject.

WALT.

The Judge's Ward (Lubin, Sept. 30).—The spineless character of the hero destroys whatever sympathy the story might arouse. He does not deserve the success he meets with at the finish, and it is difficult to understand why the judge's ward should have continued to have any interest in him. Indeed, the entire sentiment of the picture is false and unsatisfying. The pantomime, therefore, though fairly good, fails to appear to the best advantage. The judge's son discards an actress to marry his father's ward, but is discovered by his father taking a farewell dinner with the actress and is disowned, the marriage with the ward being broken off. Three years later he is seen with a five or six year old child, living in poverty and reading a note from his wife, the actress, that she has returned to the stage. We feel like giving him a sound thrashing when he goes to his father to beg help, instead of hunting a job and going to work. The father very properly refuses, but the ward intervenes and with the child as a bait induces him to take back the whimpering son.

Old Love Letters





Length 400 Feet
Copyrighted 1909

While the young wife is looking for something in her trunks she spies some old love letters which she reads over again. Just then the door bell rings and her lady friend calls. Hubby who forgot something returns. Going to the bed room he finds the letters and is horrified to read letters containing dates with his wife. Furious he denounces her, runs out of the house and straight away to his old time friends. He does not give them a chance to explain. In his jealousy he tries to lay hands on them but is roughly handled himself. When at last he returns and accuses his wife of perfidy, showing the letters as evidence, she bursts out

"OLD LOVE LETTERS." (Lubin. Released September 27. Length, 400 feet.)—A rather unfunny comedy subject. A newly wedded wife digs out some old love letters to read before destroying them. The arrival of a guest calls her away and her husband gets hold of them. He does not stop to consider their age, but leaps to the conclusion that his wife is unfaithful and sets out to round up a few of the offenders. He is kicked out of an office, smashed in the street and pulled off a third man in his club by the servants. He decides that he is not a success as an avenger and starts for home. The wife is terrified by his actions, but when the cause is explained shows him the dates of the letters and the inevitable apology follows. The man who plays the husband is too violent in his actions to be either convincing or funny. A wild waving of the arms does not compose all comedy and apparently he is not trying to burlesque the scene. A better result would have been had had the action been confined to his own home instead of waiting for an explanation until after he has been licked a couple of times. In reaching for farce the producer has overreached and limits his appeal to the few persons who refuse to think.

LMC TRADE MARK

LUBIN MA

Life Motion P

926-928 Marke

The Judge's Ward

Length
960 Feet

Copyrighted
1909

Robert, the judge's son, is a vacillating young man. Helen, his father's
incerely desires to make her his wife. An
ress, writes him asking him to call and say
She is playing with great success at a city
r dressing room, where he meets a merry
garden.

ttend the performance and drop in to the
when Helen detects her intended
y stern man, reproaches him for
him from the house.
arried the actress and a child has
, the little family suffers terrible
g a note saying she will return to

"The Judge's Ward" (Lubin).

This Philadelphia firm is improving in photography and film results; if matters progress as they have for a few weeks Lubin will deserve the place he holds in the Patents Co. The present picture is interesting and well acted. The Judge's ward comes home from school; the Judge's son falls in love with her. He has, however, been courting an actress. She sends for him to see her once more before their friendship shall end for good and all. The young man goes to the theatre and the Judge with his wife and ward decide to see the same play. After the show the son with his actress selects the same place to dine where his family are eating. The Judge's ward sees him drinking wine with the actress and causes a scene, the Judge coming over to his son's table and upbraiding him for his conduct. Upon arriving home that evening the Judge tells his son he is disinherited and cast off; this in spite of the entreaties of both the Judge's wife and ward. The shift in film shows events three years later; the son has married the actress, a child has been born and the family is impoverished. Returning home after vainly seeking work, the son finds a note awaiting him from his wife, telling him she has gone back to the stage, deserting both father and child. The son goes back to the Judge to ask forgiveness, but is again turned away from the door. The Judge's ward, however, learns of the situation. Going to the home of the son, she takes the child away and finally prevails upon the Judge to forgive his son, thus ending everything happily. The Lubin players have made a good story out of this subject.

WALT.

30).—
destroys
se. He
with at
nd why
to have
sentifying.
though fairly good,
appear to the best advantage. The
judge's son discards an actress to marry his father's ward, but is discovered by his father taking a farewell dinner with the actress and is disowned, the marriage with the ward being broken off. Three years later he is seen with a five or six year old child, living in poverty and reading a note from his wife, the actress, that she has returned to the stage. We feel like giving him a sound thrashing when he goes to his father to beg help, instead of hunting a job and going to work. The father very properly refuses, but the ward intervenes and with the child as a bait induces him to take back the whimpering son.

eptem-
which
and is
ry his
has a
id, but
nd the
ward
he old
llowed
by the
shown

Old Love Letters

Length 400 Feet
Copyrighted 1909

While the young wife is looking for something in her trunks she spies some old love letters which she reads over again. Just then the door bell rings and her lady friend calls. Hubby who forgot something returns. Going to the bed room he finds the letters and is horrified to read letters containing dates with his wife. Furious he denounces her, runs out of the house and straight away to his old time friends. He does not give them a chance to explain. In his jealousy he tries to lay hands on them but is roughly handled himself. When at last he returns and accuses his wife of perfidy, showing the letters as evidence, she bursts out

"OLD LOVE LETTERS." (Lubin. Released September 27. Length, 400 feet.)—A rather unfunny comedy subject. A newly wedded wife digs out some old love letters to read before destroying them. The arrival of a guest calls her away and her husband gets hold of them. He does not stop to consider their age, but leap unfaithful and set fenders. He is k the street and pu the servants. He an avenger and st by his actions, bu him the dates of the ogy follows. The ma violent in his actio funny. A wild wavin all comedy and appa lesque the scene. A had had the action be stead of waiting for has been licked a co farce the producer ha peal to the few perso

Faye Cusick, Grace T. Calbron, Alice Coll Eloise M. Clement, Irene Chandler, Nell Cla Ethel Clifton, Florence Carrette.

Duke, Harriett, Ada Delmore, Mrs. M. Grosz, May Desmond, Sarah Dwyer, Louise Varney, Lilly Dorn, Lillian Day, Virginia D can, Henriette de Lorne, Janette Dupree, Lill Dix, Daisy Davenport, Mrs. Jno. A. Da Theo De Coppet, Zelle Davenport, Grace Dr Hattie De Von, Margaret Dale, Sadie Dr Mrs. E. B. Den Pru, Isabelle D'Armond.

Edmond, Martha, Gertrude Earle, Helen wards, Mrs. William C. Elliott, Mrs. J. Early.

Fallon, Nellie, Mary Finnegan, Sadie Laura Frankenfield, Genevieve Florence, Franklin, Beth Franklyn, Ethel Fuller.

Glover, Edna, Helen Grantley, Marie hardt, Jane Grey, Florence Gerald, Helen mere, Ethel Gray, Lilla Gates, Esther G Wilma Gilmore, Rosemary Gloss, Amelia ner.

Hatch, Gertrude, Billie Holbert, Nina

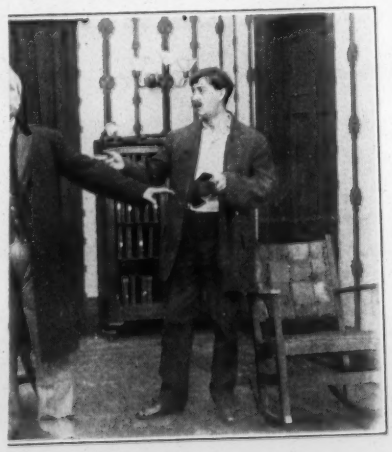
LUBIN MA
Life Motion P
926-928 Mark

The Judge's Ward

Length
960 Feet

Copyrighted
1909

Robert, the judge's son, is a vacillating young man. Helen, his father's incerely desires to make her his wife. An ess, writes him asking him to call and say she is playing with great success at a city r dressing room, where he meets a merry garden.



The judge and Helen happen to attend the performance and drop in to the when Helen detects her intended y stern man, reproaches him for him from the house.

arried the actress and a child has , the little family suffers terrible g a note saying she will return to

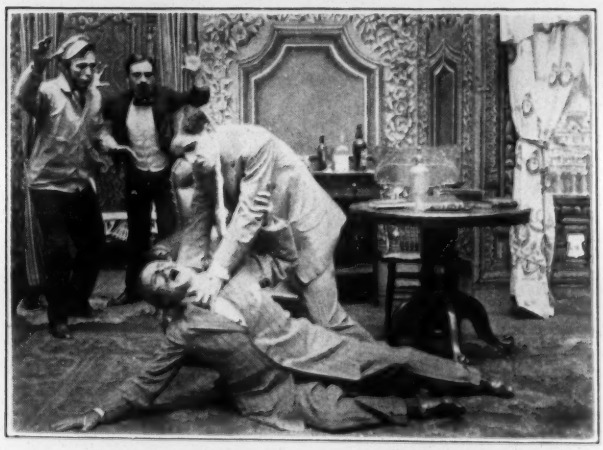
"The Judge's Ward" (Lubin).

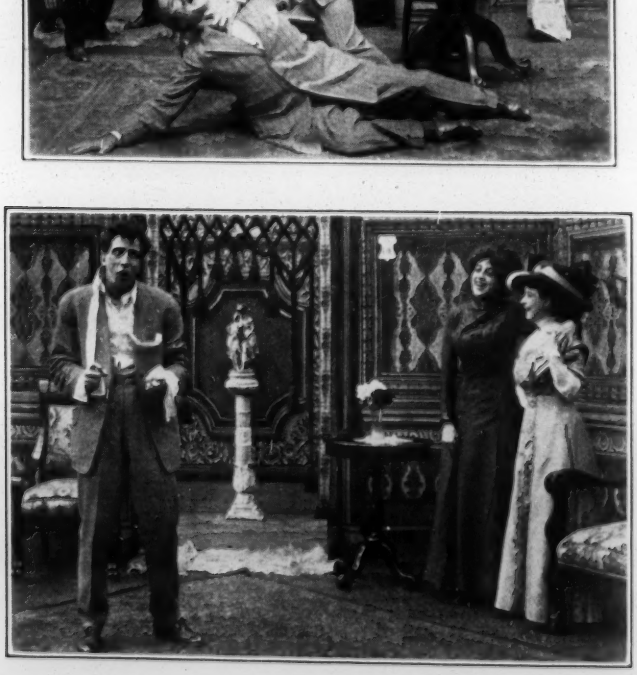
This Philadelphia firm is improving in photography and film results; if matters progress as they have for a few weeks Lubin will deserve the place he holds in the Patents Co. The present picture is interesting and well acted. The Judge's ward comes home from school; the Judge's son falls in love with her. He has, however, been courting an actress. She sends for him to see her once more before their friendship shall end for good and all. The young man goes to the theatre and the Judge with his wife and ward decide to see the same play. After the show the son with his actress selects the same place to dine where his family are eating. The Judge's ward sees him drinking wine with the actress and causes a scene, the Judge coming over to his son's table and upbraiding him for his conduct. Upon arriving home that evening the Judge tells his son he is disinherited and cast off; this in spite of the entreaties of both the Judge's wife and ward. The shift in film shows events three years later; the son has married the actress, a child has been born and the family is impoverished. Returning home after vainly seeking work, the son finds a note awaiting him from his wife, telling him she has gone back to the stage, deserting both father and child. The son goes back to the Judge to ask forgiveness, but is again turned away from the door. The Judge's ward, however, learns of the situation. Going to the home of the son, she takes the child away and finally prevails upon the Judge to forgive his son, thus ending everything happily. The Lubin players have made a good story out of this subject.

WALT.

THE JUDGE'S WARD. (Lubin. Released September 30. Length 960 feet.)—A melodrama in which a young man falls in love with an actress and is turned from home because he will not marry his father's ward. He marries the actrrss and has a pretty hard time of it. He asks his father's aid, but the old man will not hear of reconciliation, and the son returns later to rob his father's desk. The ward discovers him, and through the child brings the old and young man together. The story can be followed without mental strain and is rather well told by the stock company. A number of number of scenes are shown and the film is rather above the average.

Old Love Letters





Length 400 Feet
Copyrighted 1909

While the young wife is looking for something in her trunks she spies some old love letters which she reads over again. Just then the door bell rings and her lady friend calls. Hubby who forgot something returns. Going to the bed room he finds the letters and is horrified to read letters containing dates with his wife. Furious he denounces her, runs out of the house and straight away to his old time friends. He does not give them a chance to explain. In his jealousy he tries to lay hands on them but is roughly handled himself. When at last he returns and accuses his wife of perfidy, showing the letters as evidence, she bursts out laughing, pointing to the dates which are more then four years old. Hubby is cured of his jealousy, but the old love letters are burned so as not to make any more mischief.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

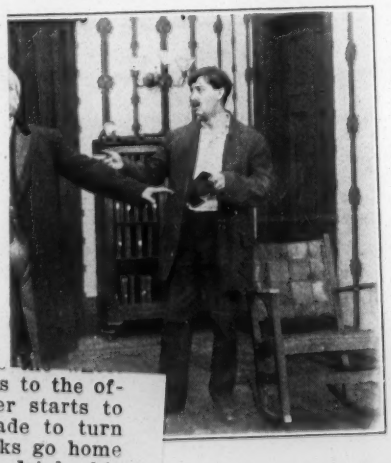
926-928 Market Street, Philadelphia, Pa.

The Judge's Ward

Length
960 Feet

Copyrighted
1909

Robert, the judge's son, is a vacillating young man. Helen, his father's incerely desires to make her his wife. An ress, writes him asking him to call and say she is playing with great success at a city r dressing room, where he meets a merry garden.



e performance and drop in to the when Helen detects her intended y stern man, reproaches him for him from the house.

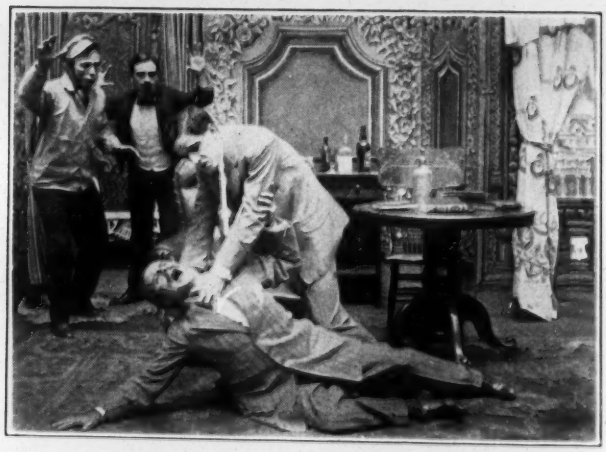
arried the actress and a child has , the little family suffers terrible g a note saying she will return to

"The Judge's Ward" (Lubin).

This Philadelphia firm is improving in photography and film results; if matters progress as they have for a few weeks Lubin will deserve the place he holds in the Patents Co. The present picture is interesting and well acted. The Judge's ward comes home from school; the Judge's son falls in love with her. He has, however, been courting an actress. She sends for him to see her once more before their friendship shall end for good and all. The young man goes to the theatre and the Judge with his wife and ward decide to see the same play. After the show the son with his actress selects the same place to dine where his family are eating. The Judge's ward sees him drinking wine with the actress and causes a scene, the Judge coming over to his son's table and upbraiding him for his conduct. Upon arriving home that evening the Judge tells his son he is disinherited and cast off; this in spite of the entreaties of both the Judge's wife and ward. The shift in film shows events three years later; the son has married the actress, a child has been born and the family is impoverished. Returning home after vainly seeking work, the son finds a note awaiting him from his wife, telling him she has gone back to the stage, deserting both father and child. The son goes back to the Judge to ask forgiveness, but is again turned away from the door. The Judge's ward, hypnotism and takes a lesson. He reads [illegible] of the situation. Going to the bag of tricks in a few minutes and returns to the office a couple of hours late. His employer starts to remonstrate but he is hypnotised and made to turn the clock ahead to seven. All of the clerks go home and the mesmerist seeks a cafe where he drinks his own beer and then hypnotises the bock of the man next to him. On the way home he encounters the baker's boy and the chimney sweep who, in the noon hour, gave him a thrashing. Now he hypnotizes them and looks on while they pummel each other until he is content. He hypnotizes the soot on the sweep's face to the baker's boy and the flour from the latter to the countenance of the sweep, a trick effect which gets a laugh. Arrived home he finds the game still in progress but in a jiffy his art is called into play and the two women rush the meal upon the table. It is a senseless little thing, but well played and planned to get the laughs.

"ACROSS THE DIVIDE." (Selig. Released September 27. Length, 980 feet.)—A western story with a dramatic flavor and done with a realism which adds to the effect. A miner starts for town to lay in a stock of provisions and dispose of his dust. A capper for a gambling house lures him to the place though

Old Love Letters



Length 400 Feet
Copyrighted 1909

While the young wife is looking for something in her trunks she spies some old love letters which she reads over again. Just then the door bell rings and her lady friend calls. Hubby who forgot something returns. Going to the bed room he finds the letters and is horrified to read letters containing dates

"OLD LOVE LETTERS." tember 27. Length, 400 comedy subject. A newly w old love letters to read befo arrival of a guest calls he gets hold of them. He do their age, but lear unfaithful and set fenders. He is k the street and pul the servants. I an avenger and by his actions, him the dates o ogy follows. Th violent in his funny. A wild all comedy and lesque the scene had had the acti stead of waitin has been licked farce the produc peal to the few

fining the cause the old lady determines to slip aw and never to annoy her son again. Getting toget her belongings she slips away from the house wh her son is asleep on a couch, stopping only to pr a kiss to his brow. Later the son is awakened by police with a message that his mother has been jured and taken to the hospital. He hurries to to find her fatally injured. Overcome with remo he would give all his possessions to save her, bu is too late, for she dies in his arms.

"THE MINISTER'S DAUGHTER."

LUBIN MAN

Life Motion P

926-928 Marke

w
d
th
av
fr
th
In
la
ro
W
an
pe
as

song, and continues to please.

For an animal act showing nice train ing and clean work, with the largest ele phant around New York in some time Max Gruber's Animals is among the best It is unpretentious but neat and interesti ing. *Sime.*

PLAZA.

On Monday evening an audience of goo size, but by no means capacity, saw pleasing bill from end to end. There wa diversity in character and as a bookin arrangement it constituted a true variet **show.**

Gallando leading off modeled men an was appreciated. Mills and Flynn, secon **(New Acts).**

Fred Hallen and Molly Fuller, with Wi McKee as a mildly jealous husband, ke

Faye Cusick, Grace T. Calbron, Alice Coll Eloise M. Clement, Irene Chandler, Nell Cla Ethel Clifton, Florence Carrette.

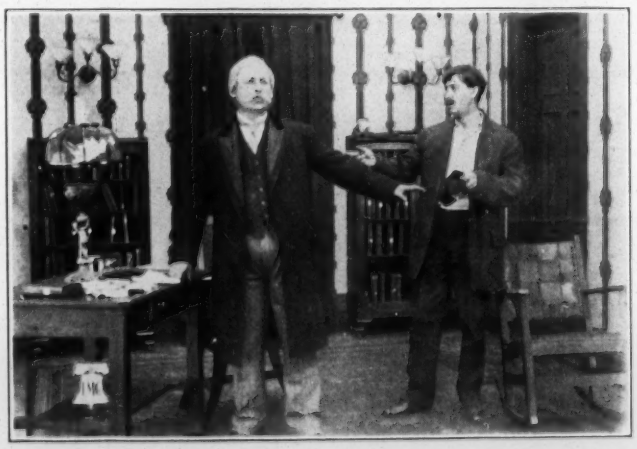
Duke, Harriett, Ada Delmore, Mrs. M

The Judge's Ward

Length
960 Feet

Copyrighted
1909

Robert, the judge's son, is a vacillating young man. Helen, his father's ward, is devoted to him and he sincerely desires to make her his wife. An old flame, Dorothy Deane, an actress, writes him asking him to call and say good-bye, prior to his nuptials. She is playing with great success at a city theatre and he calls on her in her dressing room, where he meets a merry company and all repair to a roof garden.



The judge and Helen happen to attend the performance and drop in to the roof garden for refreshment. Revelry is high when Helen detects her intended in the actress's company. His father, a very stern man, reproaches him for his conduct and upon arriving home drives him from the house.

Three years have passed. Robert has married the actress and a child has blessed them. His father's help being gone, the little family suffers terrible privation. One day his wife departs leaving a note saying she will return to the stage.

In desperation, seeing his child hungry, he resolves to go to his father and ask his help. When he calls the judge is counting a sum of money and refuses to listen to him. He departs but shortly returns to rob the desk. Helen, by a clever ruse, surprises the son in his work and, broken with shame and remorse, he kneels at her feet. The woman's love cannot be stifled and she resolves to help him. She calls at his squalid home and eventually reconciles the judge to his repentant son.

OUR FILMS ARE APPROVED BY
THE NEW YORK AND CHICAGO BOARDS OF CENSORS

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

LUBIN FILMS

RELEASED DURING THE MONTH OF

OCTOBER, 1909

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines
Films, Slides and Stereopticons

926-928 MARKET ST. PHILADELPHIA, PA.

Who Discovered the North Pole?

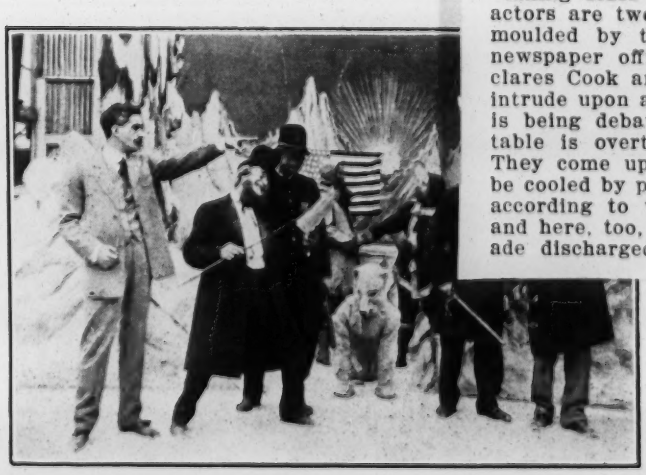
Length 535 feet
Copyrighted 1909

The topic of the day is very much discussed by two friends. One is for Peary, the other for Cook. Each one is sure that the other one discovered the North Pole. The argument grows hotter every minute but no conclusion is

Who Discovered the North Pole? (Lubin, Oct. 4).—The Cook-Peary controversy is burlesqued in a more or less farcical manner in this film. Two old fellows argue the matter out in a variety of places, giving excuse for much rough comedy that results in frequent laughs. The picture shows evidence of haste, but it is timely and should be in demand.

"Who Discovered the North Pole?" (Lubin).—A little comedy based upon the fierce controversy now raging between Messrs. Cook and Peary. The conception is comical enough to maintain the interest and cause people to laugh. And perhaps one might say that the picture settles the question. Anyhow it is as near settled as it is between the two gentlemen who are quarreling over the proposition. It is a successful attempt to give a comical turn to the fierce dispute which threatens to divide the world into two camps, separating them at the pole.

"WHO DISCOVERED THE NORTH POLE?" (Lubin. Released October 4. Length, 535 feet.)—Probably the first of a flood of polar pictures. The narrative hinges upon the fashion in which the daily press is "taking sides" in the Cook-Peary controversy. The actors are two stubborn old men whose opinions are moulded by their respective papers. They visit a newspaper office where a trick sign alternately declares Cook and Peary to be the discoverer and they intrude upon a scientific society where the moot point is being debated. In the heat of the argument the table is overturned and the disputants thrown out. They come upon a stand where lemonade is said to be cooled by polar ice brought back by Cook or Perry, according to which ever side of the stand you see, and here, too, the table is overturned and the lemonade discharged over one of the partisans.



have gone crazy over the matter and the world still wonders who discovered the North Pole.

"BILLIKEN"

Length
465 Feet

Copyrighted
1909

"Billiken" (Lubin).

A comedy film, but its start employs the serious proposition of a sick child at the crisis of disease. The doctor indicates the desperate condition of his patient; the weeping mother and the distracted father stand by in helplessness. After the doctor leaves the father has an inspiration to take a few liberties and he brings to the bedside the child's box of toys. As each one is displayed, she indicates no concern, but when a billiken is shown, grabs it with joy. Then there is a switch to trick protography and there is a comic drill by three billikens and many strange antics by the other toys. At the end the doctor again appears, indicating the child is out of danger. As a whole the film is much better than Lubin generally produces. WALT.

s in bed with typhoid fever. The crisis is
ous. The mother breaks down; the father
tempt the little girl, who seems entirely
Father and mother exit while the nurse
patient. The father returns with dolls of
s not care for them. Now he unpacks a
doll brings a smile upon the little girl's

"BILLIKEN." (Lubin. Released October 4. Length. 455 feet.)—An unusually good trick film founded on the experience of a theatrical man a year ago when the sudden presentation of a Billiken checked an attack of hiccoughs, following an operation, and saved his life. In this story the sufferer is a child who is approaching the crisis of a typhoid attack. Unless she can be aroused it is probable that her death will follow, but the parents are unable to attract her attention. Her father brings new toys, but they are silently regarded and not until he presents a billiken doll is the child interested. She falls asleep with the doll nestled against her cheek and when she wakes the crisis is passed and the physician gives assurance of her rapid recovery. The story is simple and appealing, but is incidental to some capital trick work representing the child's dream. The billiken doll becomes a trio and they perform all sorts of odd antics to which their jointed limbs lend themselves. There is also a circus equipment of the popular jointed animals and they, too, perform impossible feats. The effects are so well handled as to rank with the best work of this sort. The photography is first class and the acting well done. In every way the film is a credit to its makers.

ure has been put in
t in quite so original
The fact that Lubin
funny part. Besides,
the picture clearly demonstrates that nothing can happen to you when Billiken controls. It is a neat bit of comedy and deserves a good run. The numerous funny situations developed are all satisfactory and provoke vigorous laughter.

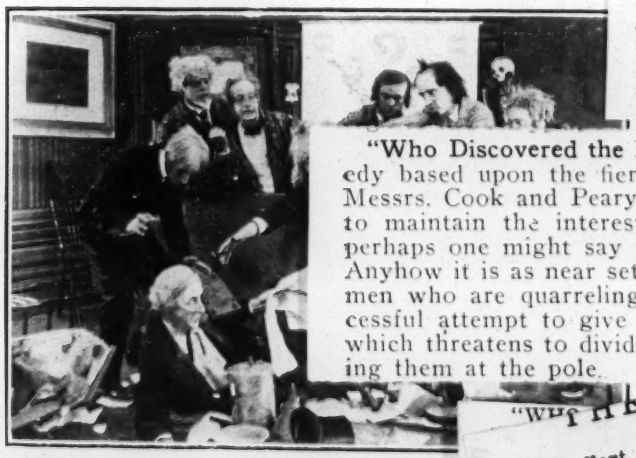
p. In her
as a circus
at our little
ning stunts,
enters. The
ved her life.

Monday, October 4th, 1909

Who Discovered the North Pole?

Length 535 feet
Copyrighted 1909

The topic of the day is very much discussed by two friends: One is for Peary, the other for Cook. Each one is sure that the other one discovered the North Pole. The



"Who Discovered the N
edy based upon the fierc
Messrs. Cook and Peary.
to maintain the interest
perhaps one might say that the pic
Anyhow it is as near settled as it is between the
men who are quarreling over the proposition. It is a su
cessful attempt to give a comical turn to the fierce disp
which threatens to divide the world into two
ing them at the pole.

George Fuller Golden put across a m
substantial success with three separ
monologs. The audience caught eve
point and reached out for the next on
laughter and applause abounding all th
way.

Willie Hale closed the show. That is
to say Willie Hale was among those who
closed the show, for there works with him
all through the act a man who is more
clever than Hale although denied his name

out effort as regards the main points and the pho-
phy is unusually good while the acting is of the
good quality.

HE FEMALE SLEUTH."—(Pathe. Released Oc-
ber 6. Length 604 feet.) Two genteel thieves are
tracted at a gaming house by the large winnings of
player. One of their accomplices, a woman, dis-
overs his address and they engage a room next his
t the hotel. They rob him while he sleeps and seek
escape just as a woman appears with the police
whom she has notified of her suspicions. The auto
f the escaping thieves is followed by another car
nd some bicycle police and when the robbers are
topped by a couple of officers the car is abandoned
nd the chase continued afoot. The quarry is lost
ut the woman suggests that perhaps they will return
o the gaming rooms and acting on this suggestion
he police hurry to the gambling house where the
hieves are apprehended as they enter. In the open-
ng the story is not entirely clear for the develop-
ment is slow but once this point is passed the stor
moves quickly and with an abundance of action, th
hase taking place through some very pretty scen

Pole.

"BILLIKEN"

Length
465 Feet

Copyrighted
1909

THE CRISIS. A little girl lies in bed with typhoid fever. The crisis is near. The doctor's face is very serious. The mother breaks down; the father tries to console her. Nothing can tempt the little girl, who seems entirely indifferent to her surroundings. Father and mother exit while the nurse keeps a watchful eye on the little patient. The father returns with dolls of all descriptions. The little girl does not care for them. Now he unpacks a "Billiken." The funny face of this doll brings a smile upon the little girl's countenance.

Billiken (Lubin, Oct. 4).—The good luck that is alleged to attach to a Billiken is used in bringing about the cure of a sick child in the story of this film. The child is suffering and no medicine appears to relieve, when a Billiken is produced. Smiles and a cure follow, and that night the little one dreams of Billikens in various trick-picture stunts. Carelessness is apparent in some of the details, but the film pleases, nevertheless.

ic figure has been put in p. In her
ıps not in quite so original ıas a circus
time. The fact that Lubin ıt our little
e the funny part. Besides, ıing stunts,
the picture clearly demonstrates that nothing can happen to
you when Billiken controls. It is a neat bit of comedy and ınters. The
deserves a good run. The numerous funny situations de-
veloped are all satisfactory and provoke vigorous laughter. ıved her life.

Monday, October 4th, 1909

Who Discovered the North Pole?

Length 535 feet
Copyrighted 1909

The topic of the day is very much discussed by two friends. One is for Peary, the other for Cook. Each one is sure that the other one discovered the North Pole. The

"Who Discovered the N
edy based upon the fierce
Messrs. Cook and Peary.
to maintain the interest
perhaps one might say that the pic
Anyhow it is as near settled as it is between th
men who are quarreling over the proposition. It is a suc-
cessful attempt to give a comical turn to the fierce disp
which threatens to divide the world into two
ing them at the pole.

George Fuller Golden put across a m
substantial success with three separ
monologs. The audience caught eve
point and reached out for the next on
laughter and applause abounding all th
way.

Willie Hale closed the show. That is
to say Willie Hale was among those who
closed the show, for there works with him
all through the act a man who is more
clever than Hale although denied his name

"THE FILM INDEX."

out effort as regards the main points and the pho-
phy is unusually good while the acting is of the
good quality.

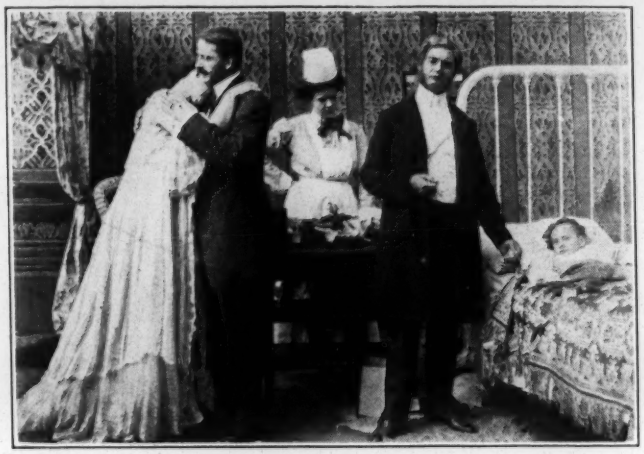
HE FEMALE SLEUTH."—(Pathe. Released Oc-
ber 6. Length 604 feet.) Two genteel thieves are
tracted at a gaming house by the large winnings of
player. One of their accomplices, a woman, dis-
overs his address and they engage a room next his
t the hotel. They rob him while he sleeps and seek
escape just as a woman appears with the police
whom she has notified of her suspicions. The auto
f the escaping thieves is followed by another car
nd some bicycle police and when the robbers are
topped by a couple of officers the car is abandoned
d the chase continued afoot. The quarry is lost
t the N. C., Oct. 4.—It is that perhaps they will return
the ity Sept. 18, at Keokuk, Ia.
the po At Trinidad, Colo., Campbell Brothers, Sept.
hieves 24, to crowded tents. Performance good. Billy
ng th Bennett's Tent Shows Sept. 27.
ment Barnum and Bailey's Circus showed at
moves Corinth, Miss., Sept. 28.
hase The Sells-Floto Shows gave one of the finest
circus performances Sept. 15 ever seen at

"THE MUSIC LESSON."—(Pathe Released Octob

Pole.

"BILLIKEN"

Length
465 Feet



Copyrighted
1909

THE CRISIS. A little girl lies in bed with typhoid fever. The crisis is near. The doctor's face is very serious. The mother breaks down; the father tries to console her. Nothing can tempt the little girl, who seems entirely indifferent to her surroundings. Father and mother exit while the nurse keeps a watchful eye on the little patient. The father returns with dolls of all descriptions. The little girl does not care for them. Now he unpacks a "Billiken." The funny face of this doll brings a smile upon the little girl's countenance.

"Billiken" (Lubin).—This comic figure has been put in motion pictures before, but perhaps not in quite so original a manner as has been done this time. The fact that Lubin has done it is sufficient to insure the funny part. Besides, the picture clearly demonstrates that nothing can happen to you when Billiken controls. It is a neat bit of comedy and deserves a good run. The numerous funny situations developed are all satisfactory and provoke vigorous laughter.

p. In her
as a circus
at our little
ning stunts,
enters. The
ved her life.

Monday, October 4th, 1909

Who Discovered the North Pole?

Length 535 feet
Copyrighted 1909

The topic of the day is very much discussed by two friends. One is for Peary, the other for Cook. Each one is sure that the other one discovered the North Pole. The argument grows hotter every minute, but no conclusion is reached. On their way home they put the decision up to their friends. Whomever they meet is made an arbitrator in the discussion, "Who discovered the North Pole," but not one is able to throw any more light upon the subject that has already been done by others. Day and night the two friends figure out who discovered the North Pole. They have not as yet solved the problem. They have gone crazy over the matter and the world still wonders who discovered the North Pole.

"BILLIKEN"

Length
465 Feet

Copyrighted
1909

"Billiken" Circus, were very clever, ...um and Bailey Circus, were very clever, ...well as being one of the centre attractions ...they showed at Kirksville, Mo., Aug. 31. ...rris and Rowe's Circus will show at Princeton, Ill., Sept. 28. ...rnum and Bailey's Circus is billed to show at Columbia, S. C., Oct. 30. ...n Robinson's Circus will show at Raleigh, ...

...ys the seri- ...e crisis of ...perate con- ...mother and ...elplessness. ...the father has an inspira- ...tion to take a few liberties and he brings to the ...bedside the child's box of toys. As each one is ...placed ... she indicates no concern, but when a ...grabs it with joy. Then there ...by and there is a ... strange

...s in bed with typhoid fever. The crisis is ...ous. The mother breaks down; the father ...tempt the little girl, who seems entirely ...father and mother exit while the nurse ...patient. The father returns with dolls of ...s not care for them. Now he unpacks a ...doll brings a smile upon the little girl's

"Jane Is Unwilling to Work" (Pathe).—Illustrating the attempt of a father to force his unwilling daughter to work. He gets her a number of situations, but she creates such a disturbance that she is unceremoniously hustled out of each place, ending in a laundry, where the head laundress is tumbled into a tub of suds as a result of the rough-house created by the girl who will not work. The whole film is a series of rough-houses, and while it is funny, it is a coarse sort of fun which is not likely to satisfy those who care for ...

THE MUSIC LESSON. (Story. ... Length 295 feet.) A short trick film in which ... of the effects are of the familiar black art ar- ...ment. Others show the formation of musical ...es, the notes and marks moving to their proper ... through a jumble of dots and dashes while ...e figures perform odd gyrations. Not particu- ...new but trick work always interests.

—

"BLANK CHECK."—(Lubin. Released October ... length 975 feet.) A melodramatic story with ... of action most of which is unusually well plan- ... A young clerk is given a blank check to fill in ...e pay roll. This he leaves on his desk when ...alled away by a message to the effect that his ...hose illness is shown in an earlier picture, has ...a turn for the worse. A fellow clerk obtains ...ck and fills it in for $3500. Adopting a dis- ... first class and the ... the film is a credit to its makers.

—

...her at- ...ney are ...billiken ...nep with ...hen she ...an gives ...his simple ...tal trick ...billiken ...ts of odd ...emselves. ...popular ...mpossible ...to rank ...graphy is ...every way ...

...ure has been put in ...t in quite so original ... The fact that Lubin ... funny part. Besides, the picture clearly demonstrates that nothing can happen to you when Billiken controls. It is a neat bit of comedy and deserves a good run. The numerous funny situations developed are all satisfactory and provoke vigorous laughter.

...p. In her ...as a circus ...at our little ...ing stunts, ...enters. The ...ved her life.

Monday, October 4th, 1909

Who Discovered the North Pole?

Length 535 feet
Copyrighted 1909

The topic of the day is very much discussed by two friends. One is for Peary, the other for Cook. Each one is sure that the other one discovered the North Pole. The

"Who Discovered the N
edy based upon the fierc
Messrs. Cook and Peary.
to maintain the interest
perhaps one might say that the
Anyhow it is as near settled as it is between
men who are quarreling over the proposition. It is a su
cessful attempt to give a comical turn to the fierce di
which threatens to divide the world into tw
ing them at the pole.

George Fuller Golden put across a substantial success with three sepa monologs. The audience caught e point and reached out for the next laughter and applause abounding all way.

Willie Hale closed the show. That to say Willie Hale was among those wh closed the show, for there works with hi all through the act a man who is mor clever than Hale although denied his name

THE FILM INDEX.

out effort as regards the main points and the photography is unusually good while the acting is of the good quality.

HE FEMALE SLEUTH."—(Pathe. Released October 6. Length 604 feet.) Two genteel thieves are tracted at a gaming house by the large winnings of player. One of their accomplices, a woman, discovers his address and they engage a room next his t the hotel. They rob him while he sleeps and seek escape just as a woman appears with the police whom she has notified of her suspicions. The auto f the escaping thieves is followed by another car nd some bicycle police and when the robbers are topped by a couple of officers the car is abandoned nd the continued afoot. The quarry is lost ut the they will return o the the more subtle and enjoyable humor.

N. Y., Oct. 1. Barnum and Bailey's Circus showed to capacity Sept. 18, at Keokuk, Ia. At Trinidad, Colo., Campbell Brothers, Sept. 24, to crowded tents. Performance good

"The Wallace Jewels" (Edison).—That the work of Miss Carolyn Wells in comedy for motion pictures is appreciated has been told before. It would be difficult, indeed, to conceive anything more delicate and genuinely humorous than "Ethel's Luncheon," her first contribution to motion picture scenarios. In "The Wallace Jewels" she has added not only the genuine comedy, but two or three dramatic situations

"BILLIKEN"

Length
465 Feet

Copyrighted
1909

THE CRISIS. A little girl lies in bed with typhoid fever. The crisis is near. The doctor's face is very serious. The mother breaks down; the father tries to console her. Nothing can tempt the little girl, who seems entirely indifferent to her surroundings. Father and mother exit while the nurse keeps a watchful eye on the little patient. The father returns with dolls of all descriptions. The little girl does not care for them. Now he unpacks a "Billiken." The funny face of this doll brings a smile upon the little girl's countenance.

She reaches out her hand for the Billiken and is soon fast asleep. In her dreams she sees Billiken making funny stunts. Billiken also has a circus which she watches with great interest. Everything is so funny that our little girl can hardly refrain from laughing. Now Billiken is tired performing stunts, he jumps back to the bed and the little girl awakens. The doctor enters. The crisis has passed. The little girl is on the way to recovery. Billiken saved her life.

A Blank Check

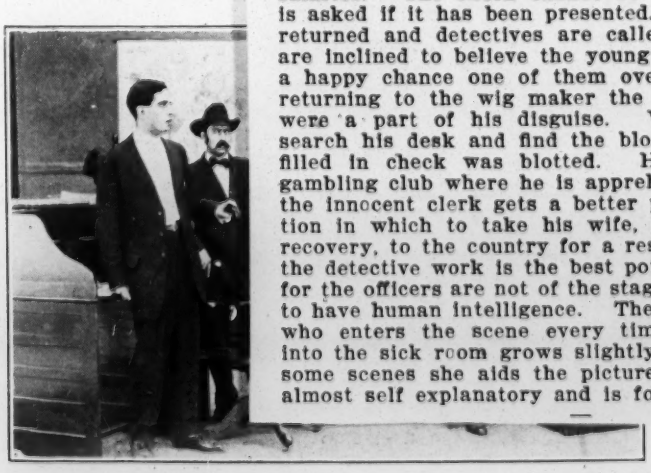
Length
955 Feet

A Blank Check (Lubin, Oct. 7).—This dramatic subject is a great improvement on many previous Lubin films. It is told naturally and with rare consistency, the details of a rather intricate story being logical and clear except in two particulars. A manufacturer signs a blank check for the payroll, but the pay clerk is called home suddenly to the bedside of his sick wife, leaving the check on his desk with the amount unfilled. Another clerk who is a rounder steals the check, fills it in for $3,500 and the next day disguises himself and cashes it, having forged the pay clerk's name on the back. When the employees in the office demand their pay an investigation results and the pay clerk, who has returned to his desk, is accused of the crime. The detectives, however, investigate his claim of an alibi and believe him innocent. One follows the thief and discovers his disguise and another finds on his desk a blotter showing the impression of the $3,500. He is arrested in a gambling room and the pay clerk is exonerated and rewarded. The inconsistencies referred to are, first, the fact that the bank would not have paid the money to a stranger, as the disguised thief must have appeared to be, and second, the impression on the blotter is not shown in reverse, as it would have been in reality. Aside from these defects the film reflects credit on the producers.

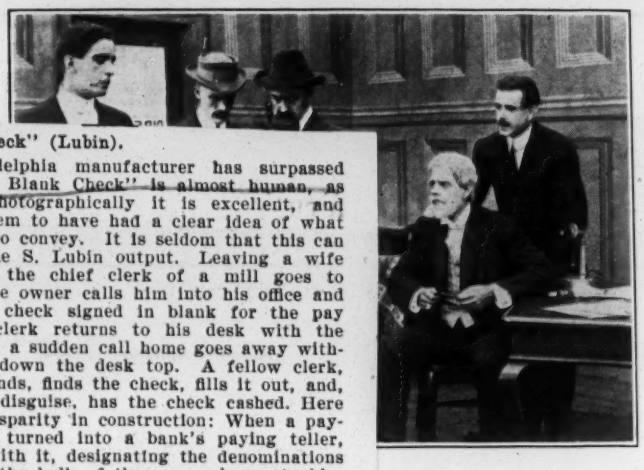
Bob's young wife is dangerously ill. Next to him works Ferd, a dissipated you and losing more money than he

Some day the proprietor asks roll. Bob cannot tell yet so the moment Bob is called home to th home Bob sends a note saying will not come to the office in th money fills in the amount of himself with wig and beard, cashe

"A BLANK CHECK."—(Lubin. Released October 7. Length 975 feet.) A melodramatic story with plenty of action most of which is unusually well planned. A young clerk is given a blank check to fill in for the pay roll. This he leaves on his desk when he is called away by a message to the effect that his wife, whose illness is shown in an earlier picture, has taken a turn for the worse. A fellow clerk obtains the check and fills it in for $3500. Adopting a disguise he presents it at the bank where it is accepted without question, being made out to "Cash" and not requiring identification. When pay day comes the clerk returns to work to find the men waiting for their salaries. The check cannot be found and the bank is asked if it has been presented. An affirmative is returned and detectives are called in. The officers are inclined to believe the young man's story and by a happy chance one of them oversees the real thief returning to the wig maker the beard and wig that were a part of his disguise. With this clue they search his desk and find the blotter with which the filled in check was blotted. He is followed to a gambling club where he is apprehended and of course the innocent clerk gets a better position and a vacation in which to take his wife, now on the road to recovery, to the country for a rest. The planning of the detective work is the best point of the production for the officers are not of the stage sort but are shown to have human intelligence. The use of a little child who enters the scene every time the father comes into the sick room grows slightly monotonous, but in some scenes she aids the picture. The narrative is almost self explanatory and is followed with ease.



The working men ought to be paid out. When Bob returns he is asked for the money for the pay roll. He cannot find the check. He will not accuse his fellowman but as he cannot explain how the check was cashed he is held as thief.



"A Blank Check" (Lubin).

The Philadelphia manufacturer has surpassed himself. "A Blank Check" is almost human, as films go. Photographically it is excellent, and the actors seem to have had a clear idea of what they wished to convey. It is seldom that this can be said of the S. Lubin output. Leaving a wife seriously ill, the chief clerk of a mill goes to his desk. The owner calls him into his office and gives him a check signed in blank for the pay roll. The clerk returns to his desk with the check, and on a sudden call home goes away without shutting down the desk top. A fellow clerk, in need of funds, finds the check, fills it out, and, purchasing a disguise, has the check cashed. Here is the first disparity in construction: When a payroll check is turned into a bank's paying teller, a slip goes with it, designating the denominations required and the bulk of the money is pretty big. The clerk, however, received four bills. Next day there is an outcry for pay by the mill hands. The chief clerk finds the check has disappeared and the bank telephones that it has been cashed. Detectives are sent for. The chief clerk is accused by the mill-owner of dishonesty. The detectives, however, have other theories, and work along lines which direct suspicion to the clerk who really cashed the check. They trace him to the wig-maker where he secured his make-up, and on searching his desk find the blotter which he had used when filling out the check. Here is another blunder: The figures on the blotter are thrown upon the screen as directly under a magnifying glass. To read an impression on a blotter it must be held before a mirror. The detectives locate their man at a poker game and the innocent clerk is relieved of suspicion. WALT.

he watched all night at his wife's
finds his story true. The other
the fruit of his ill-doings. He is
meantime proofs of his guilt have
and Ferd made a prisoner.
and Bob's young wife is on the

OUR FILMS ARE APPROVED BY
THE NEW YORK AND CHICAGO BOARDS OF CENSORS

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street, Philadelphia, Pa.

Thursday, October 7th, 1909

A Blank Check

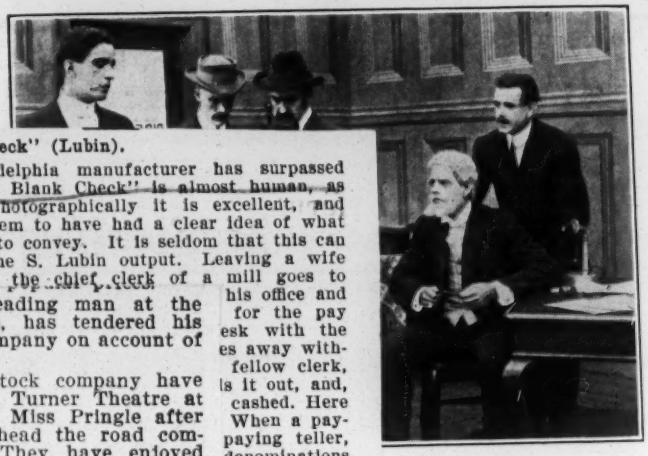
Length
955 Feet

Copyrighted
1909

Bob's young wife is dangerously ill. Naturally his thoughts are at home. Next to him works Ferd, a dissipated young man who is gambling a good deal and losing more money than he earns.

Some day the proprietor asks Bob how much money he needs for the pay roll. Bob cannot tell yet so the proprietor signs a blank check. Just at this moment Bob is called home to the bedside of his wife. As soon as he reaches home Bob sends a note saying on account of the sickness of his wife he will not come to the office in the morning. Ferd who is again in need of money fills in the amount of $3,500 to the blank check and disguising himself with wig and beard, cashes the check without any difficulty.

The working men ought to be paid out. When Bob returns he is asked for the money for the pay roll. He cannot find the check. He will not accuse his fellowman but as he cannot explain how the check was cashed he is held as thief.



"A Blank Check" (Lubin).

The Philadelphia manufacturer has surpassed himself. "A Blank Check" is almost human, as films go. Photographically it is excellent, and the actors seem to have had a clear idea of what they wished to convey. It is seldom that this can be said of the S. Lubin output. Leaving a wife seriously ill, the chief clerk of a mill goes to his office and for the pay esk with the es away with- fellow clerk, is it out, and, cashed. Here When a pay- paying teller, denominations is pretty big. bills. Next ie mill hands. s disappeared been cashed. clerk is ac- ty. The de- es, and work the clerk who e him to the ke-up, and on which he had ere is another r are thrown a magnifying plotter it must ectives locate innocent clerk

he watched all night at his wife's finds his story true. The other the fruit of his ill-doings. He is meantime proofs of his guilt have and Ferd made a prisoner. and Bob's young wife is on the

Augustus Phillips, leading man at the Alcazar, San Francisco, has tendered his resignation from the company on account of a bronchial affection.

The Della Pringle Stock company have sold their lease of the Turner Theatre at Boise City, Idaho, and Miss Pringle after a short vacation will head the road company for a change. They have enjoyed eighteen months' good business and leave a fine record and many friends behind them. Boise City will still continue the home of Della Pringle and C. K. Van Auken, her husband, as they own an eighty-acre fruit ranch and other real estate there.

Una Abell Brinker closed Oct. 9 a very successful engagement of seventeen weeks with the Crescent Stock company at White Plains, N. Y., and having leased the Nesbitt Theatre at Wilkes-Barre, Pa., will head her own company Oct. 18, presenting The Man on the Box, followed by The Three of Us and A Contented Woman.

Rowe and Kelly, of Winnipeg, have engaged a strong stock company for the Grand Opera House, and it is claimed that no ex- paper office where a trick sign alternately de- I.T. poker game and the res Cook and Peary to be the discoverer and they rude upon a scientific society where the moot point being debated. In the heat of the argument the le is overturned and the disputants thrown out. ey come upon a stand where lemonade is said to cooled by polar ice brought back by Cook or Perry, ording to which ever side of the stand you see, l here, too, the table is overturned and the lemon- discharged over one of the partisans.

—

PIPPA PASSES." (Biograph. Released October 4. ngth, 983 feet.)—One of the most pretentious ries yet put up, but even a free adaptation of a owning poem is scarcely to be regarded as good ture material, though a caption thrown on the een helps to make clear the happenings. Pippa, easant girl, is seen rising from sleep to take up duties of the day. Here an elaborate lighting et is worked to show the transition from darkness dawn, the sheet at first showing only a single t of light; the window. Gradually the bed and occupant appear and eventually the room is led with sunlight. Pippa dresses and sings her g with the refrain

"God's in his heaven
"All's well with the world."

aking her guitar she passes out and wanders ng, carrying her message in passing. A workman, has quarreled with his wife because she pleads h him to keep away from the tavern, is moved to urn and ask forgiveness. An artist, tricked into riage with a model, is about to cast her off when hears the song and takes her into his arms and

RE APPROVED BY
ICAGO BOARDS OF CENSORS

or all Exhibitors, using the
nmable Positive-Film
d Special Film Cement.
he ordinary film while the old cement
on-Inflammable Films.
New Film Cement in any quantity
c per bottle.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 Market Street, Philadelphia, Pa.

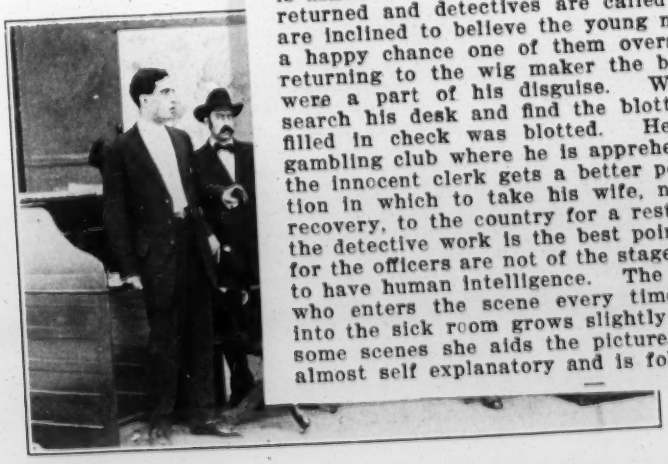
Thursday, October 7th, 1909

A Blank Check

Length
955 Feet

Bob's young wife is dangerously ill
Next to him works Ferd, a dissipated yo
and losing more money than he

Some day the proprietor asks
roll. Bob cannot tell yet so the
moment Bob is called home to the
home Bob sends a note saying
will not come to the office in th
money fills in the amount of
himself with wig and beard, cashe



The working men ought to be paid out. When Bob returns he is asked for the money for the pay roll. He cannot find the check. He will not accuse his fellowman but as he cannot explain how the check was cashed he is held as thief.

In the event, as Salsbury anticipates, that he and Ravel shall establish their rights over Garanger in America, suits for damages and back royalties will at once be instituted by them against the Ringling Bros. for the time they have used the act with their circuses.

WHAT ABOUT "DICK" BELL?

Since VARIETY printed the information that "Young Dick" Bell would operate a circus the coming winter in the north of Mexico, American showmen have been wondering whether there has been a split in the famous family or whether the original "Dick" has retired from the tented field, leaving the enterprise and name to his oldest son.

In the latter case, say the "wise ones," "Young Dick" will have all kinds of trouble in doing business without the almost magical name of his father. It is an accepted truism among performers who have

"A BLANK CHECK." —(Lubin. 7. Length 975 feet.) A melodramatic story with plenty of action most of which is unusually well planned. A young clerk is given a blank check to fill in for the pay roll. This he leaves on his desk when he is called away by a message to the effect that his wife, whose illness is shown in an earlier picture, has taken a turn for the worse. A fellow clerk obtains the check and fills it in for $3500. Adopting a disguise he presents it at the bank where it is accepted without question, being made out to "Cash" and not requiring identification. When pay day comes the clerk returns to work to find the men waiting for their salaries. The check cannot be found and the bank is asked if it has been presented. An affirmative is returned and detectives are called in. The officers are inclined to believe the young man's story and by a happy chance one of them oversees the real thief returning to the wig maker the beard and wig that were a part of his disguise. With this clue they search his desk and find the blotter with which the filled in check was blotted. He is followed to a gambling club where he is apprehended and of course the innocent clerk gets a better position and a vacation in which to take his wife, now on the road to recovery, to the country for a rest. The planning of the detective work is the best point of the production for the officers are not of the stage sort but are shown to have human intelligence. The use of a little child who enters the scene every time the father comes into the sick room grows slightly monotonous, but in some scenes she aids the picture. The narrative is almost self explanatory and is followed with ease.

He explains to the detectives how he watched all night at his wife's bedside. One goes to investigate and finds his story true. The other detective is watching Ferd who enjoys the fruit of his ill-doings. He is going back to the gambling den. In the meantime proofs of his guilt have been found, the gambling den is raided and Ferd made a prisoner.

The next day the crisis has passed and Bob's young wife is on the road to recovery.

OUR FILMS ARE APPROVED BY
THE NEW YORK AND CHICAGO BOARDS OF CENSORS

It will be necessary for all Exhibitors, using the

New Non-Inflammable Positive-Film

to have on hand Special Film Cement.

This cement will also mend the ordinary film while the old cement will not join Non-Inflammable Films.

We can supply you with the New Film Cement in any quantity at 25c per bottle.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 Market Street, Philadelphia, Pa.

Monday, October 11th, 1909

Papa's Honeymoon

"Papa's Honeymoon" (Lubin).

S. Lubin, the Philadelphia manufacturer, released two pictures on Monday to fill in the required 1,000 feet. This film was one, running 600 ft. At the Union Square it followed the other, called "Out for the Day," 390 ft. Both were intended for comics, but the comedy was absent, although a strenuous effort in both for laughs had been made. But without the comicalities, the greatest injury to "Papa's Honeymoon" was in the fact that the two principals of it, a man and woman, had participated in the prior film as the chief funmakers, also. Not alone was this most boresomely apparent, but it destroyed all illusion, and left the impression that Mr. Lubin's stock company is very meagre. "Papa's Honeymoon" tells of a father with two mischievous youngsters, bringing a stepmother into the home. The entire family goes on the honeymoon, the youngsters cutting up pranks on their old and new parent. It could have been extremely humorous. The subject is sufficiently broad, but there are few laughs, hardly snickers. At one stage, the boys tie a rope attached to a wagon wheel to the mother's cloak. The horses move off very slowly, dragging the woman to the ground. This is performed mechanically, the woman obviously waiting for the horses to start. Had the animals trotted off briskly, some damage would have resulted, of course, but this is a fair sample of the manufactured humor throughout the picture. The male actor playing the father spanks the boy with the same measured spank that he did in the previous picture. It's all very well to prepare comedy pictures. They and "industrials" are doubtlessly of the greatest good, but a manufacturer might at least look after the preliminaries if the subjects are to be glossed over. It will be a foolish procedure for any exhibitor to show these two Lubin films the same day. SIME.

ever is not very much appreciated.

At the hotel more trouble awaits the newly married couple. Max and Moritz continually think of new

Papa's Honeymoon (Lubin, Oct. 11).—This film wins a number of laughs, but the comedy is overdrawn and unnatural. The tricks played by papa's two sons when papa and his new wife go on their honeymoon are not distinguished for cleverness. The boys tie a rope to stepma'ma's cloak, put soot into her powder box, sprinkle itching powder in the trunks of both parents and otherwise misbehave themselves in desperate efforts to be comical.

tions.

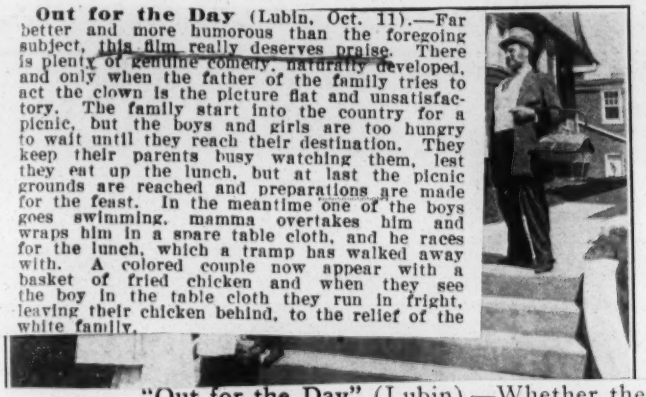
At the finish they meet their Waterloo but the fun

"Papa's Honeymoon" (Lubin).—Honeymoons are usually trying times for newly married couples, but when a widower, with two devilish youngsters, takes a honeymoon there is certain to be trouble. And there was trouble in this particular instance. All sorts of things happen to the newlyweds as a result of the machinations of the boys. The difficulties finally end with the discovery of the source of the disturbance. What the boys got put them in condition to require cushions. Still they might say with considerable truth that the fun was worth the licking. As usual, Lubin makes the audience laugh.

Out For The Day

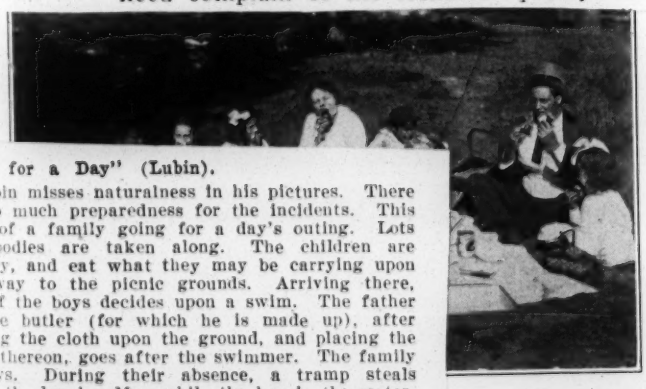
Length 390 Feet

Copyrighted 1909



Out for the Day (Lubin, Oct. 11).—Far better and more humorous than the foregoing subject, this film really deserves praise. There is plenty of genuine comedy, naturally developed, and only when the father of the family tries to act the clown is the picture flat and unsatisfactory. The family start into the country for a picnic, but the boys and girls are too hungry to wait until they reach their destination. They keep their parents busy watching them, lest they eat up the lunch, but at last the picnic grounds are reached and preparations are made for the feast. In the meantime one of the boys goes swimming, mamma overtakes him and wraps him in a spare table cloth, and he races for the lunch, which a tramp has walked away with. A colored couple now appear with a basket of fried chicken and when they see the boy in the table cloth they run in fright, leaving their chicken behind, to the relief of the white family.

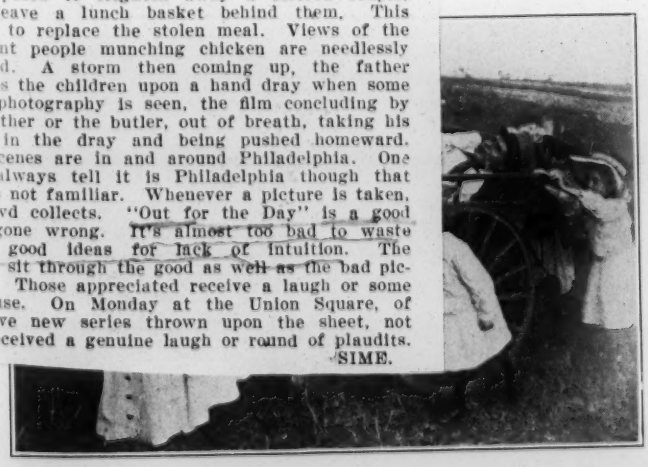
"Out for the Day" (Lubin).—Whether the outing here pictured is representative of the average is a matter which must be decided by each person for himself; but, however that may be, a good deal of human nature is worked into this picture and a good deal of fun is intermingled. Still, one must be permitted to believe that the picture is exaggerated for the purpose of raising a laugh. The action is sufficient to please the most exacting in that respect, and no one need complain of the technical quality.



"Out for a Day" (Lubin).

Lubin misses naturalness in his pictures. There is too much preparedness for the incidents. This tells of a family going for a day's outing. Lots of goodies are taken along. The children are hungry, and eat what they may be carrying upon the way to the picnic grounds. Arriving there, one of the boys decides upon a swim. The father or the butler (for which he is made up), after setting the cloth upon the ground, and placing the meal thereon, goes after the swimmer. The family follows. During their absence, a tramp steals away the lunch. Meanwhile the boy in the water, dragged forth, has been enveloped in a sheet. While wearing the sheet, in broad daylight, he is supposed to frighten away a colored couple, who leave a lunch basket behind them. This serves to replace the stolen meal. Views of the different people munching chicken are needlessly exposed. A storm then coming up, the father bundles the children upon a hand dray when some trick photography is seen, the film concluding by the father or the butler, out of breath, taking his place in the dray and being pushed homeward. The scenes are in and around Philadelphia. One may always tell it is Philadelphia though that city is not familiar. Whenever a picture is taken, a crowd collects. "Out for the Day" is a good idea gone wrong. It's almost too bad to waste these good ideas for lack of intuition. The people sit through the good as well as the bad pictures. Those appreciated receive a laugh or some applause. On Monday at the Union Square, of the five new series thrown upon the sheet, not one received a genuine laugh or round of plaudits.

SIME.



Father, mother and six children prepare for a day's outing. You all know what it means to go to a picnic [illegible] One is sure [illegible] any mishaps [illegible] children get [illegible] be blamed if they take a bite now and then. Thus it may happen when the picnic ground is reached there is nothing left for the picnic. The children get tired, father must loan a push cart to bring them home. Unfortunately the push cart runs away and has to be caught. When the task is accomplished, father is so tired that he cannot walk any further. He is laid upon the push cart, the wife is the horsey and the children lend their assistance. Don't be uneasy; if they are not home as yet, they will surely come soon.

Monday, October 11th, 1909

Papa's Honeymoon

Length 600 Feet
Copyrighted 1909

Papa's trunks are packed for the honeymoon. Max and Moritz accompany him. The boys do not like the new stepmother and as it is too slow anyhow they take itching powder and soot and put it between the parents wearing apparels.

The wedding trip is a most eventful one. The boys call everybody's attention to the newlyweds and they receive quite an ovation which however is not very much appreciated.

At the hotel more trouble awaits the newly married couple. Max and Moritz continually think of new tricks to play on father and the stepmother and they succeed beyond all expectations.

At the finish they meet their Waterloo but the fun certainly was worth the licking

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines,
Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

Out For The Day

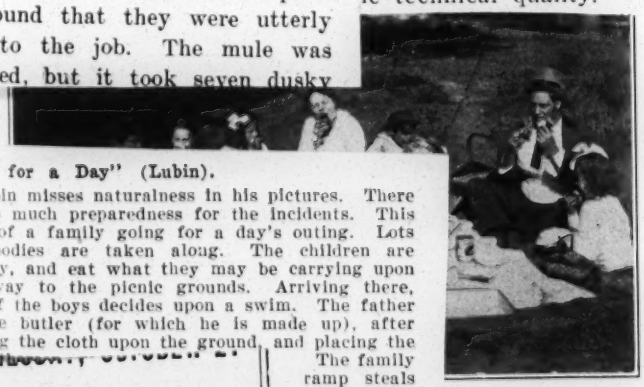
Length 390 Feet

Copyrighted 1909

Father, mother and six children prepare for a day's outing. You all know what it means to go to a picnic [illegible] One is sure [illegible] any mishaps [illegible] children get [illegible] be blamed if they take a bite now and then. Thus it may happen when the picnic ground is reached there is nothing left for the picnic. The children get tired, father must loan a push cart to bring them home. Unfortunately the push cart runs away and has to be caught. When the task is accomplished, father is so tired that he cannot walk any further. He is laid upon the push cart, the wife is the horsey and the children lend their assistance. Don't be [illegible]y; if they are not home [illegible]t, they will surely come

. 11).—Far
e foregoing
aise. There
y developed,
ally tries to
unsatisfac-
untry for a
too hungry
ation. They
them, lest
the picnic
s are made
of the boys
him and
nd he races
walked away
ear with a
n they see
in fright,
relief of the

(Lubin).—Whether the outing here pic-
ve of the average is a matter which must
person for himself; but, however that
al of human nature is worked into this
deal of fun is intermingled. Still, one
o believe that the picture is exaggerated
raising a laugh. The action is sufficient
exacting in that respect, and no one
e technical quality.



ppear in that section until 1910.
Among showmen it is agreed that the
inglings have the rights to the Sells
rothers name, but H. H. Tammen, lead-
g spirit of the Sells-Floto show, plays no
ame by any set rules.

BUT THEY CLIPPED THE MULE.

The best proof that the "unridable"
ules used in several animal acts play-
g on the vaudeville circuits are reall
ough equestrian propositions was
uesday at the Technor-Gran
West 62d Street, when
elonging to Dewar
the stable
olored the
ob

n professional
ed on the premises
onds. Then he was seen
Wright aeroplane through a
. Two others undertook to replace
n, but found that they were utterly
adequate to the job. The mule was
nally clipped, but it took seven dusky

"Out for a Day" (Lubin).

Lubin misses naturalness in his pictures. There is too much preparedness for the incidents. This tells of a family going for a day's outing. Lots of goodies are taken along. The children are hungry, and eat what they may be carrying upon the way to the picnic grounds. Arriving there, one of the boys decides upon a swim. The father or the butler (for which he is made up), after setting the cloth upon the ground, and placing the [illegible] The family [illegible] ramp steals [illegible] the water, [illegible] in a sheet. [illegible] daylight, he [illegible] red couple, [illegible] them. This [illegible] iews of the [illegible] needlessly [illegible] A storm then coming up, the father bundles the children upon a hand dray when some trick photography is seen, the film concluding by the father or the butler, out of breath, taking his place in the dray and being pushed homeward. The scenes are in and around Philadelphia. One may always tell it is Philadelphia though that city is not familiar. Whenever a picture is taken, A crowd collects. "Out for the Day" is a good [illegible] wrong. It's almost too bad to waste [illegible] of intuition. The [illegible]

Order Essanay Posters

om any Film Exchange or from us.

requently the individual is powerless to help it. The
in this instance is realistic and the working out of the
the hands of these capable players is effective enough
se one to pause and search his own consciousness for
indication of wrongdoing or illicit possibilities which
e manifested to a greater or less degree in his own
and wishes. Perhaps this film represents one of the
owerful, yet subtle, influences of the motion picture.
anything is so graphically represented that it causes
pause for even a moment and scrutinize his own ten-
it has accomplished much and deserves encourage-

Monday, October 11th, 1909

Papa's Honeymoon

"Papa's Honeymoon" (Lubin).

S. Lubin, the Philadelphia manufacturer, re
leas
requ
600
othe
wer
abs
lau
itle
was
ma
flu
wa
all
Lu
Ho
ch
the
mo
old
tremely humorous. The subject
broad, but there are few laughs, hardly snickers.
stage, the boys tie a rope attached to a
girl's cloak. The horses

"The best is cheapest"

ESSANAY FILM MFG. CO.

435 No. Clark St., Chicago, Ill.

ment. Unquestionably we are all to some extent tools of fate, and whether we know it or not Clothos is spinning the threads of our lives and Lachesis is designing the webs, both doing their work beyond our consciousness, and in most instances beyond our wills. Then when Atropos suddenly severs the threads and we discover what we have done we are often even more astonished than the world around us. The one who looks beneath the surface of this picture and grasps its meaning will sympathize with the young widow as she mourns

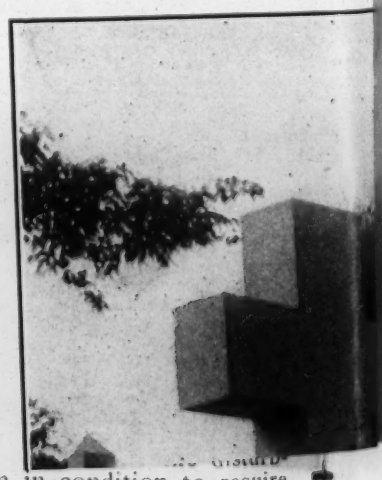
after
good, but a
after the preliminaries if the subjects are
glossed over. It will be a foolish procedure for any exhibitor to show these two Lubin films the same day. SIME.

ever is not very much appreciated.

handlers, a strait-jacket and seven ounces of cocaine injected into the anim before the operation could be complete

The same mule was clipped last yea when a colored groom was almost kill and a big box stall kicked to pieces.

av
co
co
Pa
This
come
playe
new
tingu
to st
box,
both
in de
tion
A
thei



"Papa's Honeymoon" (Lu
trying times for newly marri
with two devilish youngste
certain to be trouble. And
ular instance. All sorts of t
as a result of the machinatic
finally end with the discove
ance. What the boys got put them in condition to require cushions. Still they might say with considerable truth that the fun was worth the licking. As usual, Lubin makes the audience laugh.

Out For The Day

Length 390 Feet

Copyrighted 1909

Father, mother and six children prepare for a day's outing. You all know what it means to go to a picnic with six children. One is sure to get lost and many mishaps must be expected.

Besides, the children get hungry and cannot be blamed if they take a bite now and then. Thus it may happen when the picnic ground is reached there is nothing left for the picnic. The children get tired, father must loan a push cart to bring them home. Unfortunately the push cart runs away and has to be caught. When the task is accomplished, father is so tired that he cannot walk any further. He is laid upon the push cart, the wife is the horsey and the children lend their assistance. Don't be uneasy; if they are not home as yet, they will surely come soon.

"Sandy" The Poacher

Length
840 Feet

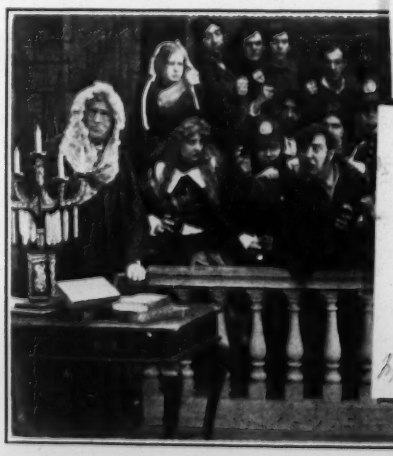
"'Sandy,' the Poacher" (Lubin).—The game laws of Scotland afford a basis for this picture, which is more interesting for its scenic beauties than for the story it tells. Apparently poachers have a common habit of loving game wardens' daughters, which, perhaps, is not to be wondered at, since they are nearly always pretty and vivacious. But it is difficult to understand why there is always a jealous rival in the field. But however that may be, the fact remains that the game warden is killed, Sandy is accused of the crime by the jealous rival; but Sandy had befriended an unfortunate old woman, who saw the actual occurrence. She comes forward and untangles the snarled threads, Sandy goes free and presumably marries the pretty daughter, while the unconscionable villain is probably incarcerated in a deep, dark dungeon. Melodramatic action compensates for the lack of actual dramatic merit. The poacher gets the girl he wants, and the god of love is vindicated yet again in the Scottish game preserves. But it is the technical excellence of this picture that we wish to praise, also the masterly handling of the subject up to the last scene, which ends too abruptly and confusedly. We have regretted Lubin dramas because they deprived us of the needful s[illegible] keep his dramas up to the s[illegible] ture, let them come, and le[illegible] laurels and take up the less [illegible]

In the Sc[illegible] "Sandy" a rolli[illegible] preserves keeps [illegible] rejected suitor, [illegible] gradually worked to a frenzy of jealous hatr[illegible] means or foul." "Sandy" has several narrow[illegible] he is caught in the act of trapping hares [illegible] father. A quarrel ensues.

"Sandy, the Poacher" (Lubin).

The beautiful Scotch scenery around Philadelphia looms large in this film. It is a dramatic subject, telling of jealousy and revenge. The game-keeper's assistant is in love with the game-keeper's daughter. There is a poacher who also loves the girl, but she does not reciprocate; on the contrary, the assistant game-keeper has the call. While passing through the woods the poacher runs afoul of an old witch, and brushing her roughly aside gains her enmity. Later on during a hand to hand combat between the game-keeper and his assistant, the poacher fires at the fighters and kills the old game-keeper. The assistant is arrested, charged with the crime and would have been convicted but for the testimony of the old witch, who saw the murder, and clears the assistant game-keeper who had previously befriended her.

WALT.



Sandy the Poacher (Lubin, Oct. 14).—Picturesque scenes are quite well chosen in this picture, although the log house smacks more of American wilderness than of Scotland. The pantomime is fairly well done and the story is not uninteresting, but there are inconsistencies that might have been avoided. Sandy, the poacher, is caught by the gamekeeper and is struggling with him when a rival in a love affair shoots to kill Sandy, but kills the gamekeeper. Sandy is arrested and for some reason not explained admits that he is the murderer, although his own undischarged gun would have proven his innocence, and an old hag who witnesses the crime could have testified in his favor. She remains silent until the hearing, when she tells what she knows, and the mystery, which was no mystery at all, is cleared up.

In his excitement the Warden attempts to use his gun. It is accidentally discharged. The old man falls dead. "Sandy" is horrified and thinks himself the unfortunate cause. The assistant has witnessed the struggle from behind a tree and aims at "Sandy" but fate decrees that the guns should both be discharged at the same moment and he becomes an assassin. The old woman whom "Sandy" has befriended has witnessed all this from where she was concealed and keeps her secret, in terror of the ways of justice, until circumstances afford her an opportunity of bringing the real offender to his deserts.

The Major and the Judge

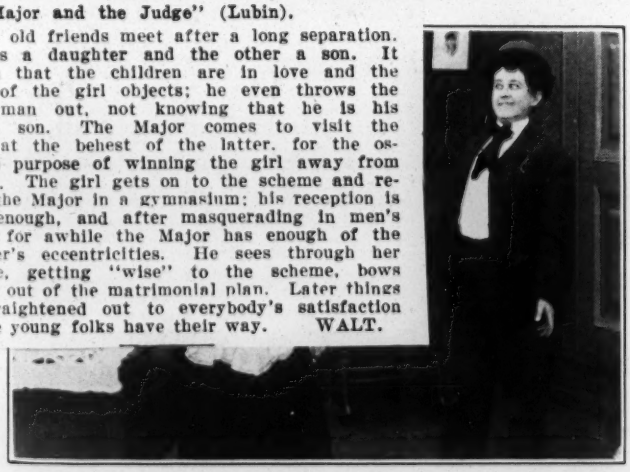
Length 695 Feet
Copyrighted 1909

The Major arriving at home from abroad discovers that his only daughter is in love with a young man whom he thinks to be a fortune hunter. He ejects him without explanation or ceremony. He then writes to his old friend the Judge and asks him to come lay siege to his daughter's heart.

The young man so unceremoniously ejected is the Judge's own son. He tells his father of his love and his treatment by the Major and is assured that he shall have his assistance. The Judge just then receives the Major's letter and determines to get even with the Major. He writes to him that he will come and marry his daughter. The daughter hearing of the Judge's coming decides to give him a warm welcome. To this end she disguises as a man but the Judge through the photo recognizes his son's fiancee and to play a joke on her requests the "young man" to masquerade as a "young lady." He then calls his son who is surprised at the turn of things. The Judge marries the lovers. When the Major is informed of the circumstances he becomes frantic, and demands satisfaction from the Judge "on the field of honor," but at the fatal point both weaken and embracing each other decide that they shall live in peace and happiness.

"The Major and the Judge" (Lubin).

These old friends meet after a long separation. One has a daughter and the other a son. It happens that the children are in love and the father of the girl objects; he even throws the young man out, not knowing that he is his friend's son. The Major comes to visit the judge, at the behest of the latter, for the ostensible purpose of winning the girl away from the son. The girl gets on to the scheme and receives the Major in a gymnasium; his reception is lively enough, and after masquerading in men's clothes for awhile the Major has enough of the daughter's eccentricities. He sees through her disguise, getting "wise" to the scheme, bows himself out of the matrimonial plan. Later things are straightened out to everybody's satisfaction and the young folks have their way. WALT.



The Major and the Judge (Lubin, Oct. 18).—The writer of this picture probably had a humorous story to tell but forgot what it was when about half way through. Of the players taking part, the Major and the Judge are fairly good, but the Major's daughter would pass better for his wife or mother. She is certainly too mature to represent a charming girl in a love comedy. The Major and the Judge are old-time friends who have just renewed their acquaintance. The Major's daughter is in love with a young chap who does not meet with favor in the old gentleman's eyes, and he kicks him out of the house. The youth turns out to be the Judge's son, and when he tells papa the latter is properly indignant. At this juncture the Judge receives a note from the Major asking him to call around and marry his daughter. The girl disguises herself as a man and receives the Judge with boxing gloves. There is then much forced comedy business that falls flat, in the midst of which the Major enters and the two old fellows start out to fight a duel; but they make a mess of it and forgive each other, thus ending the trouble.

"Sandy" The Poacher

Length
840 Feet

"'Sandy,' the Poacher" (Lubin).—The game laws of Scotland afford a basis for this picture, which is more interesting for its scenic beauties than for the story it tells. Apparently poachers have a common habit of loving game wardens' daughters, which, perhaps, is not to be wondered at, since they are nearly always pretty and vivacious. But it is difficult to understand why there is always a jealous rival in the field. But however that may be, the fact remains that the game warden is killed, Sandy is accused of the crime by the jealous rival; but Sandy had befriended an unfortunate old woman, who saw the actual occurrence. She comes forward and untangles the snarled threads, Sandy goes free and presumably marries the pretty daughter, while the unconscionable villain is probably incarcerated in a deep, dark dungeon. Melodramatic action compensates for the lack of actual dramatic merit. The poacher gets the girl he wants, and the god of love is vindicated yet again in the Scottish game preserves. But it is the technical excellence of this picture that we wish to praise, also the masterly handling of the subject up to the last scene, which ends too abruptly and confusedly. We have regretted Lubin dramas because they deprived us of the needful supply of comedy. But if he can keep his dramas up to the standard of excellence in this picture, let them come, and let others rest on their dramatic laurels and take up the less exacting line of comedy.

In the Sc
"Sandy" a rolli
preserves keeps
rejected suitor,
gradually worked to a frenzy of jealous hatred, resolves to remove him by "fair means or foul." "Sandy" has several narrow escapes. One day in the woods he is caught in the act of trapping hares by the Warden, his sweetheart's father. A quarrel ensues.

In his excitement the Warden attempts to use his gun. It is accidentally discharged. The old man falls dead. "Sandy" is horrified and thinks himself the unfortunate cause. The assistant has witnessed the struggle from behind a tree and aims at "Sandy" but fate decrees that the guns should both be discharged at the same moment and he becomes an assassin. The old woman whom "Sandy" has befriended has witnessed all this from where she was concealed and keeps her secret, in terror of the ways of justice, until circumstances afford her an opportunity of bringing the real offender to his deserts.

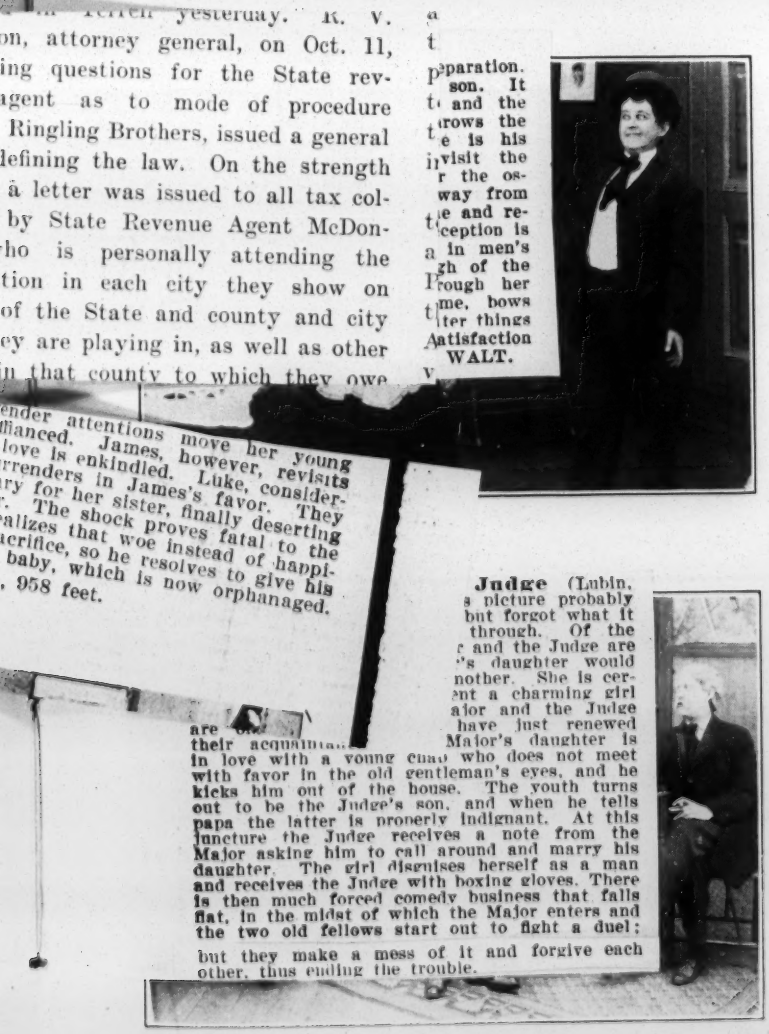
No. 42. Monday, October 18, 1909

The Major and the Judge

Length 695 Feet
Copyrighted 1909

The Major arriving at home from abroad discovers that his only daughter is in love with a young man whom he thinks to be a fortune hunter. He ejects him without explanation or ceremony. He then writes to his old friend the Judge and asks him to come lay siege to his daughter's heart.

The young man so unceremoniously ejected is the Judge's own son. He tells his father of his love and his treatment by the Major and is assured that he shall have his assistance. The Judge just then receives the Major's letter and determines to get even with the Major. He writes to him that he will come and marry his daughter. The daughter hearing of the Judge's coming decides to give him a warm welcome. To this end she disguises as a man but the Judge through the photo recognizes his son's fiancee and to play a joke on her requests the "young man" to masquerade as a "young lady." He then calls his son who is surprised at the turn of things. The Judge marries the lovers. When the Major is informed of the circumstances he becomes frantic, and demands satisfaction from the Judge "on the field of honor," but at the fatal point both weaken and embracing each other decide that they shall live in peace and happiness.



...yesterday. R. V. ...on, attorney general, on Oct. 11, ...ing questions for the State rev... ...agent as to mode of procedure ... Ringling Brothers, issued a general ...defining the law. On the strength ... a letter was issued to all tax col... ...by State Revenue Agent McDon... ...who is personally attending the ...tion in each city they show on ...of the State and county and city ...ey are playing in, as well as other ...in that county to which they owe

...paration. ...son. It ...and the ...rows the ...e is his ...visit the ...r the os... ...way from ...e and re... ...ception is ...in men's ...gh of the ...rough her ...me, bows ...ter things ...atisfaction WALT.

...ender attentions move her young ...fianced. James, however, revisits ...love is enkindled. Luke, consider... ...rrenders in James's favor. They ...ry for her sister, finally deserting ... The shock proves fatal to the ...alizes that woe instead of happi... ...acrifice, so he resolves to give his ... baby, which is now orphanaged. ... 958 feet.

Judge (Lubin. ...s picture probably ...but forgot what it ...through. Of the ...and the Judge are ...'s daughter would ...nother. She is cer... ...ent a charming girl ...ajor and the Judge ...have just renewed ...Major's daughter is ...are ... their acquaintan... ...in love with a young man who does not meet with favor in the old gentleman's eyes, and he kicks him out of the house. The youth turns out to be the Judge's son, and when he tells papa the latter is properly indignant. At this juncture the Judge receives a note from the Major asking him to call around and marry his daughter. The girl disguises herself as a man and receives the Judge with boxing gloves. There is then much forced comedy business that falls flat, in the midst of which the Major enters and the two old fellows start out to fight a duel; but they make a mess of it and forgive each other, thus ending the trouble.

"Sandy" The Poacher

Length
840 Feet

Copyrighted
1909

In the Scotch Highlands a Game-Warden's beautiful daughter loves "Sandy" a rollicking young fellow who by continual poaching on the game preserves keeps the wardens continually in action. The Warden's assistant, a rejected suitor, determines to frustrate the love making of his rival and being gradually worked to a frenzy of jealous hatred, resolves to remove him by "fair means or foul." "Sandy" has several narrow escapes. One day in the woods he is caught in the act of trapping hares by the Warden, his sweetheart's father. A quarrel ensues.

In his excitement the Warden attempts to use his gun. It is accidentally discharged. The old man falls dead. "Sandy" is horrified and thinks himself the unfortunate cause. The assistant has witnessed the struggle from behind a tree and aims at "Sandy" but fate decrees that the guns should both be discharged at the same moment and he becomes an assassin. The old woman whom "Sandy" has befriended has witnessed all this from where she was concealed and keeps her secret, in terror of the ways of justice, until circumstances afford her an opportunity of bringing the real offender to his deserts.

The Major and the Judge

Length 695 Feet
Copyrighted 1909

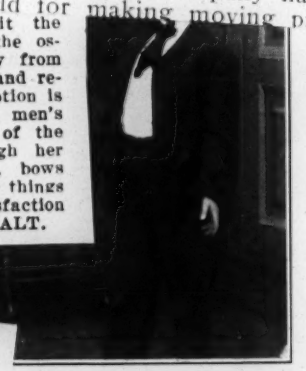
ture, and the time is now ripe for the production of such a photograph. Selig shows battery after battery in action; the storming of kopjes; Roberts and Cronje at work; the uses of smokeless powder and other features of the war. Reliable data have been available to make the pictures of the various scenes, which are sure to be typical of the martial ardor of the Boer and British nations. For the Boers were brave fighters; they were never disgraced and they taught their conquerors a lesson which has not been lost, for to-day in England the mere schoolboy is taught the use of the rifle. Thus the Boer War, tragic though it was, has produced good; for South Africa is now pacified and united and both sides look back to the contest with feelings of pride and satisfaction.

Such a subject as this, treated in the magnificently spectacular Selig fashion, will no doubt result in the production of a film that will be enormously popular in the moving picture theaters all over the world.

THE GIRL SCOUT (Kalem).

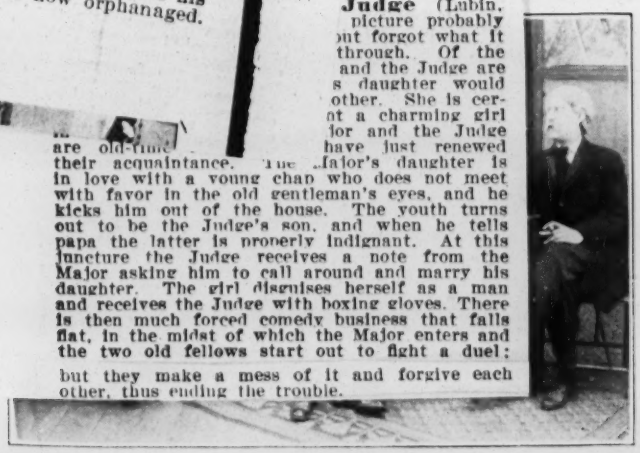
Pursuing their well-known policy of imparting local color to their pictures by the obvious plan of going to the scenes they wish to illustrate with their camera and taking their own stock company with them, the Kalem Company have recently chosen Canada as a field for making moving pic-

st Ringling Brothers, issued a general r defining the law. On the strength his a letter was issued to all tax col- rs by State Revenue Agent McDon- who is personally attending the ution in each city they show on f of the State and county and city they are playing in, as well as other in that county to which they owe



isit the in the os- way from e and re- ception is in men's ah of the ough her me, bows tter things atisfaction A WALT.

tender attentions move her young affianced. James, however, revisits d love is enkindled. Luke, consider- surrenders in James's favor. They lary for her sister, finally deserting er. The shock proves fatal to the realizes that woe instead of happi- sacrifice, so he resolves to give his le baby, which is now orphanaged. th, 958 feet.



Judge (Lubin. picture probably ut forgot what it through. Of the and the Judge are s daughter would other. She is cer- t a charming girl or and the Judge have just renewed are old-time their acquaintance. The Major's daughter is in love with a young chap who does not meet with favor in the old gentleman's eyes, and he kicks him out of the house. The youth turns out to be the Judge's son, and when he tells papa the latter is properly indignant. At this juncture the Judge receives a note from the Major asking him to call around and marry his daughter. The girl disguises herself as a man and receives the Judge with boxing gloves. There is then much forced comedy business that falls flat, in the midst of which the Major enters and the two old fellows start out to fight a duel; but they make a mess of it and forgive each other, thus ending the trouble.

ie Major arriving at home abroad discovers that only daughter is in love a young man whom he ks to be a fortune hunter. ejects him without ex- nation or ceremony. He n writes to his old friend Judge and asks him to ne lay siege to his ughter's heart.

The young man so unceremoniously ejected is the dge's own son. He tells his her of his love and his eatment by the Major and is assured that he shall have his assistance. The Judge just then receives the Major's letter and determines to get even with the Major. He writes to him that he will come and marry his daughter. The daughter hearing of the Judge's coming decides to give him a warm welcome. To this end she disguises as a man but the Judge through the photo recognizes his son's fiancee and to play a joke on her requests the "young man" to masquerade as a "young lady." He then calls his son who is surprised at the turn of things. The Judge marries the lovers. When the Major is informed of the circumstances he becomes frantic, and demands satisfaction from the Judge "on the field of honor," but at the fatal point both weaken and embracing each other decide that they shall live in peace and happiness.

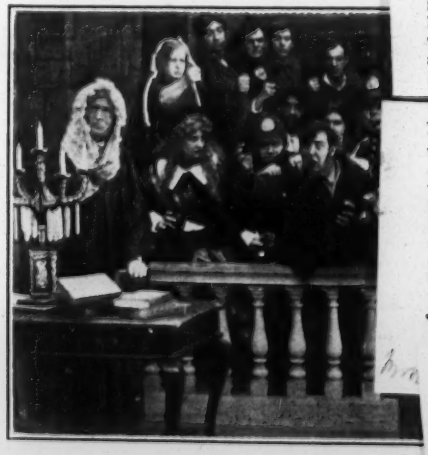
Thursday, October 14th, 1909

"Sandy" The Poacher

Length
840 Feet

"**'Sandy,' the Poacher"** (Lubin).—The game laws of Scotland afford a basis for this picture, which is more interesting for its scenic beauties than for the story it tells. Apparently poachers have a common habit of loving game wardens' daughters, which, perhaps, is not to be wondered at, since they are nearly always pretty and vivacious. But it is difficult to understand why there is always a jealous rival in the field. But however that may be, the fact remains that the game warden is killed, Sandy is accused of the crime by the jealous rival; but Sandy had befriended an unfortunate old woman, who saw the actual occurrence. She comes forward and untangles the snarled threads, Sandy goes free and presumably marries the pretty daughter, while the unconscionable villain is probably incarcerated in a deep, dark dungeon. Melodramatic action compensates for the lack of actual dramatic merit. The poacher gets the girl he wants, and the god of love is vindicated yet again in the Scottish game preserves. But it is the technical excellence of this picture that we wish to praise, also the masterly handling of the subject up to the last scene, which ends too abruptly and confusedly. We have regretted Lubin dramas because they deprived us of the needful s[illegible] keep his dramas up to the st[illegible] ture, let them come, and le[illegible] laurels and take up the less [illegible]

In the Sc[illegible] "Sandy" a roll[illegible] preserves keeps [illegible] rejected suitor, [illegible] gradually worked to a frenzy of jealous hatr[illegible] means or foul." "Sandy" has several narro[illegible] he is caught in the act of trapping hares [illegible] father. A quarrel ensues.



In his excitement the Warden attempts to [illegible] discharged. The old man falls dead. "Sandy" [illegible] the unfortunate cause. The assistant has witn[illegible] a tree and aims at "Sandy" but fate decrees [illegible] discharged at the same moment and he becomes [illegible] whom "Sandy" has befriended has witnessed [illegible] concealed and keeps her secret, in terror of the [illegible] stances afford her an opportunity of bringing the real offender to his deserts.

"Sandy, the Poacher" (Lubin).

The beautiful Scotch scenery around Philadel[illegible] looms large in this film. It is a dr[illegible] telling of jealousy [illegible] keeper's ass[illegible] daughter. [illegible] girl, but sh[illegible] trary, the [illegible] While passin[illegible] afoul of an [illegible] aside gains h[illegible] to hand comb[illegible] assistant, the [illegible] kills the old [illegible] rested, charge[illegible] been convicted [illegible] witch, who saw [illegible] ant game-keepe[illegible] her.

Sandy th[illegible]

Picturesque s[illegible] picture, althou[illegible] American wilderness than of Scotland. The pantomime is fairly well done and the story is not uninteresting, but there are inconsistencies that might have been avoided. Sandy, the poacher, is caught by the gamekeeper and is struggling with him when a rival in a love affair shoots to kill Sandy, but kills the gamekeeper. Sandy is arrested and for some reason not explained admits that he is the murderer although his own undischarged [illegible] proven his innocence [illegible]

another big Wall Street concern, are [illegible] underwrite the new amalgamation.

AGENTS COMING IN.

Sam Feidler, local contractor for [illegible] Buffalo and Pawnee Bill Shows, t[illegible] up in town Monday, the first of the [illegible] agents to strike Broadway. Ge[illegible] Degnon, excursion agent with the [illegible] show, and secretary to General [illegible] Louis E. Cooke reached his home i[illegible] house smacks more of [illegible]

Father and the Boys Welcome as When First Presented—News of the Week.

W. H. Crane delighted large audiences at the Euclid Avenue Opera House in Father and the Boys 18-23. Although seen here before, it was as welcome as the first time. Margaret Dale won much applause for her work. The American Idea 25-30.

Going Some, presented by a good co., was the attraction at the Colonial 18-23. The Bridge 25-30.

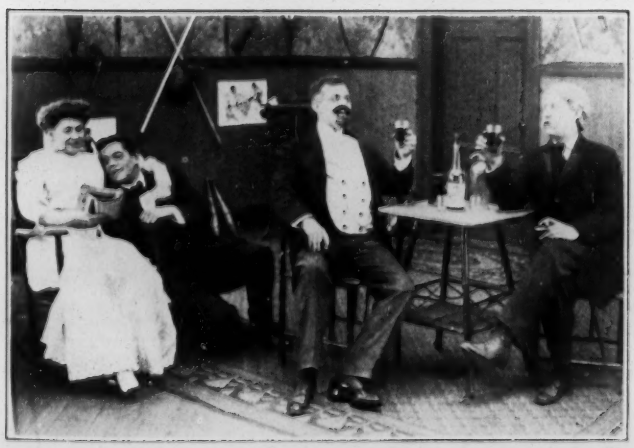
At the Lyceum My Partner's Girl held the boards 18-23. The Right of Way 25-30.

Barney Gilmore in Dublin Dan was at the Cleveland 18-23. The Girl from the U. S. A. 25-30.

Vaughan Glaser and his co. gave a good presentation of The Rose of the Rancho at Keith's Prospect Theatre 18-23. The Truth 25-30.

WILILAM CRASTON.

The Major and the Judge



Length 695 Feet
Copyrighted 1909

The Major arriving at home from abroad discovers that his only daughter is in love with a young man whom he thinks to be a fortune hunter. He ejects him without explanation or ceremony. He then writes to his old friend the Judge and asks him to come lay siege to his daughter's heart.

The young man so unceremoniously ejected is the Judge's own son. He tells his father of his love and his treatment by the Major and is assured that he shall have his assistance. The Judge just then receives the Major's letter and determines to get even with the Major. He writes to him that he will come and marry his daughter. The daughter hearing of the Judge's coming decides to give him a warm welcome. To this end she disguises as a man but the Judge through the photo recognizes his son's fiancee and to play a joke on her requests the "young man" to masquerade as a "young lady." He then calls his son who is surprised at the turn of things. The Judge marries the lovers. When the Major is informed of the circumstances he becomes frantic, and demands satisfaction from the Judge "on the field of honor," but at the fatal point both weaken and embracing each other decide that they shall live in peace and happiness.

Haps and Mishaps

Length
240 feet

Copyrighted
1909

Haps and mishaps build the ups and downs in life. Every small hap follows a mishap and every mishap a hap. It is not advisable to laugh at a man who meets with a hap, as a mishap may befall the one who enjoys the hap and "he laughs best who laughs last." A laborer carrying a long board accidentally throws off the hat of a passing gentleman.

"Haps and Mishaps" (Lubin).

This is a good comic. It shows various people in mix-ups and mishaps; men carrying planks, the swinging ends of which knock down pedestrians, men sliding head downward in heaps of coal and many other such stunts. A boy with a dog on a string trips up all sorts of people with comic results, and the film runs to a good length with many laughs. WALT.

An Italian art dealer laughs at the gentleman's misfortune only to meet with a bigger one himself. While the street cleaners are at work a friend of the man with the hose tries to play a practical joke on him, but it is him who at the end is the sufferer. The same is the case with the father-in-law who tries to interfere with his daughter's love affairs. Always he laughs best who laughs last.

Thursday, October 21st, 1909

MIGNON

Copyrighted 1909

Show World

MIGNON, Lubin, Drama, 575 ft.

A romance of the circus is depicted on this reel. Mignon, a bareback rider, is loved by the clown. Bonita, a Spanish girl, also in the circus, loves the clown and attempts to win him away. Mignon retires to her dressing room and lies down to rest, and in her dream she accepts one of her many suitors, only to find that he tires of her and turns his attention to another woman. In the vision she sees herself return broken hearted to the show. She is awakened from her dream by a scream and finds her rival standing over her with a drawn dagger and her lover grasping the hand that holds the deadly weapon. The Spanish girl slinks out and the lovers fall into each others' arms. The story is not clearly told in all points and the distinction between the vision and reality is not sufficiently marked. There are many picturesque features, however, and the audience appeared attentive throughout the run of the film.

ed girl, is the famous bareback rider. Tom, d his feelings are reciprocated, even though val, tries very hard to take her lover away

wherever she goes.

Mignon (Lubin, Oct. 21).—This picture is the most successful effort the Lubin players have yet made in the line of higher class pantomime. It is a film that reflects great credit on the players and producers. Its atmosphere is faithful and the action strong yet natural. Mignon is a circus girl beloved by the clown, but she allows herself to be attracted by the wealth of an admirer, and is in danger of forgetting the honest love of the clown, when she falls asleep (it would not be a Lubin without a vision) and dreams of a life of abuse and neglect with the wealthy man as her husband. Before she awakens from the dream another circus girl, a rival for the love of the clown, is about to stab her, but is prevented by the clown in a scene that is admirable in its restraint from overacting.

"Mignon" (Lubin).—A subject in which jealousy nearly causes a death, but which is averted by the timely arrival of the girl's lover. It is a circus story, and perhaps its chief interest lies in that. The story of rivalry and jealousy is a variation of an exhibition of the same emotions which have been depicted over and over again. The Lubin Company is good at this, however, and the results are satisfactory in all the scenes.

World

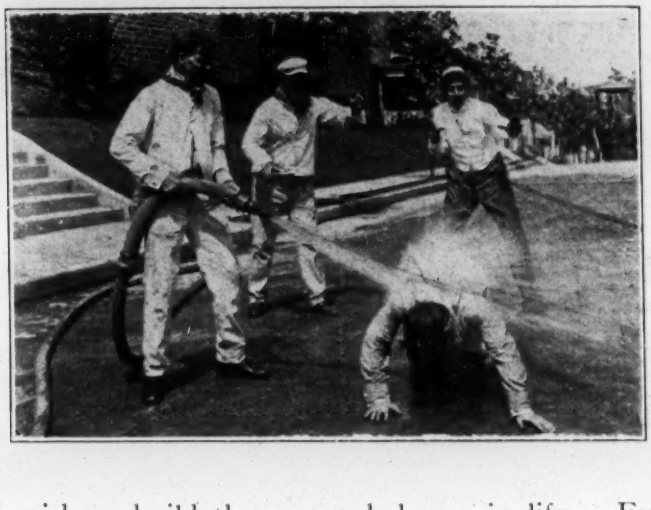
room, where she

e accepts the hand

of one of her admirers. For some time she lives in luxury, but her admirer soon grows tired of her and casts her aside. She has to go back to the show, where she arrives broken-hearted. She lies down and is soon fast asleep. Just then she is awakened from her dream by a scream of her rival, who stood over her with a drawn dagger. Her lover had entered, saw her danger and, showing the door to Donita, he embraces Mignon.

Haps and Mishaps

Length
240 feet



Copyrighted
1909

Haps and mishaps build the ups and downs in life. Every small hap follows a mishap and every mishap a hap. It is not advisable to laugh at a man who meets with a hap, as a mishap may befall the one who enjoys the hap and "he laughs best who laughs last." A laborer carrying a long board accidentally throws off the hat of a passing gentleman.

An Italian art dealer laughs at the gentleman's misfortune only to meet with a bigger one himself. While the street cleaners are at work a friend of the man with the hose tries to play a practical joke on him, but it is him who at the end is the sufferer. The same is the case with the father-in-law who tries to interfere with his daughter's love affairs. Always he laughs best who laughs last.

Thursday, October 21st, 1909

MIGNON

Copyrighted 1909

Show World

MIGNON, Lubin, Drama, 575 ft.

A romance of the circus is depicted on this reel. Mignon, a bareback rider, is loved by the clown. Bonita, a Spanish girl, also in the circus, loves the clown and attempts to win him away. Mignon retires to her dressing room and lies down to rest, and in her dream she accepts one of her many suitors, only to find that he tires of her and turns his attention to another woman. In the vision she sees herself return broken hearted to the show. She is awakened from her dream by a scream and finds her rival standing over her with a drawn dagger and her lover grasping the hand that holds the deadly weapon. The Spanish girl slinks out and the lovers fall into each others' arms. The story is not clearly told in all points and the distinction between the vision and reality is not sufficiently marked. There are many picturesque features, however, and the audience appeared attentive throughout the run of the film.

ed girl, is the famous bareback rider. Tom, d his feelings are reciprocated, even though val, tries very hard to take her lover away

wherever she goes.

Mignon (Lubin, Oct. 21).—This picture is the most successful effort the Lubin players have yet made in the line of higher class pantomime. It is a film that reflects great credit on the players and producers. Its atmosphere is faithful and the action strong yet natural. Mignon is a circus girl beloved by the clown, but she allows herself to be attracted by the wealth of an admirer, and is in danger of forgetting the honest love of the clown, when she falls asleep (it would not be a Lubin without a vision) and ... of abuse and neglect with the ... she awakens ... val for ... er, but ... that is ... g.

ted at Opelousas last Sunday and
New Orleans the coming Sunday.
ingling Brothers follow at New
and exhibit there the following

World

"Mignon" ... ect in which jealousy nearly causes a death, but which is averted by the timely arrival of the girl's lover. It is a circus story, and perhaps its chief interest lies in that. The story of rivalry and jealousy is a variation of an exhibition of the same emotions which have been depicted over and over again. The Lubin Company is good at this, however, and the results are satisfactory in all the scenes.

; room, where she
e accepts the hand

of one of her admirers. For some time she lives in luxury, but her admirer soon grows tired of her and casts her aside. She has to go back to the show, where she arrives broken-hearted. She lies down and is soon fast asleep. Just then she is awakened from her dream by a scream of her rival, who stood over her with a drawn dagger. Her lover had entered, saw her danger and, showing the door to Donita, he embraces Mignon.

Haps and Mishaps

Length
240 feet

Haps and mishaps build the ups and downs in life follows a mishap and every mishap a hap. It is not a man who meets with a hap, as a mishap may befall th hap and "he laughs best who laughs last." A laborer accidentally throws off the hat of a passing gentleman.

An Italian art dealer laug with a bigger one himself. W the man with the hose tries to play a practical joke on him, but it is him who at the end is the sufferer. The same is the case with the father-in-law who tries to interfere with his daughter's love affairs. Always he laughs best who laughs last.

Wed., Sept.	29	Chasing the Ball...
Wed., Oct.	6	Yachting Off Cowe
Wed., Oct.	6	Gambling Passion
Wed., Oct.	20	Casting Bread Upo
Wed., Oct.	20	Crown Prince of G
Wed., Oct.	27	Volcanoes of Java
Wed., Oct.	27	Awakened Memorie
Wed., Nov.	3	Ursula (Motor Bo
Wed., Nov.	3	The Tale of the F

KALE

Fri., Oct.	1	The Mystery of th
Fri., Oct.	8	The Hand Organ M
Fri., Oct.	15	The Man and the
Fri., Oct.	22	A Brother's Wron
Fri., Oct.	29	The Girl Scout...

GEO

Wed., Oct.	13	The Stolen Wirele
Wed., Oct.	20	For the Cause of S
Wed., Oct.	27	Cinderella Up to D
Wed., Nov.	3	For Sale, A Baby.
Wed., Nov.	3	Hypnotist's Reven

Independen

Tennessee, Missouri, Arkansas, Louisiana, sissippi and Texas. Steve King has charg the booking.

Little Miss Muffet, in which Bertha Noss starring, has closed in Pennsylvania, and Noss has canceled all her time. It is said will go out again playing the Southern tory.

Nettle Bourne in The World and a Woma making a most emphatic hit and establi herself firmly throughout Louisiana to Arka Her tour has been extended over through and Oklahoma.

Erick Erickson, carrying a band and o tra, has been booked during the past we Missouri and Arkansas, beginning Nov. 9.

The theatre at Winnfield, La., under runs to a good WALT.

"Haps a

This is a mix-up the swing trians, me coal and a a dog on with comic length with laughs.

applause at the end. The outdoor scenes are well compos and well photographed, but the interiors are indistinct. T errors of under-exposure and over-development of the fi detract considerably from the nice effect that was eviden planned by the scene setter and producer. So, while te nically it is not up to the Edison standard, the film w attract favorable attention and comment on its drama merits alone.

Thursday, October 21st, 1909

MIGNON

Length
575 Feet

Copyrighted
1909

Mignon, a beautiful dark-eyed girl, is the famous bareback rider. Tom, the clown, is in love with her and his feelings are reciprocated, even though Donita, the Spanish girl, her rival, tries very hard to take her lover away from her.

Mignon has many admirers wherever she goes.

Tired from her work Mignon returns to her dressing room, where she lays down for a rest and is soon asleep. In her dream she accepts the hand of one of her admirers. For some time she lives in luxury, but her admirer soon grows tired of her and casts her aside. She has to go back to the show, where she arrives broken-hearted. She lies down and is soon fast asleep. Just then she is awakened from her dream by a scream of her rival, who stood over her with a drawn dagger. Her lover had entered, saw her danger and, showing the door to Donita, he embraces Mignon.

Aunt Lena's Visit

Aunt Lena's Visit (Lubin, Oct. 21).—We have in this film another bad boy picture, of which there have been several recently. This one, however, is rather better than some of the others and is quite amusing. Aunt Lena arrives with her little daughter, and it is this daughter who comes in for the tricks of the two bad boys. Some of the tricks are overstrenuous to serve as a model for little boys in real life, but the film is none the less laughable, with the exception of the overacted papa, who has been mentioned before in these reviews.

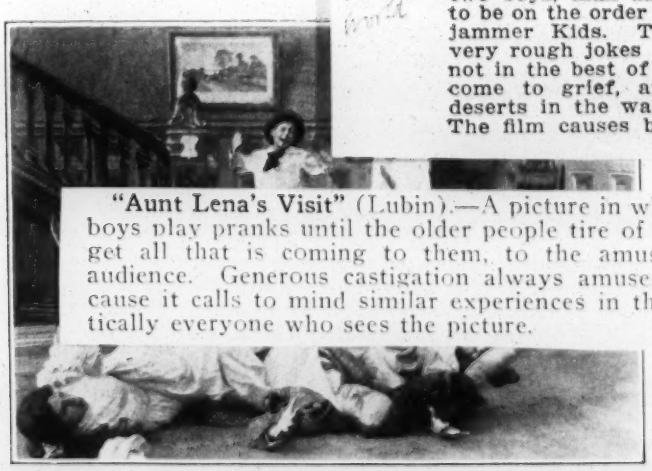
Length, 350 Feet

Copyrighted 1909

Aunt Lena is visiting her brother, ter, Louisa. Max and Moritz, instruct to get rid of the fat German girl.

AUNT LENA'S VISIT, Lubin, Comedy, 350 ft.

This is a comedy, with nothing unusual in the way of story or action. Aunt Lena, with her awkward young daughter, visits her brother, who has two boys, Max and Moritz, who appear to be on the order of the famous Katzenjammer Kids. These boys play some very rough jokes on the girl, which are not in the best of taste, and they finally come to grief, and receive their just deserts in the way of sound spankings. The film causes but mild laughter.



"Aunt Lena's Visit" (Lubin).—A picture in which the Lubin boys play pranks until the older people tire of it. Then they get all that is coming to them, to the amusement of the audience. Generous castigation always amuses, perhaps because it calls to mind similar experiences in the life of practically everyone who sees the picture.

They play all kinds of jokes on her. When at last the whole family joins in the pursuit of the mischievous boys, they all come to grief. As usual, the scene ends with the boys getting the worst of it.

LUBIN MANUFACTURING COMPANY

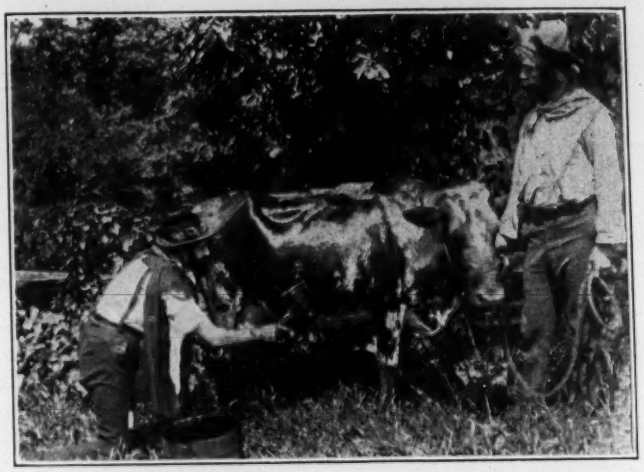
MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

A Visit To Uncle

Length
505 Feet



Copyrighted
1909

Uncle Hiram sends his nephews an invitation to spend their vacation with him and his family. The nephews decide to accept. The country life however is too slow for them so they look for some adventures. Meeting an actor walking the rails they purchase his wardrobe and dressed as tramps get busy with uncle's cow.

A Visit to Uncle (Lubin, Oct. 25).—The two young city fellows who visit their country uncle in this story, and the country characters also, restrain themselves admirably from clownish actions, but the trick they play on the old gentleman is too transparent to have fooled him. They buy costumes from a stranded actor and, disguising themselves as tramps, steal the farmer's cow, paint her black and sell her to her owner. After a chase and capture they confess and return the money, the uncle accepting the matter as a good joke, which it would have been had it been more convincing.

They paint the white cow black and sell it to uncle. Pretty soon the color comes off and uncle is looking for the tramps who cheated him. The whole town helps in the search, the tramps are covered with guns but before any shooting is done they take off wigs and beards and the joke is on uncle.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

Aunt Lena's Visit

Length, 350 Feet

Copyrighted 1909

Aunt Lena is visiting her brother, Heine, together with her little daughter, Louisa. Max and Moritz, instructed to play with Louisa, try their best to get rid of the fat German girl.

They play all kinds of jokes on her. When at last the whole family joins in the pursuit of the mischievous boys, they all come to grief. As usual, the scene ends with the boys getting the worst of it.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

A Visit To Uncle

Copyrighted 1909

505 Feet

Hawley's management, is doing excellent business this season. The Sweetest Girl in Dixie last week played to the biggest receipts they have had since opening the first of August. Rowland and Clifford says: "If all the territory we covered was as good as Winnfield we would never close."

The Third Degree was placed in many Louisiana and Mississippi towns the past week.

The Servant in the House has been booked through Mississippi, Louisiana and Arkansas.

Eddie Delaney has added a band to his College

	Comedy	400
ES COMPANY OF AMERICA.		
	Historical	985
	Comedy	954
ATHE.		
	Comedy	580
	Comedy	423
	Comedy	459
	Comedy	521
ICTURE COMPANY.		
	Drama	1,000
	Drama	1,000
	Drama	1000
	Drama	2,000
	Drama	1,000

Uncle Hiram sends his nephews an invitation to spend their vacation family. The nephews decide to accept. The country life so they look for some adventures. Meeting purchase his wardrobe and dressed as tramps

THE COWBOY MILLIONAIRE (Selig).

If a good cowboy picture is wanted, Selig is the one to produce it. His company can make a cowboy play seem like the real thing, and this film is no exception. The cowboy who becomes a millionaire is a novelty which will prove ner owner. After a chase and capture they confess and return the money, the uncle accepting the matter as a good joke, which it would have been had it been more convincing.

They paint the white cow black and sell it to uncle. Pretty soon the color comes off and uncle is looking for the tramps who cheated him. The whole town helps in the search, the tramps are covered with guns but before any shooting is done they take off wigs and beards and the joke is on uncle.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

Aunt Lena's Visit

Aunt Lena's Visit (Lubin, Oct. 21).—We have in this film another bad boy picture, of which there have been several recently. This one, however, is rather better than some of the others and is quite amusing. Aunt Lena arrives with her little daughter, and it is this daughter who comes in for the tricks of the two bad boys. Some of the tricks are overstrenuous to serve as a model for little boys in real life, but the film is none the less laughable, with the exception of the overacted papa, who has been mentioned before in these reviews.

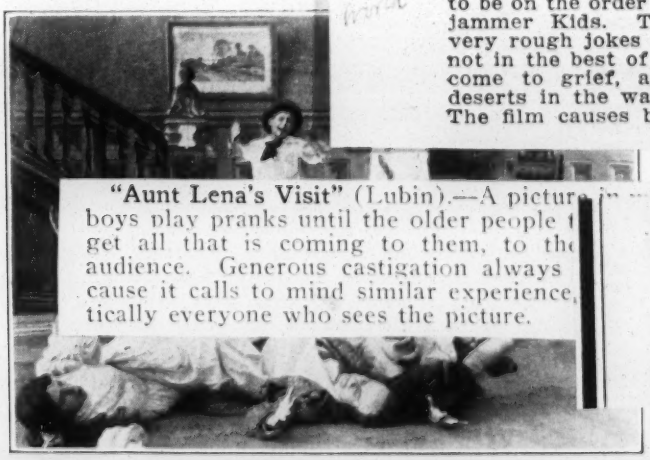
Length, 350 Feet

Copyrighted 1909

Aunt Lena is visiting her brother, ter, Louisa. Max and Moritz, instruct to get rid of the fat German girl.

AUNT LENA'S VISIT, Lubin, Comedy, 350 ft.

This is a comedy, with nothing unusual in the way of story or action. Aunt Lena, with her awkward young daughter, visits her brother, who has two boys, Max and Moritz, who appear to be on the order of the famous Katzenjammer Kids. These boys play some very rough jokes on the girl, which are not in the best of taste, and they finally come to grief, and receive their just deserts in the way of sound spankings. The film causes but mild laughter.



"Aunt Lena's Visit" (Lubin).—A pictur boys play pranks until the older people t get all that is coming to them, to the audience. Generous castigation always cause it calls to mind similar experience, tically everyone who sees the picture.

Sealed

NOVE

Across

They play all kinds of jokes on her. When at last the whole family joins in the pursuit of the mischievous boys, they all come to grief. As usual, the scene ends with the boys getting the worst of it.

LUBIN MANUFACTURING COMPANY

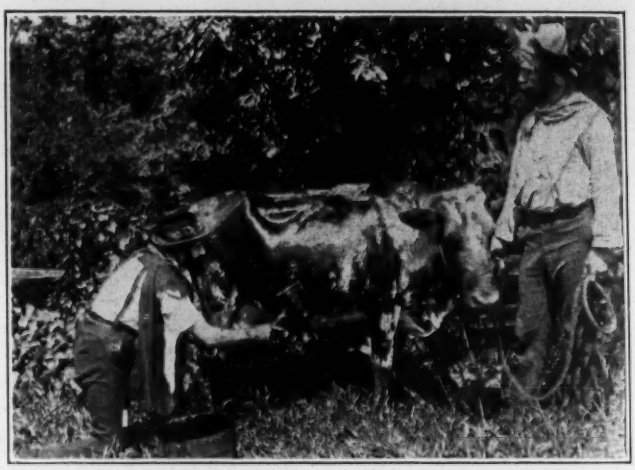
MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

A Visit To Uncle

Length
505 Feet



Copyrighted
1909

Uncle Hiram sends his nephews an invitation to spend their vacation with him and his family. The nephews decide to accept. The country life however is too slow for them so they look for some adventures. Meeting an actor walking the rails they purchase his wardrobe and dressed as tramps get busy with uncle's cow.

They paint the white cow black and sell it to uncle. Pretty soon the color comes off and uncle is looking for the tramps who cheated him. The whole town helps in the search, the tramps are covered with guns but before any shooting is done they take off wigs and beards and the joke is on uncle.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

A Buried Secret

Length
445 Feet

Copyrighted
1909

A young lady, emerging from a store, tries very hard to dispose of a bundle which she holds in her arm. Whenever she drops the bundle it is brought back to her. Whenever she thinks that she has a chance to throw it away somebody is in the way. Her actions create suspicion and the policeman and a goodly crowd follow her. Now she gets frightened and begins to run, the crowd after her. When she gained on her pursuers she quickly drops the package in an open hole dug by an Irishman and throws earth over it. Her ruse has been discovered, the package is unearthed, she is caught and brought before the police captain where the package is opened. Imagine the surprise when an old pair of corsets is unwrappe tried to throw away. Greatly embarrassed the station while the crowd laughs heartily.

A Buried Secret (Lubin, Oct. 25).—There is wit in this comedy film, and it is very well carried out to a pleasing finish. A young girl with a bundle under her arm is seen trying to drop it. She acts so suspiciously that she attracts the attention of different people, who follow her in an increasing crowd until she buries the bundle, and they recover it and drag her to a police station. Here the contents prove to be an old pair of corsets. The effect would have been increased if the bundle had been larger, so as to suggest the possibility of an infant.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

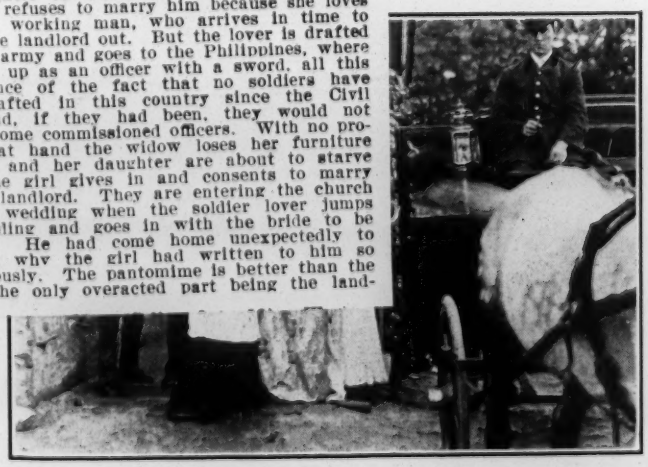
926-928 Market Street Philadelphia, Pa.

More Precious than Gold

MORE PRECIOUS THAN GOLD, Drama, Lubin:—

This is the rather trite story of a miser, who threatens to turn an old woman and her daughter into the streets, unless the daughter consents to marry him. To save her mother from starvation, she decides to wed the miser, and is about to go up the church steps for the ceremony, when her soldier lover, who has returned from the wars, saves the day, and the miser is thwarted. The story is well pictured and is fairly interesting, while not strikingly original, it has many good points, and is well told. Upon its first presentation this week, the scene where the villain is foiled drew applause and exclamations of satisfaction from a large audience made up of the usual afternoon clientele of one of the big moving picture houses in the loop district.

More Precious Than Gold (Lubin, Oct. 28).—Melodrama of the type that we would like to forget is presented in this subject. We have the hard hearted landlord, who is in love with the daughter of the widow who is his tenant. The girl refuses to marry him because she loves the poor working man, who arrives in time to throw the landlord out. But the lover is drafted into the army and goes to the Philippines, where he turns up as an officer with a sword, all this in defiance of the fact that no soldiers have been drafted in this country since the Civil War, and, if they had been, they would not have become commissioned officers. With no protection at hand the widow loses her furniture and she and her daughter are about to starve when the girl gives in and consents to marry the old landlord. They are entering the church for the wedding when the soldier lover jumps from hiding and goes in with the bride to be married. He had come home unexpectedly to find out why the girl had written to him so mysteriously. The pantomime is better than the story, the only overacted part being the landlord.



Length 975 Feet
Copyrighted 1909

A poor working girl has a hard time to keep her mother from starvation. The miserly, old landlord never fails to appear promptly for his rent. They are unable to meet it and he forthwith removes the bulk of the furniture. "Emma" has a sweetheart, a husky, young fellow, "Tom," who is drafted for service in the Asiatic Department. During his absence the landlord vigorously presses his suit. The sight of her mother, weak and hungry, is too much for Emma, and she gives her consent.

"Tom," the lover, receives no letters; he suspects the worst, and applies for leave of absence, which is reluctantly granted. Arriving home, the moment is at hand when "Emma" will sacrifice her future to the grasping old scoundrel. "Tom" learns this and, digging spurs to his horse, arrives a moment ahead of the wedding party The lovers are reunited and enter the church, where they are made one. The rage of the landlord, and the maledictions which he rains on the heads of the young couple, brings on a stroke of apoplexy, from which he dies a miserable death on the church steps.

A Buried Secret

Length
445 Feet

Copyrighted
1909

A young lady, emerging from a store, tries very hard to dispose of a bundle which she holds in her arm. Whenever she drops the bundle it is brought back to her. Whenever she thinks that she has a chance to throw it away somebody is in the way. Her actions create suspicion and the policeman and a goodly crowd follow her. Now she gets frightened and begins to run, the crowd after her. When she gained on her pursuers she quickly drops the package in an open hole dug by an Irishman and throws earth over it. Her ruse has been discovered, the package is unearthed, she is caught and brought before the police captain where the package is opened. Imagine the surprise when an old pair of corsets is unwrapped, which the young lady had tried to throw away. Greatly embarrassed the young lady leaves the police station while the crowd laughs heartily.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market Street Philadelphia, Pa.

Thursday, October 28th, 1909

More Precious than Gold

Length 975 Feet
Copyrighted 1909

MORE PRECIOUS THAN GOLD, Drama, Lubin:—

This is the rather trite story of a miser, who threatens to turn an old woman and her daughter into the streets, unless the daughter consents to marry him. To save her mother from starvation, she decides to wed the miser, and is about to go up the church steps for the ceremony, when her soldier lover, who has returned from the wars, saves the day, and the miser is thwarted. The story is well pictured and is fairly interesting, while not strikingly original, it has many good points, and is well told. Upon its first presentation this week, the scene where the villain is foiled drew applause and exclamations of satisfaction from a large audience made up of the usual afternoon clientele of one of the big moving picture houses in the loop district.

More Precious Than Gold (Lubin, Oct. 28).—Melodrama of the type that we would like to forget is presented in this subject. We have the hard hearted landlord, who is in love with the daughter of the widow who is his tenant. The girl refuses to marry him because she loves the poor [illegible] in time to [illegible] lover is drafted [illegible] Philippines, where [illegible] word, all this [illegible] soldiers have [illegible] since the Civil [illegible] would not [illegible] With no proper furniture [illegible] to starve [illegible] to marry [illegible] the church [illegible] lover jumps [illegible] goes in with the bride to be married. He had come home unexpectedly to find out why the girl had written to him so mysteriously. The pantomime is better than the story, the only overacted part being the landlord.

A poor working girl has a hard time to keep her mother from starvation. The miserly, old landlord never fails to appear promptly for his rent. They are unable to meet it and he forthwith removes the bulk of the furniture. "Emma" has a sweetheart, a husky, young fellow, "Tom," who is drafted for service in the Asiatic Department. During his absence the landlord vigorously presses his suit. The sight of her mother, weak and hungry, is too much for Emma, and she gives her consent.

"Tom," the lover, receives no letters; he suspects the worst, and applies for leave of absence, which is reluctantly granted. Arriving home, the moment is at hand when "Emma" will sacrifice her future to the grasping old scoundrel. "Tom" learns this and, digging spurs to his horse, arrives a moment ahead of the wedding party The lovers are reunited and enter the church, where they are made one. The rage of the landlord, and the maledictions which he rains on the heads of the young couple, brings on a stroke of apoplexy, from which he dies a miserable death on the church steps.

A Buried Secret

Length
445 Feet

Wed., Oct. 13 A Lover's Trick ...
Wed., Oct. 20 Ogress .....
Wed., Oct. 20 Good Luck.....
Wed., Nov. 3 Led Astray and Chau

NEW YORK MOTIO

Fri., Oct. 1 Faithful Wife .....
Fri., Oct. 8 Dove Eye's Gratitud
Fri., Oct. 15 The Goldseeker's Da
Fri., Oct. 22 Iona, the White Squ
Fri., Oct. 29 The Mexican's Crim
Fri., Nov. 5 Young Deer's Braver

CO

Tues., Nov. 2 Change of Complexi
Wed., Nov. 3 All For the Love of a

A young lady, emerging from a store, tries very hard to dispose of a bundle which she holds in her arm. Whenever she drops the bundle it is brought back to her. Whenever she thinks that she has a chance to throw it away somebody is in the way. Her actions create suspicion and the policeman and a goodly crowd follow her. Now she gets frightened and begins to run, the crowd after her. When she gained on her pursuers she quickly drops the package in an open hole dug by an Irishman and throws earth over it. Her ruse has been discovered, the package is unearthed, she is ca before the police captain where the package is opened. prise when an old pair of corsets is unwrappe tried to throw away. Greatly embarrassed the station while the crowd laughs heartily.

A Buried S
is wit in this c
carried out to
with a bundle u
drop it. She a
tracts the attent
low her in an it
the bundle, and
to a police stati
be an old pair
have been incr
larger, so as t
infant.

escape through the sewers are particularl
fective.

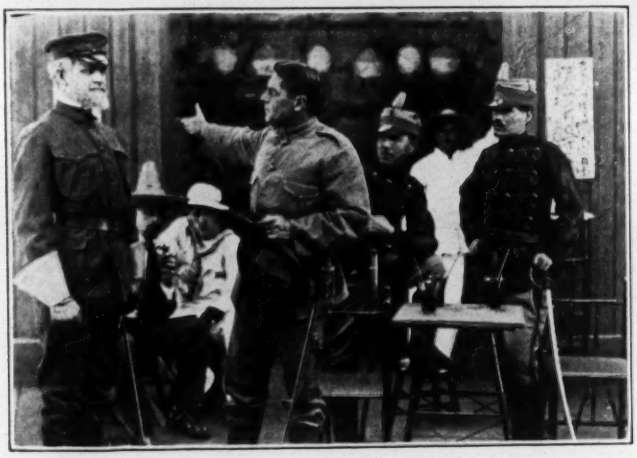
REMARKABLE FIGHT PICTURE

Great Photographic Feat by Kalem Compa
May Be Seen in Regular Picture Hous

The Johnson-Katchel fight film is the
fight picture photographically ever produce
clare those who know. The photographin
under the immediate supervision of M
Miles and Sarony, who forwarded the neg
by first express, arriving in New York Sat
at 6 A.M. That afternoon three copies o
film were on the way to Chicago for exhib
The picture is now being exhibited in New
Chicago, and all other large cities, besi
number of burlesque companies. It is po
that it may be released as a special doubl
for the regular licensed picture houses, bu
matter had not been decided at the time of

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market Street Philadelphia, Pa.

More Precious than Gold

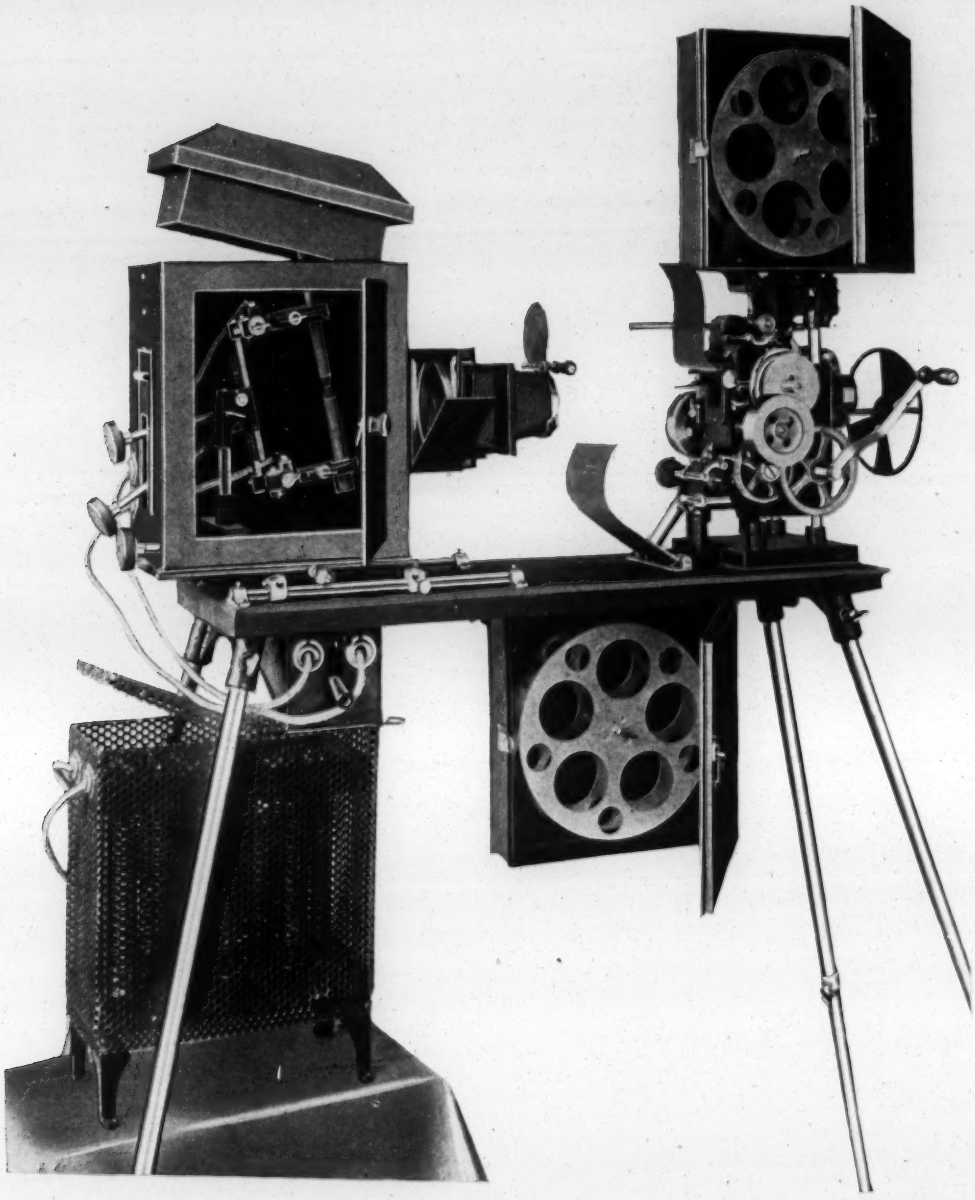


Length 975 Feet
Copyrighted 1909

A poor working girl has a hard time to keep her mother from starvation. The miserly, old landlord never fails to appear promptly for his rent. They are unable to meet it and he forthwith removes the bulk of the furniture. "Emma" has a sweetheart, a husky, young fellow, "Tom," who is drafted for service in the Asiatic Department. During his absence the landlord vigorously presses his suit. The sight of her mother, weak and hungry, is too much for Emma, and she gives her consent.

"Tom," the lover, receives no letters; he suspects the worst, and applies for leave of absence, which is reluctantly granted. Arriving home, the moment is at hand when "Emma" will sacrifice her future to the grasping old scoundrel. "Tom" learns this and, digging spurs to his horse, arrives a moment ahead of the wedding party The lovers are reunited and enter the church, where they are made one. The rage of the landlord, and the maledictions which he rains on the heads of the young couple, brings on a stroke of apoplexy, from which he dies a miserable death on the church steps.

LUBIN'S 1910 MARVEL



The most perfect Moving Picture Machine on the Market. **Absolutely free from Flicker or Vibration.** Complying with the stringent rules of the Fire-Underwriters and Fire Marshals all over the country. **One Pin Movement.** Geared on both sides, thus assuring absolute perfect motion. **Positive Rewinding Mechanism,** the only correct one. Has innumerable new features. Is not sold under high sounding promises, but **is sold on its merits only**

The Machine complete as seen on above cut, including New Idea Rheostat, new style Electric Lamp, Fire Boxes for Top and Bottom Rewinder, two Reels, two Condensors, Highest Grade Moving Picture and Stereopticon Lens for any distance desired, also specially heavy adjustable steel-legs, which can be extended to over five feet in height, only **$225**

We make no charges for packing or boxing.

ASK FOR OUR BEAUTIFULLY ILLUSTRATED CATALOGUE

No. 44

LUBIN FILMS

RELEASED NOVEMBER 1 to 15., 1909.

What Critics Say About Our October Films:

Billiken. (Released October 4th). An unusually good trick film..... The photography is first class and the acting well done. In every way the film is a credit to its maker.—(*Chicot in "The Film Index"*). A neat bit of comedy and deserves a good run. The numerous funny situations developed are all satisfactory and provide vigorous laughter.—(*"Moving Picture World"*).

A Blank Check. (Released October 7th). This dramatic subject is told naturally and with rare consistency..... The film reflects credit on the producers. (*"Dramatic Mirror"*). A melodramatic story with plenty of action most of which is unusually well planned.—(*Chicot in "The Film Index"*) The Philadelphia Manufacturer has surpassed himself. "A Blank Check" is almost human, as films go. Photographically it is excellent.—(*Walt in "Variety"*).

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET ST. PHILADELPHIA, PA.

Monday, November 1st, 1909.

Brave Women of '76

Brave Women of '76 (Lubin, Nov. 1).—This dramatic film is pleasingly patriotic and thrilling up to a certain point, telling a story of the Revolution, with the American women arming themselves and successfully fighting the Hessian enemy, while their husbands are serving their country elsewhere. But at the end it takes on an amusingly unreal tone, when the band of victorious wives meet their returning husbands and fly into each others' arms. The bright, new uniforms of the men and the picturesque Colonial gowns of the dames contribute to make the kissing and hugging episode strongly suggestive of a comic opera.

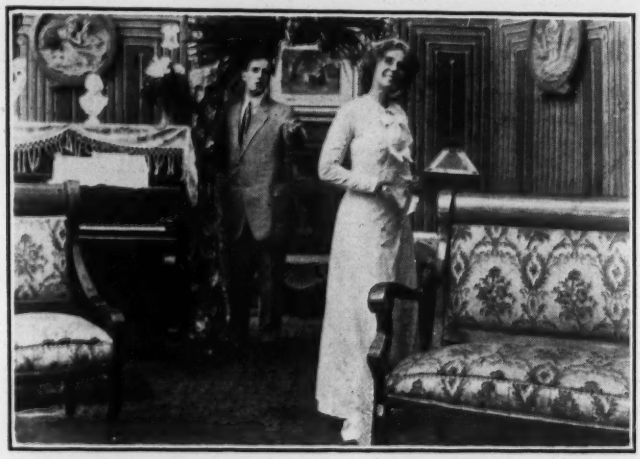
ration of the drum beat, the wild charges to victory—or death—something at least to give an impetus to the jaded toiler. But the wives and daughters—theirs the tear dimmed eye—the aching heart—the solitary hearth. To them be no less glory.

A little company has left a village for the front. The women are left alone. Word reaches the Captain that a party of Hessian Cavalry anticipate a descent on the place, and circumstances preventing his being there, he sends a message of warning. His wife and daughter quickly summon all the neighbor-women and with guns and any implement handy they hasten to repel the foe.

Over a small stream is a bridge which they fire. The Hessians advance but thinking an ambuscade prepared for them depart in disorder. The women win the day and are marching home triumphantly, when to their surprise they overtake a Regiment, which proves to be their own local company. The wives and sweethearts with characteristic disregard of military discipline lovingly embrace their own and the company is over joyed at the reunion.

A Lesson in Palmistry

Length,
405 Feet



Copyrighted
1909

A young girl and her intended are on the outs. He wants a kiss, which ns to go and she says she doesn't care. He vomen do when they don't know what to do:

A LESSON IN PALMISTRY, Comedy, Lubin.

Pretty little comedy. A young girl and her sweetheart quarrel. A friend advises her to see a palmist. This friend also advises the lover to impersonate the palmist. The little ruse brings the two together, and they make up and all ends well. There is quiet humor in the story, and it is pictured well. It elicited mild merriment at a down town theater during the week.

A Lesson in Palmistry (Lubin, Nov. 1).—Natural actions or a near approach thereto by the most of the Lubin pantomimists in place of former exaggerated gestures are making the subjects of this company welcome issues. This film pleases, although it is not specially strong in idea. Two lovers quarrel over nothing, and the girl is induced to visit a palmist to see if she will get her lover back. Learning of her intention, he gets to the palmist first, and bribes him to exchange places, the lover donning the gown, beard and wig of the fortune teller. The girl calls, and the story she hears brings about a reconciliation and fills her heart with joy. Her pleasure would have been more convincing if she had not tried so desperately hard to make googoo eyes at the camera. She should learn that "camera consciousness" is a thing to be avoided. In motion pictures the actors are to assume that no outsiders are observing them. They are ostensibly performing parts in real life, and in this they differ from stage players who may sometimes be permitted to talk aside to the audience. It is this atmosphere of reality in motion pictures that constitutes their subtle charm. The spectator has the feeling, or should have it, that he is a privileged secret spectator of events that are actually happening. How can he retain this impression if the players turn toward the front and apparently talk to the auditorium?

and, learning the cause of the tears, advises ut if her intended really loves her. She then eetheart will consult the palmist and advises nist, which he decides to do. The ruse suc-

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

Brave Women of '76

Length, 530 Feet
Copyrighted 1909

War with its horrors. Men with the lust of battle in their souls—the inspiration of the drum beat, the wild charges to victory—or death—something at least to give an impetus to the jaded toiler. But the wives and daughters—theirs the tear dimmed eye—the aching heart—the solitary hearth. To them be no less glory.

A little company has left a village for the front. The women are left alone. Word reaches the Captain that a party of Hessian Cavalry anticipate a descent on the place, and circumstances preventing his being there, he sends a message of warning. His wife and daughter quickly summon all the neighbor-women and with guns and any implement handy they hasten to repel the foe.

Over a small stream is a bridge which they fire. The Hessians advance but thinking an ambuscade prepared for them depart in disorder. The women win the day and are marching home triumphantly, when to their surprise they overtake a Regiment, which proves to be their own local company. The wives and sweethearts with characteristic disregard of military discipline lovingly embrace their own and the company is over joyed at the reunion.

A Lesson in Palmistry

neath, where we see a body fall with sicken-
g realism that we believe it would have been
ise to have omitted. A few feet off of the
mmencement of this scene would not have
ade the situation less apparent. The body is
arried to the hospital in an ambulance that
could have been accompanied by the white-
oated internes. In the hospital the wounded
man charges the other one with shoving him off

Length, 405 Feet

Copyrighted 1909

A young girl and her intended are on the outs. He wants a kiss, which ns to go and she says she doesn't care. He vomen do when they don't know what to do:

A LESSON IN PALMISTRY, Comedy, Lubin.

Pretty little comedy. A young girl and her sweetheart quarrel. A friend advises her to see a palmist. This friend also advises the lover to impersonate the palmist. The little ruse brings the two together, and they make up and all ends well. There is quiet humor in the story, and it is pictured well. It elicited mild merriment at a down town theater during the week.

A Lesson in Palmistry (Lubin, Nov. 1).—Natural actions or a near approach thereto by the most of the Lubin pantomimists in place of former exaggerated gestures are making the subjects of this company welcome issues. This film pleases, although it is not specially strong in idea. Two lovers quarrel over nothing, and the girl is induced to visit a palmist to see if she will get her lover back. Learning of her intention, he gets to the palmist first, and bribes him to exchange places, the lover donning the gown, beard and wig of the fortune teller. The girl calls, and the story she hears brings about a reconciliation and fills her heart with joy. Her pleasure would have been more convincing if she had not tried so desperately hard to make googoo eyes at the camera. She should learn that "camera consciousness" is a thing to be avoided. In motion pictures the actors are to assume that no outsiders are observing them. They are ostensibly performing parts in real life, and in this they differ from stage players who may sometimes be permitted to talk aside to the audience. It is this atmosphere of reality in motion pictures that constitutes their subtle charm. The spectator has the feeling, or should have it, that he is a privileged secret spectator of events that are actually happening. How can he retain this impression if the players turn toward the front and apparently talk to the auditorium?

and, learning the cause of the tears, advises ut if her intended really loves her. She then eetheart will consult the palmist and advises nist, which he decides to do. The ruse suc-

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

Monday, November 1st, 1909.

Brave Women of '76

Brave Women of '76 (Lubin, Nov. 1).—This dramatic film is pleasingly patriotic and thrilling up to a certain point, telling a story of the Revolution, with the American women arming themselves and successfully fighting the Hessian enemy, while their husbands are serving their country elsewhere. But at the end it takes on an amusingly unreal tone, when the band of victorious wives meet their returning husbands and fly into each others' arms. The bright, new uniforms of the men and the picturesque Colonial gowns of the dames contribute to make the kissing and hugging episode strongly suggestive of a comic opera.

ration of the drum beat, the wild charges to victory —or death—something at least to give an impetus to the jaded toiler. But the wives and daughters—theirs the tear dimmed eye —the aching heart—the solitary hearth. To them be no less glory.

A little company has left

The "STARBUCKS" by C
Is filled with quaint humor, homely
plays of the last twenty years.
manager. SEND FOR TERMS. F

Sole Agent for 100 Play

Have recently purchased "REAPING TH
and "A MAD MARRIAGE." Strong pla
Also have a full line Book Plays.

and the latter is arrested, but later the d man confesses and the prisoner is freed. acting is mostly very good, showing proper straint and deliberation. Altogether the is an excellent one, the points criticised not tracting from its effectiveness.

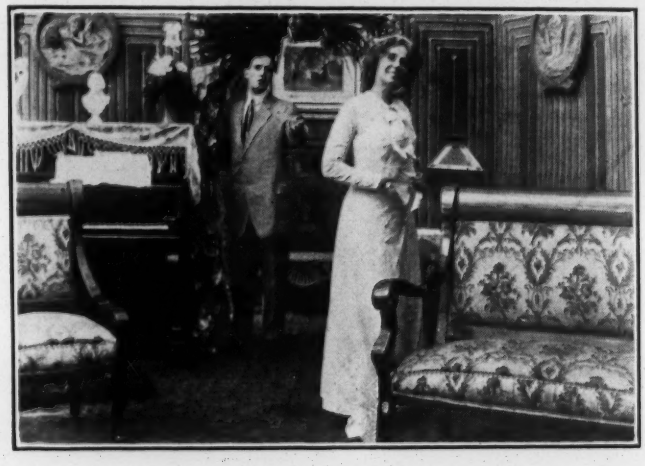
The Cattle Thieves (Kalem, Nov. This thrilling and gripping melodrama adds other success to the generous string credite the Kalem Company. The scenes are lai Canada and the action carries the impres reality. We are first shown genuine mou police at their barracks and later some of t same men join in pursuit of the cattle thi Among the cattle thieves is a half breed is punished by one of the policemen becaus insults the officer's sweetheart, the daughte a farmer. That night the thieves make off the farmer's cattle and capture the police who is there on a visit. They carry hi their hiding place in the hills and string up by the wrists to a tree, while they sit b their campfire and enjoy his agony. But girl has ridden to the barracks and secur detachment of mounted police, who go to rescue. In sight of the camp of the thi they see their brother officer hanging from tree and the girl with a rifle fires so accur that the rope is cut and the officer drop the ground. A charge of the police follows the thieves are killed or captured in a w

mess
wife
sum
won
any
haste
Ov
bridg
The
think
prepa
in di
win t
ing
when
overt
which

own local company. The wives and sweethearts with characteristic disregard of military discipline lovingly embrace their own and the company is over joyed at the reunion.

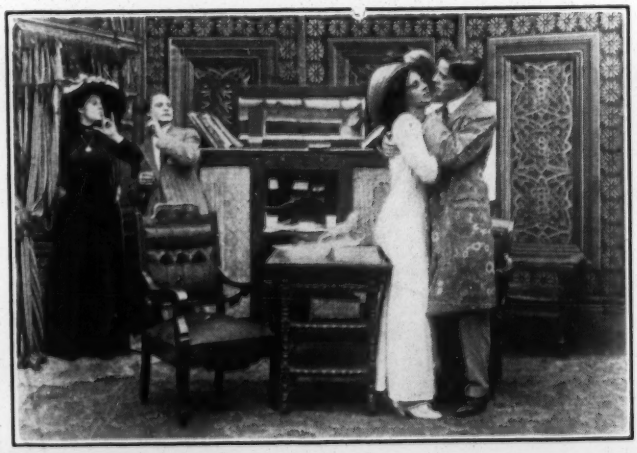
A Lesson in Palmistry

Length, 405 Feet



Copyrighted 1909

A young girl and her intended are on the outs. He wants a kiss, which she playfully refuses. He threatens to go and she says she doesn't care. He then leaves. Now she does what women do when they don't know what to do: she cries.



Just then her friend enters, and, learning the cause of the tears, advises her to consult a palmist to find out if her intended really loves her. She then informs the intended that his sweetheart will consult the palmist and advises him to play the part of the palmist, which he decides to do. The ruse succeeds, and all ends well.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

Let By-Gones Be By-Gones

Length, 845 Feet

LET BYGONES BE BYGONES, Drama, Lubin:

This is another one of those ex-convict stories. It is a palpable steal from the famous scene between Jean Valjean and the bishop in Victor Hugo's "Les Miserables," with modern and American settings. A convict released goes to a saloon and gambles away the money the state has given him. He meets the pastor of a little church, as he is in desperate circumstances, and is taken into the pastor's home and is befriended. He steals the golden chalice and is caught by some of the villagers, who recognize the goblet. He is taken before the pastor, who forgives him, and he resolves to lead a better life. He settles down and is seen five years afterward, working at an honest trade, and with a wife and child. One of the farmers who knew his past follows him and tells his employers in each place the history of his past life, and he is thus discharged several times. Finally the pastor comes to his rescue and the man is given a life position with a good firm. The pictures are good and the story is graphically told. It is a film that will appeal strongly to audiences in sections of cities where there are many workmen.

A convict has just been released, after s
He receives his pay and, wandering along
itself that perhaps a drink would cheer him
crowd soon causes him to forget. He seats
gamblers invite him to a game and quickly

Let Bygones Be Bygones (Lubin, Nov. 4).—This film ends stronger than it begins and really turns out to be an effective and gripping subject. This is true of the acting as well as the story. A convict just released from prison goes to a saloon where he meets, among others, a burlesque stage farmer, a character entirely out of place in a serious story. The ex-convict loses his money to a pair of gamblers and wanders out penniless, but is taken in by a priest who feeds him. A scene is here borrowed from the incident of the Bishop's Candlesticks, which is a bit of plagiarism hardly permissible in a film supposed to be original. The ex-convict now becomes honest and hardworking, taking a wife and settling down to a decent life. Five years have passed when an officious individual recognizes and denounces him and he is discharged. He obtains a second job when the same meddler appears to expose him and he is again about to be discharged when the priest who had previously saved him happens in and defends him with such good effect that the trouble maker is sent off in disgrace and the ex-convict reinstated in his position. A title tells us that he is given a position for life, but this is possibly an exaggeration due to the well known warm-hearted generosity of "Pop" Lubin and his associates. It is doubtless what they would have done under those circumstances, but is hardly the thing we look for from the average individual. A "steady job" would have been a more reasonable way to describe it.

Dragging himself along in a dazed condition he pauses in front of a church. The pastor, on his way home, takes him to his study to administer food and consolation. How ill he repays the pastor can be imagined when the old thievish instinct asserts itself and he quietly emerges from the place with the golden chalice. This he tries to dispose of to a couple of rustics, who, recognizing the piece, overpower him and take him back to the pastor, who promptly forgives him. Right then and there the ex-convict resolves forever after to lead an upright life.

Five years have passed. He is happily married and the father of a child which he adores. He has become a skilled mechanic, working faithfully at his trade. One of the farmers who knew of his former guilt never ceases to inform his employers of his past. He is dismissed and goes from one job to another, only to be denounced by the hardened accuser. His old benefactor, the pastor, becomes again his champion and, knowing his change of heart, speaks in his behalf to his employer. They investigate his present life, learn of his earnestness, of his honesty, of his home life and uprightness, and decide that he deserves better fate, so the employer offers him a position for life.

A Few Words About Posters

The A. B. C. Company

OF CLEVELAND, OHIO

—— IS ISSUING ——

Beautiful Pictorial Litho-Posters

for every film we manufacture, made in six colors, illustrating scenes from the film and bearing the title of the same.

If You Desire Copies of the Poster

write to your Film Exchange. If they cannot supply you, write to us. You ought to have these posters, as they will HELP YOU TO MAKE MONEY.

Let By-Gones Be By-Gones

Length, 845 Feet

Copyrighted 1909

A convict has just been released, after serving a long term for stealing. He receives his pay and, wandering along aimlessly, the thought presents itself that perhaps a drink would cheer him. Entering a saloon the merry crowd soon causes him to forget. He seats himself at a table where two gamblers invite him to a game and quickly clean him out.

Dragging himself along in a dazed condition he pauses in front of a church. The pastor, on his way home, takes him to his study to administer food and consolation. How ill he repays the pastor can be imagined when the old thievish instinct asserts itself and he quietly emerges from the place with the golden chalice. This he tries to dispose of to a couple of rustics, who, recognizing the piece, overpower him and take him back to the pastor, who promptly forgives him. Right then and there the ex-convict resolves forever after to lead an upright life.

.....	Comedy	220
a.....	Educatnl.	508
.....	Comedy	446
.....	Comedy	505
.....	Comedy	407
.....	Drama	636
on.....	Scenic	344
.....	Comedy	512
Present.....	Comedy	341
.....	Drama	1,017
.....	Drama	607
.....	Comedy	351
.....	Drama	1,000
.....	Drama	878
.....	Educatnl.	492
.....	Drama	1,030
.....	Comedy	525
.....	Drama	508
N.		
.....	Comedy	725
.....	Comedy	275
.....	Drama	1,000
.....	Drama	830
.....	Indust.	170
.....	Drama	1,000
.....	Fairy	630
ings.....	Comedy	330
.....	Comedy	1000
.....	Comedy	400
.....	Comedy	590
.....	Drama	1000

passed. He is happily married and the father of a
He has become a skilled mechanic, working faithfully
e farmers who knew of his former guilt never ceases
of his past. He is dismissed and goes from one job
denounced by the hardened accuser. His old bene-
mes again his champion and, knowing his change of
half to his employer. They investigate his present
ness, of his honesty, of his home life and uprightness,
deserves better fate, so the employer offers him a position

d decide that he

I try a comedy him with the business
aking faces at the camera absolutely
ated. The comedian might make his
all right if such a thing were deemed
itely essential, but he could make them
unconscious that there is a camera
reach. Why not try it?

* * * *

re is another point that requires im-
ment in film acting by some companies,
hat is the tendency they have to rep-
actions and conversations as taking
behind the backs of people who in real
uld not have failed to hear or observe.
rue that the camera is often deceptive
at the one who is supposed to be in
lment or out of hearing of the charac-
front may really be some distance in
ar, although appearing not to be. But
a matter that the directors should
ito due consideration in advance. The
tors are not aware of this condition
irs. All they know is that the person
presence is not supposed to be ob-
is apparently close at hand, and the
looks supremely ridiculous.

THE SPECTATOR.

Your Soup (Pathe, Nov. 3).—The
of this film is rather far fetched, incl

Few Words About Posters

A. B. C. Company

OF CLEVELAND, OHIO

—— IS ISSUING ——

Beautiful Pictorial Litho-Posters

for every film we manufacture, made in six colors, illustrating scenes from the film and bearing the title of the same.

If You Desire Copies of the Poster

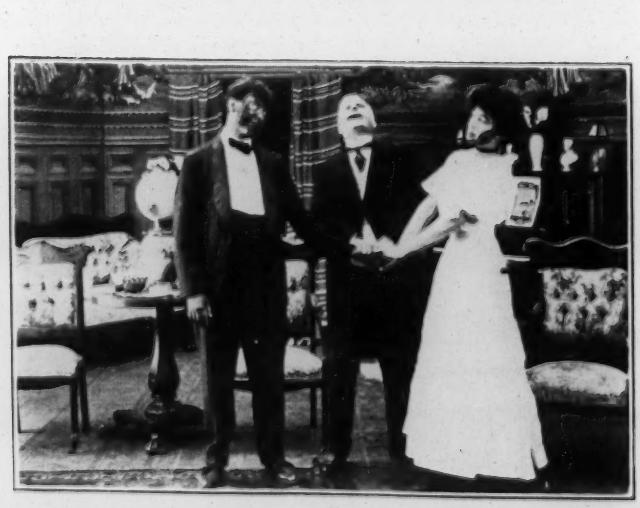
write to your Film Exchange. If they cannot supply you, write to us. You ought to have these posters, as they will HELP YOU TO MAKE MONEY.

For Love's Sweet Sake

Length, 775 Feet
Copyrighted 1909

A rich young man, not having anything better to do, decides to play a trick on his sister. He is not appreciated when applied to a strange young lady. He is arrested but freed by the young lady who rather took a liking to the fresh coachman. He is engaged by her father but soon recognized by a friend of the young lady and his identity given away. The young man has fallen in love with the young heiress and therefore decides to hold on to his position. Imagine his embarrasment when his own sister comes for a visit and he is asked to serve in her presence. This is too much for him. Matters quickly come to a climax. The coachman is forgiven and the engagement which was intended for a month is made for life.

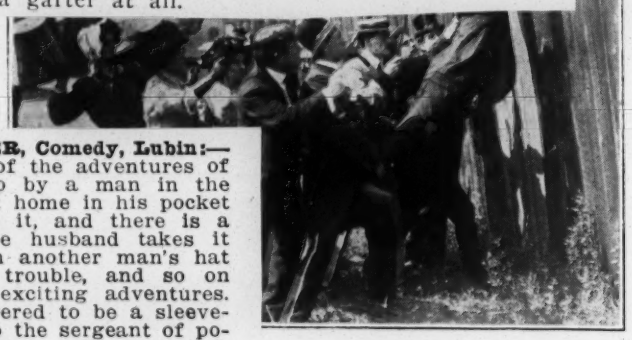
"For Love's Sweet Sake" (Lubin).—A love story which may be novel in the method the young man took to obtain his prize. Possibly the consciousness that young heiresses have a habit of falling in love with coachmen may have been an influential factor in this story. Anyhow, the engagement, which was originally for one month, was made for life, with the consent of all persons interested, directly or indirectly. The story has lively action and is cleverly produced.



THE BLUE GARTER

"The Blue Garter" (Lubin).—A comedy of rather broad suggestiveness, based upon the finding of a blue garter, or something that looked like a garter. The finder is confronted with trouble when his wife discovers it in his pocket. In his attempt to dispose of it the innocent article starts on a series of wanderings which ends in the discovery that it is an armlet and not a garter at all.

Length, 610 Feet



Copyrighted 1909

THE BLUE GARTER, Comedy, Lubin:— This is the tale of the adventures of a garter picked up by a man in the street. He takes it home in his pocket and his wife finds it, and there is a great scandal. The husband takes it out, and puts it in another man's hat and he gets into trouble, and so on for a number of exciting adventures. Finally it is discovered to be a sleeve-holder, belonging to the sergeant of police. Comical story, well presented. Causes much laughter.

A young married man finds a blue garter and in a spirit of jest puts it in

s explanation she

garter and puts

the end of a cane

oung lady. It is

takes a hand in

it in somebody's

again. The thief

here the mystery

the trouble.

THE BLUE GARTER (Lubin).

To Mr. Lubin we send our sincere thanks for the only hearty laugh we have had in the moving picture theater this week, which has been an interesting and instructive one, but scarcely a hilarious one. For the comedy subjects just now are running in an uncommonly dull groove. But we live in hopes of better things shortly. Meanwhile Lubin scores with "The Blue Garter." This interesting piece of feminine apparel was picked up by a young married man who fails to convince his wife, when she finds it in his pocket, that he had only brought it home for fun. So he gets rid of it. Now, if the foolish fellow had got rid of this blue garter in the proper way, that is, by destroying the blamed thing, he would have saved himself a lot of trouble and also his friends. On the other hand, Mr. Lubin would not have made this delightful film and we should not have had a hearty laugh. So perhaps it is best that hubby acted rather stupidly by passing the garter to a friend, who also gets into trouble with a lady, through having the pesky thing in his possession. So it finds its way into the baggage of a rube, who, miraculous to say, is robbed of it by a thief, who, also finding the garter an uncomfortable possession, gets rid of it; until it finally comes around to its original owner. The fun grows fast and furious. The victims of this unfortunate garter's maladroitness are nearly driven crazy by the confusion it creates. Finally the thief is caught and all the characters gather before the police captain, who solves the mystery by pointing out that the garter is not a garter at all, but his sleeve holder. So all ends happily. There is quite a touch of the chase in this film, but there is great diversity of action and the mind is kept occupied in watching the disagreeable escapades of the victims of the blue garter. We laughed because we saw catastrophe after catastrophe coming. The humorous situations anticipate themselves. It is all pleasant fooling, but it is clever fooling, and we and the audience like this kind of thing. "The Blue Garter" is a Lubin success and is bound to be popular in the moving picture theater.

For Love's Sweet Sake

Length, 775 Feet
Copyrighted 1909

A rich young man, not having anything better to do, decides to play a trick on his sister. He takes the place of her coachman and calls for her at the opera. Unfortunately he mounts the wrong coach and his kiss is not appreciated when applied to a strange young lady. He is arrested but freed by the young lady who rather took a liking to the fresh coachman. He is engaged by her father but soon recognized by a friend of the young lady and his identity given away. The young man has fallen in love with the young heiress and therefore decides to hold on to his position. Imagine his embarrasment when his own sister comes for a visit and he is asked to serve in her presence. This is too much for him. Matters quickly come to a climax. The coachman is forgiven and the engagement which was intended for a month is made for life.

THE BLUE GARTER

"The Blue Garter" (Lubin).—A comedy of rather broad suggestiveness, based upon the finding of a blue garter, or something that looked like a garter. The finder is confronted with trouble when his wife discovers it in his pocket. In his attempt to dispose of it the innocent article starts on a series of wanderings which ends in the discovery that it is an armlet and not a garter at all.

Length, 610 Feet

Copyrighted 1909

GARTER, Comedy, Lubin:— ...adventures of the ...

ich is under construction. While the same story of love ers into it that has been used many times before, and it is her better nor worse for that fact, yet there is a certain ee of additional interest which attaches to it from the fact the fight is carried on so far above the ground. But the essor falls and is so badly injured that he dies. As he piring he joins the hands of the lovers and gives them lessing. As a melodrama this picture is a success and ain to win Conlans because of the ... lice. Causes much laughter.

A young married man finds a attaching irit of jest puts it in s explanation she garter and puts the end of a cane oung lady. It is

takes a hand in it in somebody's igain. The thief here the mystery the trouble.

THE BLUE GARTER (Lubin).

To Mr. Lubin we send our sincere thanks for the only hearty laugh we have had in the moving picture theater this week, which has been an interesting and instructive one, but scarcely a hilarious one. For the comedy subjects just now are running in an uncommonly dull groove. But we live in hopes of better things shortly. Meanwhile Lubin scores with "The Blue Garter." This interesting piece of feminine apparel was picked up by a young married man who fails to convince his wife, when she finds it in his pocket, that he had only brought it home for fun. So he gets rid of it. Now, if the foolish fellow had got rid of this blue garter in the proper way, that is, by destroying the blamed thing, he would have saved himself a lot of trouble and also his friends. On the other hand, Mr. Lubin would not have made this delightful film and we should not have had a hearty laugh. So perhaps it is best that hubby acted rather stupidly by passing the garter to a friend, who also gets into trouble with a lady, through having the pesky thing in his possession. So it finds its way into the baggage of a rube, who, miraculous to say, is robbed of it by a thief, who, also finding the garter an uncomfortable possession, gets rid of it; until it finally comes around to its original owner. The fun grows fast and furious. The victims of this unfortunate garter's maladroitness are nearly driven crazy by the confusion it creates. Finally the thief is caught and all the characters gather before the police captain, who solves the mystery by pointing out that the garter is not a garter at all, but his sleeve holder. So all ends happily. There is quite a touch of the chase in this film, but there is great diversity of action and the mind is kept occupied in watching the disagreeable escapades of the victims of the blue garter. We laughed because we saw catastrophe after catastrophe coming. The humorous situations anticipate themselves. It is all pleasant fooling, but it is clever fooling, and we and the audience like this kind of thing. "The Blue Garter" is a Lubin success and is bound to be popular in the moving picture theater.

N.Y. World

For Love's Sweet Sake

ally a person entitled to the rank of chief and wearing nondescript tribal dress is shown contributing his quota the work of making the baskets. The picture is interest in virtue of the fact that it shows traces of the aborigi element of the population and, moreover, it shows them work. Romantic Indian subjects are popular with other m ufacturers and the public just now, so that the Vitagra releasing this little picture at a timely

having anything better to do, decides to play a trick on his sister. He

"For Love's Sweet Sake" (Lubin).—A love story which may be novel in the method his prize. Possibly the cons have a habit of falling in love an influential factor in this st which was originally for one the consent of all persons i The story has lively action a

Frances Lawson does not claim to be an actress and consequently no one has any kick coming but she brings everything to a noisy finale when she puts a lighted firecracker in the bird's cage and blows the parrot into small bits.

The Faust trio of operatic singers rendered classical stuff in foreign voice but nevertheless, the singers made tremendous hit. The Melvin brother did some clever acrobatic work. Thre in number, the boys, all young and wel developed physically, do some difficul tumbling and hand-balancing that prov

ing the condition of affairs before the work of reorganiz tion took place, and the dismantled and ruined houses mark ing the scene of the former administration. The improve condition under the newer order of things is also shown. O course it is impossible in the moving picture film to giv an adequate idea of the extent of the operations, but section incidents are shown with sufficient judgment and clearnes to impress the beholder. For instance, we see the great stea scoop at work, an uncanny piece of machinery which seem to operate with almost human intelligence. Then there i a locomotive driving an earth plow on rails. Then we se the earth being transported away in rows of cars. Digger

GEORGE

Announces that he has secure cent Motion Pict

Johnson-Ket

Which took place at Coffr October 1

Exhibition Purposes in License

Best Motion Pictures of a public event e face in the vast throng easily recognizable.

THE BLUE GARTER

Length, 610 Feet

Copyrighted 1909

A young married man finds a blue garter and in a spirit of jest puts it in his pocket. His wife finds the garter and notwithstanding his explanation she accuses him to be faithless. He is bound to get rid of the garter and puts it in the pocket of one of his friends. He in turn hangs it on the end of a cane carried by an elderly gentleman in conversation with a young lady. It is needless to say trouble starts at once.

So the garter wanders from one hand to another. A thief takes a hand in the game; he is pursued and to get rid of the garter he puts it in somebody's pocket. So the garter wanders until it reaches the first man again. The thief has been caught, is brought before the police lieutenant and there the mystery is solved: it is the lieutenant's sleeve-holder which caused all the trouble.

Found in a Taxi

Length, 385 Feet

Copyrighted 1909

A young husband receives a bill for two hours' taxi-cab service rendered to his wife. He also receives from the driver a package containing a man's collar, shirt and other wearing apparel. At once he suspects that his wife has a lover. He chases after the cab and he certainly has a hot time to catch it.

FOUND IN A TAXI, Comedy, Lubin:— A woman goes shopping to get presents for her husband. The husband finds a box of men's shirts, ties and other furnishings, and suspects his wife. There are many exciting scenes, but they are palpably arranged. The picturing is good, but the story is not always naturally or well told. Causes mild laughter.

"Found in a Taxi" (Lubin).—This picture reverses the order of procedure in the other, and because of some articles of man's apparel which a husband finds in a taxicab in which his wife has been riding, a man immediately assumes her to be faithless, but when she shows him that the articles are from his own wardrobe his countenance is a study in facial expression. But they make up and peace reigns once more in the household where a dangerous upheaval was threatened.

After many funny and exciting incidents, he gives up the chase to go home and confront his wife. Imagine his surprise when his wife explains to him that the wearing apparel he found are his own and were to be used as samples for new ones to be presented to him on his birthday. Hubby's face is a study; he begs forgiveness, they embrace and peace reigns again in the family.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

No. 45

LUBIN FILMS

Released from

November 15th to 25th, 1909

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines,
Films, Slides and Stereopticons

926-928 MARKET ST. PHILADELPHIA, PA.

Found in a Taxi

Length, 385 Feet

Copyrighted 1909

A young husband receives a bill for two hours' taxi-cab service rendered to his wife. He also receives from the driver a package containing a man's collar, shirt and other wearing apparel. At once he suspects that his wife has a lover. He chases after the cab and he certainly has a hot time to catch it.

After many funny and exciting incidents, he gives up the chase to go home and confront his wife. Imagine his surprise when his wife explains to him that the wearing apparel he found are his own and were to be used as samples for new ones to be presented to him on his birthday. Hubby's face is a study; he begs forgiveness, they embrace and peace reigns again in the family.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

No. 45

LUBIN FILMS

Released from

November 15th to 25th, 1909

d that the boys are acrobats of the best grade.

In the second part of the burlesque entertainment, the chorus members appeared in a series of living pictures, which were of the ordinary run of model poses.—MAYNARD.

American Music Hall.

Monday night, Lauder received a big

would like to see the very great resources of this company more frequently utilized in industrial subjects for, as we have already remarked, the public invariably show great appreciation of them. This was the reception given to "Indian Basket Making."

BENEDICT ARNOLD (Vitagraph).

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET ST. PHILADELPHIA, PA.

Released, Monday, November 15th, 1909

Children of the Sea

Children of the Sea (Lubin, Nov. 15).—This is a class of subject of which we should like to see more from the Lubin Company, although the ending is morbid. It is one of a series that was made along the rock-bound coast of Maine, and is rich in scenic beauty. The acting, also, is truthful and except that the heroine is led over a heartbreaking route along the rocks until we wonder how her poor feet can stand it, the action moves evenly. A fisher girl, costumed like the French, marries a sailor who goes away to sea. A coast guardsman loves the young wife and during the long absence of her husband she is not averse to a flirtation, but she remembers her vows as the guardsman presses his attentions and she runs from him. He pursues along the coast until in despair, perhaps fearing that she might yield, she jumps over a cliff into the sea.

Length

900 feet

"Children of the Sea" (Lubin).—Speaking as one individual, the writer likes some scenes in this film, the story is interesting enough and it has been worked out with the usual Lubin flourish, yet lacks some details to make it convincing. That a young husband should sail away and never return is plausible enough. That his young widow should remain faithful to her original vows for five years may be equally plausible; but that a certain officer, clad in exactly the same uniform, should force his attentions upon her and insist upon marriage at the end of five years is not so convincing. And then her flight. It is much too long. At least one-half the rocks between her home and the point where she plunges into the sea might be eliminated with benefit to the picture, and that portion in which a three-strand barbed wire fence extends across the face of the picture can be dispensed with at once with advantage. It might be that the fact that the young widow encouraged the attentions of this officer before she finally refused him and committed suicide because he pursued her supplies the false note in the piece. At any rate it is there, and until it is eliminated by changing the acting to do away with that scene, the picture will never be wholly satisfactory. In some scenes the picture is not in focus. In one only the window in the extreme upper left corner is in focus, the rest is blurred and dim. Lubin has done better many times and undoubtedly can again.

An absorbing story of
pretty Felice but she lo
advance him to a mate'
have nothing to do with
guardsman is not to be
portunity and five years
some difference in Felice
more dreary than she h
mild flirtation with the

CHILDREN OF THE SEA, Melodrama, Lubin:

This is a lengthily drawn out story, with splendid scenic backgrounds and some little dramatic worth. The story concerns a pretty fisherman's daughter on the Breton coast of France. She is loved by a coast guardsman, but she loves a sailor. She weds the sailor, and he goes away to sea and is lost. After five years the guardsman renews his suit and forces his attention upon the young woman. In an exciting scene he seizes her in his arms and kisses her by force, and she flees from the place, and then follows a long and exciting chase over the rocks, and she finally throws herself into the sea, and thus the story ends. It is a long film, and, in fact, much too long, and the scenic features are remarkably fine. Exciting and interesting in places.

She yields her lips to his kisses and he follows her home to press his advantage when she realizes what she is doing, the thought of her husband oppresses her and she dashes from the house followed by the alarmed guardsman who cannot overtake her before she reaches the top of the cliff and throws herself down its precipitious sides. The story is tensely tragic and presents a number of sea escapes of exceptional beauty.

Released, Thursday, November 18th, 1909

A Servant's Revenge

Length 610 Feet

Copyrighted 1909

"A Servant's Revenge" (Lubin).

The Quaker City end of the dignified and lofty purposed Biograph-Edison combination goes to cathartics for the laughs in this film. A servant girl is "fired." Seeking revenge she bribes a grocer boy to let her don his clothes and deliver his basket of goods. Thus gaining entrance to the kitchen, she empties the contents of the box marked "Cascarets" into various pots which are boiling on the stove. Then she goes to the dining room and connects a long gas tube to the garden hose, by dropping it out of the window. One end of the tube hangs above the table, and when the guests have assembled and the cascarets start to work she turns on the water from the outside, drenching the party. A physician is called to relieve the "uneasiness" of the guests. At the finish the servant discloses her identity and gloats over her revenge. Three of the Patents Co. have released cathartic comedies up to date; possibly the rest of the combine will not resort to this sort of stuff, but only time will tell. It's mighty poor comedy. WALT.

A SERVANT'S REVENGE, Comedy, Lubin:

This is a film in which a servant turns the tables on her cross mistress. Bridget is dismissed just before a dinner party and determines on revenge. Disguised as a grocer's clerk, she enters the house and puts some drug in the food, which causes all the guests to suffer with the cramps. There are several other funny incidents in the film, which is comical and full of action.

Servant's Revenge (Lubin, Nov. 18).—The Lubin comedians have fairly outdone themselves in this funny farce. Indeed they have gone so far that it is difficult to understand why the Censoring Committee did not get busy with a few feet of the picture in which a widely advertised cathartic medicine is made to play a too-conspicuous part. The servant of a wealthy family being discharged, swears revenge and gains readmission to the house disguised as a delivery boy. She "dopes" the soup, arranges a water trap over the dinner table, puts soot in the lady's powder box and otherwise fixes things for an exciting time for the family and guests. The results are chaotic. The trick-playing servant is well represented, as are other characters, but it may be remarked that the lady with the powder puff is the first one known to civilization who ever powdered her face with her back turned to a handy mirror.

Bridget resents the dictation of her mistress, whose temper is a trifle more acid than usual because she is preparing the house for a dinner party. Bridget is dismissed and vows to be revenged. She bribes the grocer's assistant to change clothes with her and in this disguise she visits the scene of her late employment armed with a package of cascarets. These she places in the various pots and pans simmering on the stove and then disconnects the hose of the gas lamp in the dinning room, connecting it with the garden hose outside the window. The dinner party starts off in auspicious fashion but presently the guests become uneasy and a geyser of water from the gas jets completes their discomfiture. The butler rushes wildly after a physician, who administers wholesale treatment with miraculous effect, and the mistress, who has gone upstairs to powder her nose, comes back with her face liberally coated with burnt cork. Bridget discloses her identity and gloates over her very complete revenge.

Released, Monday, November 15th, 1909

Children of the Sea

Length
900 feet

Copyrighted
1909

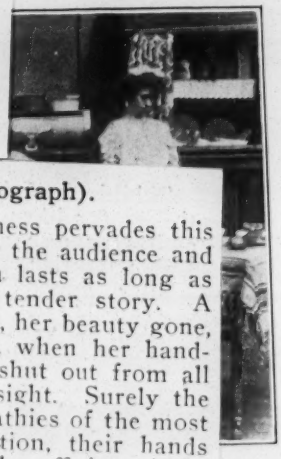
An absorbing story of the Breton coast. One of the coast guardsmen loves pretty Felice but she loves Jean, a sailor whose ability promises presently to advance him to a mate's berth. The guardsman is persistent but Felice will have nothing to do with him and is a trifle afraid of his importunities. But the guardsman is not to be discouraged by repeated rebuffs. He watches his opportunity and five years later he is still as eager as ever. Five years have made some difference in Felice. She finds the long periods when her husband is away more dreary than she had supposed they would be and she is not averse to mild flirtation with the handsome guardsman in his showy uniform.

She yields her lips to his kisses and he follows her home to press his advantage when she realizes what she is doing, the thought of her husband oppresses her and she dashes from the house followed by the alarmed guardsman who cannot overtake her before she reaches the top of the cliff and throws herself down its precipitious sides. The story is tensely tragic and presents a number of sea escapes of exceptional beauty.

Released, Thursday, November 18th, 1909

A Servant's Revenge

SDAY OF EACH WEEK
escriptive Circulars



THE LIGHT THAT CAME (Biograph).

A certain delicious and soothing tenderness pervades this m. which casts a hallowed influence over the audience and olds them in an impressive silence which lasts as long as e picture remains with them. It is a tender story. A oung girl, disfigured for life by an accident, her beauty gone, ust needs be overlooked, even neglected, when her handme sisters are about. A blind violinist, shut out from all joyment which appeals to the sense of sight. Surely the o are pathetic enough to rouse the sympathies of the most llous individual. They meet at a reception, their hands uch, and in that touch each recognizes the affinity of the her. But the girl must undergo a supreme test before she permitted to enjoy to the full her new found happiness.

t that she will marry the man who is sufficiently courabus to take a certain bouquet wherever he may find it about

Willard R. Feeley, Monday, Nov. 8. The infant died Tuesday night. Mr. Feeley is a member of the stock company playing at the Bush Temple theater.

Mr. and Mrs. Paul Brachard announce the advent of an eleven pound boy. Mr. Brachard is one of the leading artists with the Rhoda Royal show.

MARRIAGES.

Moran-Hyams—Harold Moran, manager of the Robinson theater at Cincinnati, and Pauline Hyams, a non-professional, were united in marriage in Cincinnati last week.

Evans-Alward—William E. Alward, a member of the Forepaugh Stock at Cincinnati, and Edith K. Alward of Columbus, Ohio, were united in marriage at Covington, Ky., recently.

nner party
Disguised
the house
ood, which
r with the
ther funny
is comical

ov. 18).—
one them-
they have
nderstand
get busy
h a wide
made to
vant of a
wears re-
house dis-
pes" the
he dinner
box and
time for
e chaotic.
sented, as
remarked

that the lady with the powder puff is the first one known to civilization who ever powdered her face with her back turned to a handy mirror.

Length 610 Feet

Copyrighted 1909

Bridget resents the dictation of her mistress, whose temper is a trifle more acid than usual because she is preparing the house for a dinner party. Bridget is dismissed and vows to be revenged. She bribes the grocer's assistant to change clothes with her and in this disguise she visits the scene of her late employment armed with a package of cascarets. These she places in the various pots and pans simmering on the stove and then disconnects the hose of the gas lamp in the dinning room, connecting it with the garden hose outside the window. The dinner party starts off in auspicious fashion but presently the guests become uneasy and a geyser of water from the gas jets completes their discomfiture. The butler rushes wildly after a physician, who administers wholesale treatment with miraculous effect, and the mistress, who has gone upstairs to powder her nose, comes back with her face liberally coated with burnt cork. Bridget discloses her identity and gloates over her very complete revenge.

Released, Monday, November 15th, 1909

Children of the Sea

Children of the Sea (Lubin, Nov. 15).—This is a class of subject of which we should like to see more from the Lubin Company, although the ending is morbid. It is one of a series that was made along the rock-bound coast of Maine, and is rich in scenic beauty. The acting, also, is truthful and except that the heroine is led over a heartbreaking route along the rocks until we wonder how her poor feet can stand it, the action moves evenly. A fisher girl, costumed like the French, marries a sailor who goes away to sea. A coast guardsman loves the young wife and during the long absence of her husband she is not averse to a flirtation, but she remembers her vows as the guardsman presses his attentions and she runs from him. He pursues along the coast until in despair, perhaps fearing that she might yield, she jumps over a cliff into the sea.

Length

900 feet

"Children of the Sea" (Lubin).—Speaking as one individual, the writer likes some scenes in this film, the story is interesting enough and it has been worked out with the usual Lubin flourish, yet lacks some details to make it
That a young husband should sail
is plausible enough. That it
faithful to her original vows
plausible; but that a certain
uniform, should force his atte
marriage at the end of five ye
then her flight. It is much t
rocks between her home and
into the sea might be eliminat
and that portion in which a t
extends across the face of the
at once with advantage. It mi
young widow encouraged the a
she finally refused him and c
pursued her supplies the false
rate it is there, and until it is
acting to do away with that s
be wholly satisfactory. In some
focus. In one only the window
corner is in focus, the rest is b
done better many time

Doherty and Harlowe.
Song and Travesty.
16 Mins.; One.
Hammerstein's needs to be wholly
framed. The girl may be possible un
competent direction. *Dash*

Robert Henry Hodge and Co. (2).
"The Substitute Cast" (Comedy Sket
18 Mins.; Full Stage.
Wilson Avenue, Chicago.

William Cartright, a man who sn
makes a rash promise to his wife t
main at home evenings for a fortn
He immediately receives a message

COSTUMES
CALL OR W
Imperial C

C

w
so
co
on
lo
lo
and he goes
After five
his suit ar
the young
he seizes
her by for
place, and
citing chase
finally thro
thus the st
and, in fac
scenic featu
citing and i

... She weds the sailor

The Mountaineer

A STORY OF THE KEN

In the hills of old Kentucky death dishonor, and once there occurred a name it was never effaced. This Blog family consisting of mother, father, daughter. The daughter is loved by a tains, but she loses her frivolous hea from the valley, only to be cruelly des tired of her. The brother follows hi wrong. He refuses and pays with hi pursue the boy back to his own hom given to understand that he will hang on the family honor. Cunningly she with a gun concealed beneath her a

She yields her lips to his kisses and he follows her hom tage when she realizes what she is doing, the thought of her and she dashes from the house followed by the alarmed guardsman who can not overtake her before she reaches the top of the cliff and throws herself down its precipitious sides. The story is tensely tragic and presents a number of sea escapes of exceptional beauty.

Released, Thursday, November 18th, 1909

A Servant's Revenge

Length 610 Feet

Copyrighted 1909

Bridget resents the dictation of her mistress, whose temper is a trifle more acid than usual because she is preparing the house for a dinner party. Bridget is dismissed and vows to be revenged. She bribes the grocer's assistant to change clothes with her and in this disguise she visits the scene of her late employment armed with a package of cascarets. These she places in the various pots and pans simmering on the stove and then disconnects the hose of the gas lamp in the dinning room, connecting it with the garden hose outside the window. The dinner party starts off in auspicious fashion but presently the guests become uneasy and a geyser of water from the gas jets completes their discomfiture. The butler rushes wildly after a physician, who administers wholesale treatment with miraculous effect, and the mistress, who has gone upstairs to powder her nose, comes back with her face liberally coated with burnt cork. Bridget discloses her identity and gloates over her very complete revenge.

FOILED

Length 375 feet

Copyrighted 1909

An aged negro is dismissed from his place for clumsiness but does not tell that it was because the small son of the family for which he worked was annoying him with a bean blower. Slowly he takes himself to his home and

"Foiled" (Lubin).

A rather flimsy plot is worked into a fair film by the awakened Philadelphia cog in the Biograph-Edison patents wheel. Lubin is really doing things of late. A colored man is discharged for his clumsiness, and when a little later one of the boys of the family is kidnapped suspicion is directed to the negro. He convinces his accusers of his innocence and joins in the hunt for the child. An elder brother of the abducted boy has encountered the kidnappers and is shot in the leg by them. While attempting to drag himself home the negro finds him, and carries him until they meet others of the rescuing posse. The location of the kndnapped child is made known by the wounded boy. The rescue is soon accomplished. WALT.

FOILED, Drama, Lubin:

An aged negro is dismissed on account of clumsiness which has been caused by the young son of the house, who has shot him with a bean blower. The old darky does not tell on the son, but goes away sorrowfully. Later the boy is kidnaped and held for ransom. Suspicions are aroused against the negro, but he finally convinces the members of the family of his innocence and joins the chase. After many exciting scenes, the boy is rescued and the old negro reinstated. Good story, well presented.

Foiled (Lubin, Nov. 18).—This is a melodrama and for those who like this sort of films it will be found pleasing, although the picture is not convincing. An old negro whose awkwardness produces genuine amusement for the spectators, is discharged. Two tramps kidnap the white man's little boy and lock him in a deserted hut. A young brother traces him to the hut and is shot in the leg. The white man and his family accuse the old negro of the kidnapping, but he swears his innocence and proves it by finding the wounded boy, who directs the searchers to the hut where the prisoner is recovered and the tramps arrested.

lieved of the last vestige of suspicion.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

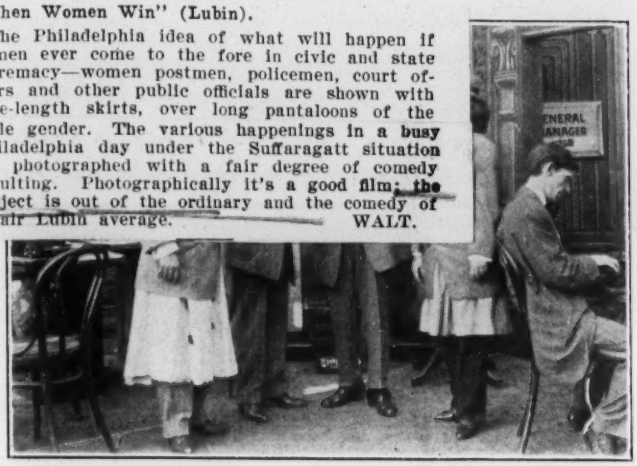
926-928 Market Street Philadelphia, Pa.

Released, Monday, November 22nd, 1909

When Women Win

"When Women Win" (Lubin).

The Philadelphia idea of what will happen if women ever come to the fore in civic and state supremacy—women postmen, policemen, court officers and other public officials are shown with knee-length skirts, over long pantaloons of the male gender. The various happenings in a busy Philadelphia day under the Suffaragatt situation are photographed with a fair degree of comedy resulting. Photographically it's a good film; the subject is out of the ordinary and the comedy of a fair Lubin average. WALT.



Length 650 Feet

Copyrighted 1909

Things in general are going to be vastly different when women win the right to vote and do other mannish things. In one little town the women come into control of the street railway system and as a first step dismiss the entire staff of male clerks. Director's meetings are turned into afternoon teas and Friday is bargain day with the fare marked down. Women postmen use their own judgment in the delivery of the mails and show themselves to be no more averse to flirtations than their men confreres and the kid gloved lady street cleaners are even more autocratic than the humble whitewings. But this is not the end of progress. In the last scene an anxious wife paces the floor unable to conceal her doubts and fears while the grave faced physician and an attentive nurse go silently about. At last the suspense is over and the proud physician announces to the waiting wife that it is a boy and that father and child are both doing very nicely, thank you. Clever treatment robs the situation of any offense and makes one of the real comedy hits of the year.

WHEN WOMEN WIN, Comedy, Lubin: This is one of those far-fetched stories of the time when women shall have won the ballot and their rights. The women are seen in all sorts of odd situations and ludicrous scenes. The film has a surprising finish. Some good comedy in the story.

TURING COMPANY

URERS OF

e Machines, Films,

tereopticons.

920-928 Market St., Philadelphia, Pa.

FOILED

Length 375 feet

Copyrighted 1909

An aged negro is dismissed from his place for clumsiness but does not tell that it was because the small son of the family for which he worked was annoying him with a bean blower. Slowly he takes himself to his home and the boy is a trifle frightened at the unexpected ending to his joke. A little later the boy is abducted by kidnappers and held for ransom. Suspicion is directed against the negro but his protestations of innocence are at last believed and he joins in the chase. The boy's elder brother has encountered the kidnappers and is shot by them. Badly wounded he is not able to make his way home, but the negro finds him beside the road and he gives information of the whereabouts of the kidnappers. An attack is made upon their hut and the boy rescued, badly frightened but unharmed by his thrilling experiences, while the old negro is relieved of the last vestige of suspicion.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

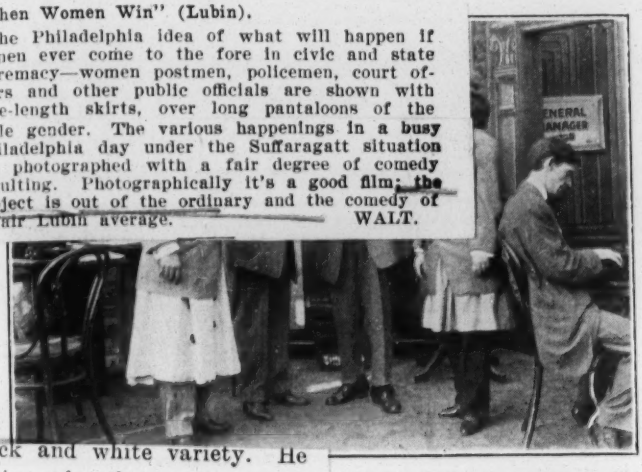
926-928 Market Street Philadelphia, Pa.

Released, Monday, November 22nd, 1909

When Women Win

"When Women Win" (Lubin).

The Philadelphia idea of what will happen if women ever come to the fore in civic and state supremacy—women postmen, policemen, court officers and other public officials are shown with knee-length skirts, over long pantaloons of the male gender. The various happenings in a busy Philadelphia day under the Suffaragatt situation are photographed with a fair degree of comedy resulting. Photographically it's a good film; the subject is out of the ordinary and the comedy of a fair Lubin average. WALT.



Length 650 Feet

Copyrighted 1909

Things in general are going to be vastly different when women win the right to vote and do other mannish things. In one little town the women come into control of the street railway system and as a first step dismiss the entire staff of male clerks. Director's meetings are turned into afternoon teas and Friday is bargain day with the fare marked down. Women postmen use their own judgment in the delivery of the mails and show themselves to be no more averse to flirtations than their men confreres and the kid gloved lady street cleaners are even more autocratic than the humble whitewings. But this is not the end of progress. In the last scene an anxious wife paces the floor unable to conceal her doubts and fears while the grave faced physician and an attentive nurse go silently about. At last the suspense is over and the proud physician announces to the waiting wife that it is a boy and that father and child are both doing very nicely, thank you. Clever treatment robs the situation of any offense and makes one of the real comedy hits of the year.

of the black and white variety. He ely attempts only the comic in his chings, working without talk. The best liked were the "Foolish Questions." The act interested and amused Hammerstein audience, but Goldberg entertain in any other house and any r audience. It will probably be easier him where his work is known, but places where it is not he can go ugh. *Dash.*

Scenery E
Suite 8, 125 So. Cl
New Costumes

ing the valley man for her indiscretions. subject places it among the best dramati Length, 977 feet.

RELEASE DAYS OF BIOGR
Get on Our Mail List a
BIOGRAPH

WHEN WOMEN WIN, Comedy, Lubin: This is one of those far-fetched stories of the time when women shall have won the ballot and their rights. The women are seen in all sorts of odd situations and ludicrous scenes. The film has a surprising finish. Some good comedy in the story.

TURING COMPANY
URERS OF
e Machines, Films,
tereopticons.
920-928 Market St., Philadelphia, Pa.
LMC
TRADE MARK

FOILED

Length 375 feet

art to which he is best adapted. Of M
St. John much the same can be said. T
idea is good, but the manner of worki
it out could and doubtless will be bet
accomplished with more rehearsal. *Walt*

m
cl
that it was because the
small son of the family for
which he worked was an-
noying him with a bean
blower. Slowly he takes
himself to his home and

"Foiled" (Lubin).

A rather flimsy plot is worked into a fair film by the awakened Philadelphia cog in the Biograph-Edison patents wheel. Lubin is really doing things of late. A colored man is discharged for his clumsiness, and when a little later one of the boys of the family is kidnapped suspicion is directed to the negro. He convinces his accusers of his innocence and joins in the hunt for the child. An elder brother of the abducted boy has encountered the kidnappers and is shot in the leg by them. While attempting to drag himself home the negro finds him, and carries him until they meet others of the rescuing posse. The location of the kndnapped child is made known by the wounded boy. The rescue is soon accomplished. WALT.

FOILED, Drama, Lubin:
An aged negro is dismissed on account of clumsiness which has been caused by the young son of the house, who has shot him with a bean blower. The old darky does not tell on the son, but goes away sorrowfully. Later the boy is kidnaped and held for ransom. Suspicions are aroused against the negro, but he finally convinces the members of the family of his innocence and joins the chase. After many exciting scenes, the boy is rescued and the old negro reinstated. Good story, well presented.

Foiled (Lubin, Nov. 18).—This is a melodrama and for those who like this sort of films it will be found pleasing, although the picture is not convincing. An old negro whose awkwardness produces genuine amusement for the spectators, is discharged. Two tramps kidnap the white man's little boy and lock him in a deserted hut. A young brother traces him to the hut and is shot in the leg. The white man and his family accuse the old negro of the kidnapping, but he swears his innocence and proves it by finding the wounded boy, who directs the searchers to the hut where the prisoner is recovered and the tramps arrested.

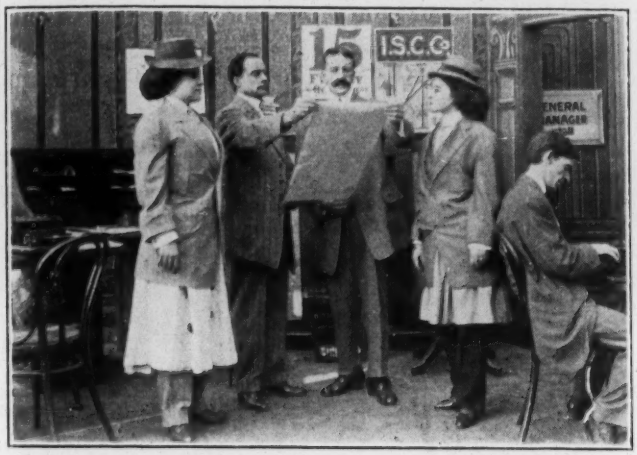
lieved of the last vestige
of suspicion.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Film
and Stereopticons.
926-928 Market Street Phil

ALL WORK
IZZY M. WEIN

Released, Monday, November 22nd, 1909

When Women Win



Length 650 Feet

Copyrighted 1909

Things in general are going to be vastly different when women win the right to vote and do other mannish things. In one little town the women come into control of the street railway system and as a first step dismiss the entire staff of male clerks. Director's meetings are turned into afternoon teas and Friday is bargain day with the fare marked down. Women postmen use their own judgment in the delivery of the mails and show themselves to be no more averse to flirtations than their men confreres and the kid gloved lady street cleaners are even more autocratic than the humble whitewings. But this is not the end of progress. In the last scene an anxious wife paces the floor unable to conceal her doubts and fears while the grave faced physician and an attentive nurse go silently about. At last the suspense is over and the proud physician announces to the waiting wife that it is a boy and that father and child are both doing very nicely, thank you. Clever treatment robs the situation of any offense and makes one of the real comedy hits of the year.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons.

926-928 Market St., Philadelphia, Pa.

The Rubber Man

Length
270 Feet

Copyrighted
1909

A rubber automaton gets its wires crossed and passes out of the control of its inventor. In its rampage it throws the inventor and his family out of the window and when they call in the police the rubber man proves himself more than a match for three of them and makes his escape to the street. Here he continues his devastating way and all who cross his path are made to suffer. An old maid, whose home he enters, is unceremoniously shoved up a chimney to be rescued by the pursuers, and in a dry goods store both place and shoppers are wrecked before the rubber man can be chased out.

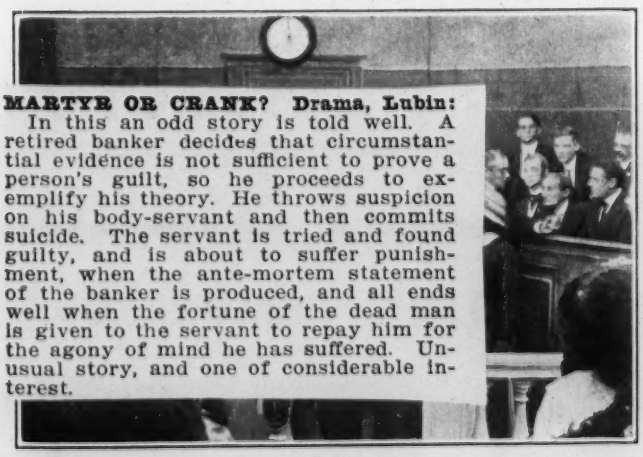
THE RUBBER MAN, Comedy, Lubin: A rubber automaton gets out of the control of its inventor and performs all sorts of wild antics. This film displays a number of new trick effects and is provocative of much mirth.

"The Rubber Man" (Lubin).—A sort of rough house picture in which a so-called rubber man creates more or less disturbance before he is finally captured and placed where he can do no further injury. The interest centers chiefly in the antics of the rubber man, which are sufficiently lively and unexpected to maintain interest until the close.

Now the pursuit leads to the country and there is a lively game of fox and hounds but the Rubber man doubles and returns to the city where a dive through a bass drum adds a German band to the number of his victims. At last they catch up with him and duck him in a horse trough. The water disarranges the delicate machinery and the Rubber man is again a mere automaton robbed of possibilities for destruction. Some new trick effects add vastly to the interest of the chase and there is not a dull second in the entire release.

Released, Thursday, November 25th, 1909

Martyr or Crank?



MARTYR OR CRANK? Drama, Lubin: In this an odd story is told well. A retired banker decides that circumstantial evidence is not sufficient to prove a person's guilt, so he proceeds to exemplify his theory. He throws suspicion on his body-servant and then commits suicide. The servant is tried and found guilty, and is about to suffer punishment, when the ante-mortem statement of the banker is produced, and all ends well when the fortune of the dead man is given to the servant to repay him for the agony of mind he has suffered. Unusual story, and one of considerable interest.

Length 580 Feet

Copyrighted 1909

William Baker, a retired banker, was a man of great positiveness of ideas. Engaged in a controversy with a friend over a murder trial in which circumstantial evidence decided the fate of the accused, he proved the danger of inference at the sacrifice of his own life. Planning carefully to throw every suspicion upon a body servant, he commits suicide. The servant is arrested, tried and convicted on circumstantial evidence but upon his conviction Baker's ante-mortem statement is handed the Judge and the faithful servant is freed with the Baker fortune to pay him for the mental torture he endured. The story is one of the most unusual and dramatic subjects presented in a long time and the tense interest of the narrative gains value through unusually good acting. The story is not grusomely told, an artistic reserve eliminating all the horrors and retaining only the intensity of the plot.

The Rubber Man

Length
270 Feet

Copyrighted
1909

A rubber automaton gets its wires crossed and passes out of the control of its inventor. In its rampage it throws the inventor and his family out of the window and when they call in the police the rubber man proves himself more than a match for three of them and makes his escape to the street. Here he continues his devastating way and all who cross his path are made to suffer. An old maid, whose home he enters, is unceremoniously shoved up a chimney to be rescued by the pursuers, and in a dry goods store both place and shoppers are wrecked before the rubber man can be chased out.

Now the pursuit leads to the country and there is a lively game of fox and hounds but the Rubber man doubles and returns to the city where a dive through a bass drum adds a German band to the number of his victims. At last they catch up with him and duck him in a horse trough. The water disarranges the delicate machinery and the Rubber man is again a mere automaton robbed of possibilities for destruction. Some new trick effects add vastly to the interest of the chase and there is not a dull second in the entire release.

Released, Thursday, November 25th, 1909

Martyr or Crank?

Length 580 Feet

Copyrighted 1909

William Baker, a retired banker, was a man of great positiveness of ideas. Engaged in a controversy with a friend over a murder trial in which circumstantial evidence decided the fate of the accused, he proved the danger of inference at the sacrifice of his own life. Planning carefully to throw every suspicion upon a body servant, he commits suicide. The servant is arrested, tried and convicted on circumstantial evidence but upon his conviction Baker's ante-mortem statement is handed the Judge and the faithful servant is freed with the Baker fortune to pay him for the mental torture he endured. The story is one of the most unusual and dramatic subjects presented in a long time and the interest of the narrative gains value through unusually good acting. The story is not grusomely told, an artistic reserve eliminating all the horrors and retaining only the intensity of the plot.

KANSAS CITY OVER NEG

applause. The picture will be a factor in maintaining Selig's reputation for films of this character, and is being billed as a headliner with success.

"The Red Star Inn" (Melies).—A thrilling story, in which a wrongfully accused sailor is exonerated and the real thief brought to justice through the well-directed detective work of the gallant secret service. The picture shows graphically emplify his theory. He throws suspicion on his body-servant and then commits suicide. The servant is tried and found guilty, and is about to suffer punishment, when the ante-mortem statement of the banker is produced, and all ends well when the fortune of the dead man is given to the servant to repay him for the agony of mind he has suffered. Unusual story, and one of considerable interest.

The Rubber Man

Length
270 Feet

Copyrighted
1909

A rubber automaton gets its wires crossed and passes out of the control of its inventor. In its rampage it throws the inventor and his family out of the window and when they call in the police the rubber man proves himself more than a match for three of them and makes his escape to the street. Here he continues his devastating way and all who cross his path are made to suffer. An old maid, whose home he enters, is unceremoniously shoved up a chimney to be rescued by the pursuers, and in a dry goods store both place and shoppers are wrecked before the rubber man can be chased out.

THE RUBBER MAN, Comedy, Lubin: A rubber automaton gets out of the control of its inventor and performs all sorts of wild antics. This film displays a number of new trick effects and is provocative of much mirth.

"The Rubber Man" (Lubin).—A sort of rough house picture in which a so-called rubber man creates more or less disturbance before he is finally captured and placed where he can do no further injury. The interest centers chiefly in the antics of the rubber man, which are sufficiently lively and unexpected to maintain interest until the close.

Now the pursuit leads to the country and there
hounds but the Rubber man doubles and returns to th
a bass drum adds a German band to the number of
catch up with him and duck him in a horse trough.
the delicate machinery and the Rubber man is again a
of possibilities for destruction. Some new trick effects
est of the chase and there is not a dull second in the en

r Massacre
R
-ast Stand
BEING EXHIBITED EXCLUSIVELY BY
OTION PICTURE CO.
depicting in detail this Historic Battle, showing a
the Little Big Horn in Montana, as well as the
an scenes and Incidents. The Battle Picture
d feathers and

Released, Thursday, November 25th, 1909

Martyr or Crank?

Length 580 Feet

Copyrighted 1909

William Baker, a retired banker, was a man of great positiveness of ideas. Engaged in a controversy with a friend over a murder trial in which circumstantial evidence decided the fate of the accused, he proved the danger of inference at the sacrifice of his own life. Planning carefully to throw every suspicion upon a body servant, he commits suicide. The servant is arrested, tried and convicted on circumstantial evidence but upon his conviction Baker's ante-mortem statement is handed the Judge and the faithful servant is freed with the Baker fortune to pay him for the mental torture he endured. The story is one of the most unusual and dramatic subjects presented in a long time and the tense interest of the narrative gains value through unusually good acting. The story is not grusomely told, an artistic reserve eliminating all the horrors and retaining only the intensity of the plot.

Finnigan's Initiation

Length, 420 Feet

Copyrighted 1909

Mike Finnigan is delighted when he is elected to membership in The Midnight Knights of Erin and so is Nora but when a committee from Skidoo Lodge, No. 23, call for their prospective victim and weep as Mike kisses Nora what may be his good bye, she begins to have her doubts. Mike is too much elated to think of any thing until he arrives at the hall and the members thoughtfully measure him for his coffin. Then he begins to wonder, but not for long, for he is put through a series of most remarkable experiences each one funnier than the last—unless you happen to be the person undergoing the initiation—until poor Finnigan makes his escape and in the absurd grab of a candidate makes his way down the streets to his home.

FINNIGAN'S INITIATION, Comedy, Lubin:
A burlesque initiation in some sort of a lodge is here shown with many ludicrous scenes and situations. It contains considerable boisterous fun and is entertaining.

There his courage returns and he starts to show Nora how it all happened. It does not suit Nora's fancy at all and instead of taking the initiation she takes the skillet and gives Finnigan a second initiation that lacks the fancy trimmings of the first but which is very much more in earnest. It is about the liveliest initiation that an active imagination can conceive and it is full of fun from start to finish.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

LUBIN FILMS

Released from
November 29th to December 16th,
1909

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines
Films, Slides and Stereopticons

926-928 MARKET STREET PHILADELPHIA, PA.

Finnigan's Initiation

Length, 420 Feet

Copyrighted 1909

Mike Finnigan is delighted when he is elected to membership in The Midnight Knights of Erin and so is Nora but when a committee from Skidoo Lodge, No. 23, call for their prospective victim and weep as Mike kisses Nora what may be his good bye, she begins to have her doubts. Mike is too much elated to think of any thing until he arrives at the hall and the members thoughtfully measure him for his coffin. Then he begins to wonder, but not for long, for he is put through a series of most remarkable experiences each one funnier than the last—unless you happen to be the person undergoing the initiation—until poor Finnigan makes his escape and in the absurd grab of a candidate makes his way down the streets to his home.

There his courage returns and he starts to show Nora how it all happened. It does not suit Nora's fancy at all and instead of taking the initiation she takes the skillet and gives Finnigan a second initiation that lacks the fancy trimmings of the first but which is very much more in earnest. It is about the liveliest initiation that an active imagination can conceive and it is full of fun from start to finish.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 MARKET STREET, PHILADELPHIA, PA.

LUBIN FILMS

Released from
November 29th to December 16th,
1909

...rs and a full company of the National
an Warfare and the only one
r conceived or constructed.
MOVING PICTURE HOUSES.

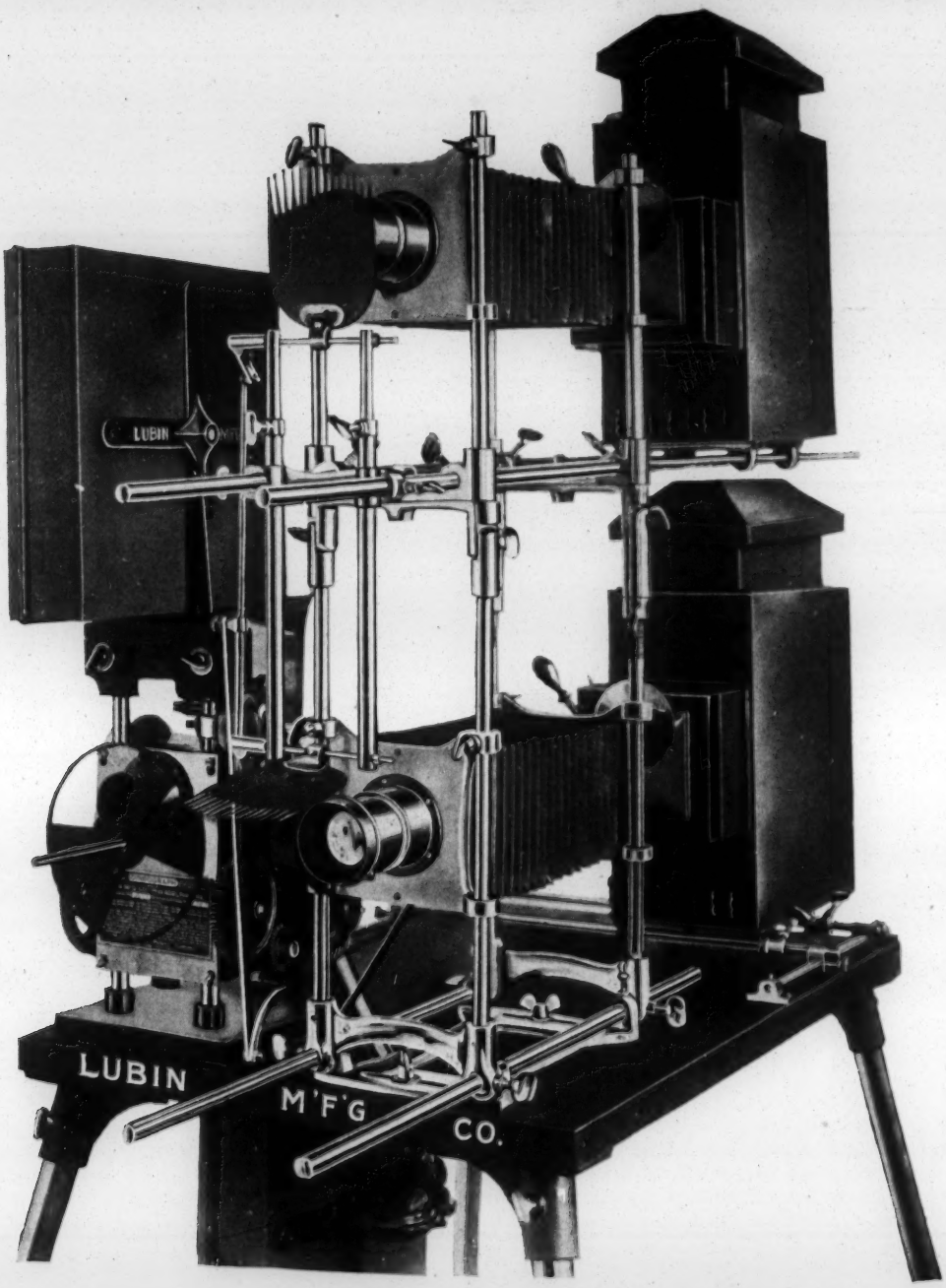
LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines
Films, Slides and Stereopticons

926-928 MARKET STREET PHILADELPHIA, PA.

LUBIN'S 1910 MODEL



CINEOGRAPH

COMBINED WITH

DOUBLE - DISSOLVING - STEREOPTICON

THE MACHINE YOU WILL EVENTUALLY BUY

MADE EXCLUSIVELY BY THE

LUBIN MANUFACTURING COMPANY

926-928 MARKET STREET PHILADELPHIA, PA.

A LITTLE CHAT WITH YOU

Possibly you have seen the announcements in the papers about our new studio and factory buildings, but have you thought what it means to you? If you could you would share the enthusiasm of the heads of the various departments of this company and there is not a man on our staff who does not smile every time he thinks what that new plant and how much more perfect the pictures will be.

It's not only going to be the largest but the best picture plant this side of Mars. We've been troubled at times with dust specks on the films. Everyone has that trouble and under ordinary conditions these are unavoidable. But the architects and our photographic staff got together and in the new developing room every cubic foot of air will be filtered and then washed before being admitted into the rooms. The newest and most perfect machinery will be installed and ample provision has been made for handling double the present output.

But complete as the factory is to be, it will not excell the studio for here, too, the very newest devices have been planned. Three paint frames will enable the scenic staff to turn out immense quantities of scenery, providing almost constant change of settings while the floor space of nearly half an acre will enable from six to eight producers to carry on their work at the same time. All save one side will be of glass so arranged that the place can be used as an outdoor studio when desired and a straight run of nearly two hundred feet is provided for, while the ends of the studio are immense sliding doors which will admit anything from an elephant to a railroad train. For the latter it will only be necessary to build a temporary track from the railroad siding on the grounds into the studio; a thing which cannot be done in any other studio in the country.

In keeping with the magnitude of the new plant, the stock company is being largely augmented and important additions are daily being made to the company. A corps of well known dramatic directors have charge of the various productions and the scenes are rehearsed as carefully as through intended for stage production. Players of note are under contract and by the time the studio is ready for occupancy the Lubin Manufacturing Company will have on its salary roll a list of dramatic artists of country-wide note.

No theatre in this country will be better provided with players or equipment. The electrical switchboard will be almost twice as large as that of the Metropolitan Opera House in New York City and the stage room will be six times larger.

Of course we are not going to wait until our new studios are occupied to effect all these improvements. The dramatic papers have repeatedly called attention to the increased excellence of the dramatic work in recent releases for already the stock company has been materially strengthened. You must have noticed yourself that each film seems a trifle better than the last. Of course there is nothing that can equal the Lubin comedies, but the serious subjects have shown more masterly treatment of late and the new releases reach an even higher grade.

Presently we are going to show you some photographs of our new automobile which was made from our own designs for the use of the stock company. There is nothing like it in use anywhere and for two or three weeks past it has drawn immense crowds whenever it has been seen on the streets of Philadelphia. It is a 90 horse-power car with seats for eighteen persons in the interior and two more on the chaffeur's seat. The interior is electrically lighted and heated and when the curtains are

drawn down the car becomes a spacious dressing room provided with hot and cold water and wash basins for the purpose of removing traces of the strenuous work required in some of the brisk comedies.

In the rear of the car is a "boot" for the storage of small properties while above is a rack for the carrying of heavier articles, the trunks for costumes going in a rack on the top of the limousine. When exterior pictures are to be made costumes, scenery and properties are loaded on the car and the players are whisked out into the country or wherever the scenes are laid. Costumes may be changed without returning to the studio and lunch hampers stored under the seats render the passengers independent of restaurants.

In one corner is a medicine chest amply provided with medicines and bandages for the treatment of cuts or sprains for the players grow so interested in their little comedies of action that they sometimes forget to guard themselves against injury in the knockabout work.

Did you ever realize that it costs more to put on a motion picture than it does to stage the average society play? It seems odd that a twenty minute reel should prove as costly as a dramatic presentation occupying two hours and a half, doesn't it? It's a fact, though. There is much scenery to be painted, costumes to to be made, the players must be rehearsed and frequently three or four thousand feet of negative are made before the subject passes the directors. Then, too, the cast is composed of experienced actors for it is not possible to put cheap players in the small parts. Those who have "bits" in dramatic plays may be mere beginners but the camera ruthlessly exposes incompetency and it is not possible to put beginners into parts. Sometimes a week or ten days may be spent on a single story running only eight or nine minutes.

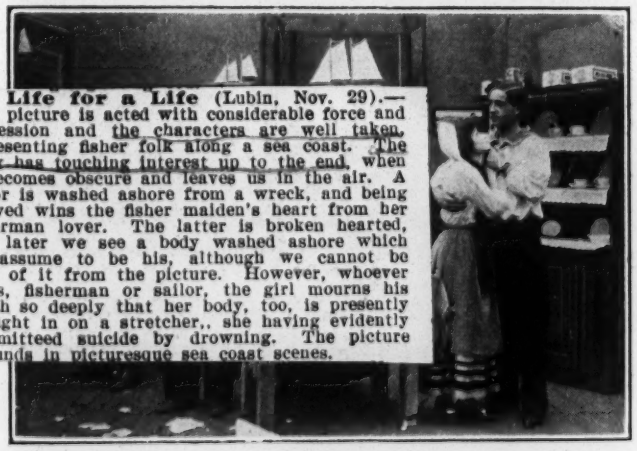
What do you think of the special lithographs that the A. B. C, company is making for us? Some class to those, what? Most patrons have the feeling that a makeshift lithograph is indicative of that style of performance and they fight shy of the house papered with "stock stuff" or old lithographs. Your front is your introduction to your new patrons. If you make a good first impression they enter the theatre feeling that they will find satisfaction and in a properly receptive frame of mind. If you have lithographs that are printed with the title of the day's headliners you have won half your fight to get new business. It looks like a regular theatre and convinces the man from Missouri that a picture good enough to have its own lithograph is worth seeing. They cost a trifle more than the cheap stuff that has to be half covered with white paper before it becomes available, but a cheap lithograph is not cheap when it keeps people away. Two or three of the patrons you gain will more than cover the trifling increased cost.

What do you think we can do to improve the Lubin releases? We want your ideas. This is not a jolly. If you can make any suggestions drop a line to the Editor of the Production Department and tell him what you think. He tries to keep in touch with all classes of audiences but he can't see them all. Tell us what you like best and we'll try to give it to you.

Released, Monday, November 29th, 1909

A Life For a Life

"A Life for a Life" (Lubin).—A pathetic drama which depicts the agony of a heartbroken girl who is untrue to her vows and falls in love with an officer after she is engaged to a fisherman. When the waves bring back the young fisherman's body she finds that he is the one she loved, and throwing herself across his body she dies with him; thus the two lovers are united in death. It is useless to undertake any extended criticism of this film. Anything which depicts the struggles arising from trifling with the affections scarcely admits of criticism, beyond the general statement that the delineation seems to be reasonably accurate. The dramatic possibilities are well worked out and the story is told with clearness of acting which helps in the understanding and appreciation of it.



A Life for a Life (Lubin, Nov. 29).—This picture is acted with considerable force and expression and the characters are well taken, representing fisher folk along a sea coast. The story has touching interest up to the end, when it becomes obscure and leaves us in the air. A sailor is washed ashore from a wreck, and being revived wins the fisher maiden's heart from her fisherman lover. The latter is broken hearted, and later we see a body washed ashore which we assume to be his, although we cannot be sure of it from the picture. However, whoever it is, fisherman or sailor, the girl mourns his death so deeply that her body, too, is presently brought in on a stretcher,. she having evidently committeed suicide by drowning. The picture abounds in picturesque sea coast scenes.

Length 850 Feet

Copyrighted 1909

---

ed from the sea by rave Henri, Hector n love with Valerie, ainty daughter of his Until Hector came the scene Valerie and Henri were sweethearts and it was the fond hope of her parents to see them united in marriage but Henri oversees Valerie in Hector's arms and taxes her with the action. She admits her love for Hector and poor, simple Henri retires heart brokenly, leaving the field to Hector, though the match pleases none but the lovers themselves. But the days pass. Henri goes to sea in a storm and his overturned boat is discovered with the unconscious form beside it. Valerie's father is lowered down the face of the cliff and slips the rope under the arms of Henri who is drawn up. It is plain to be seen that there is no hope and at last, when it is too late, Valerie realizes that after all it was Henri she loved and puts Hector aside. The shock turns her mind and the recurrence of the storm draws her from the house and later the still, limp form is brought in. The lovers are re-united in death.

drawn down the car becomes a spacious dressing room provided with hot and cold water and wash basins for the purpose of removing traces of the strenuous work required in some of the brisk comedies.

In the rear of the car is a "boot" for the storage of small properties while above is a rack for the carrying of heavier articles, the trunks for costumes going in a rack on the top of the limousine. When exterior pictures are to be made costumes, scenery and properties are loaded on the car and the players are whisked out into the country or wherever the scenes are laid. Costumes may be changed without returning to the studio and lunch hampers stored under the seats render the passengers independent of restaurants.

In one corner is a medicine chest amply provided with medicines and bandages for the treatment of cuts or sprains for the players grow so interested in their little comedies of action that they sometimes forget to guard themselves against injury in the knockabout work.

Did you ever realize that it costs more to put on a motion picture than it does to stage the average society play? It seems odd that a twenty minute reel should prove as costly as a dramatic presentation occupying two hours and a half, doesn't it? It's a fact, though. There is much scenery to be painted, costumes to to be made, the players must be rehearsed and frequently three or four thousand feet of negative are made before the subject passes the directors. Then, too, the cast is composed of experienced actors for it is not possible to put cheap players in the small parts. Those who have "bits" in dramatic plays may be mere beginners but the camera ruthlessly exposes incompetency and it is not possible to put beginners into parts. Sometimes a week or ten days may be spent on a single story running along the row of ghastly remains, trying to id own. Words can hardly describe or even give of the scenes; they must be seen in order to the intensity of the tragedy. The Rice Cherry exhibited in all the leading theaters on State st others the Bijou Dream, Premier, Boston on Mad and others. The slides are copyrighted and c secured through the Brayton Manufacturing C Chicago.

Levi & Company, inc., 24 Union Square, New whose Perfection song slides are so popular in t picture theaters of the country, are making an o hibitors which the latter should take advantage of. Company offer the exhibitor a free song slide o make a good ins

enter the theatre feeling that they will find satisfaction and in a properly receptive frame of mind. If you have lithographs that are printed with the title of the day's headliners you have won half your fight to get new business. It looks like a regular theatre and convince Missouri that a pict to have its own lith seeing. They cost a the cheap stuff tha covered with white becomes available, graph is not chea people away. Tw patrons you gain will more than cover the trifling increased cost.

nates the brain. Every word silently in this art is an echo o —every thought the foundation tion. Therefore silent drama is emotions and feelings within us. in speaking, 'It is cold,' we fir silent emotion caused by the cold creates a thought which is echo words 'It is cold,' or 'I am cold then follows, and we shiver. Eve in our life is greatly

What do you think we can do to improve the Lubin releases? We want your ideas. This is not a jolly. If you can make any suggestions drop a line to the Editor of the Production Department and tell him what you think. He tries to keep in touch with all classes of audiences but he can't see them all. Tell us what you like best and we'll try to give it to you.

Released, Monday, November 29th, 1909

A Life For a Life

Length 850 Feet

Copyrighted 1909

Saved from the sea by the brave Henri, Hector falls in love with Valerie, the dainty daughter of his host. Until Hector came upon the scene Valerie and Henri were sweethearts and it was the fond hope of her parents to see them united in marriage but Henri oversees Valerie in Hector's arms and taxes her with the action. She admits her love for Hector and poor, simple Henri retires heart brokenly, leaving the field to Hector, though the match pleases none but the lovers themselves. But the days pass. Henri goes to sea in a storm and his overturned boat is discovered with the unconscious form beside it. Valerie's father is lowered down the face of the cliff and slips the rope under the arms of Henri who is drawn up. It is plain to be seen that there is no hope and at last, when it is too late, Valerie realizes that after all it was Henri she loved and puts Hector aside. The shock turns her mind and the recurrence of the storm draws her from the house and later the still, limp form is brought in. The lovers are re-united in death.

THE CUB REPORTER

Length 945 Feet
Copyrighted 1909

"The Cub Reporter" (Lubin).—A funny story of a cub reporter assigned to an insane asylum story, and with a friend is captured by the inmates and has all sorts of a time until rescued. The picture is funny and the absurdities represented do not seem in the least impossible.

new to the newspaper game but terribly in earnest. He devils the life out of the City Editor for an assignment until the latter, in desperation, tells him to get himself locked up in an Asylum for the Insane. The cub gets his friend Reggie to help him. They dine at a fashionable restaurant where the cub speedily qualifies for the asylum and is removed to

The Cub Reporter (Lubin, Dec. 2).—A very laughable comedy is presented in this film, based on a clever idea and for the most part well acted. The city editor of a newspaper, to get rid of the cub reporter, gives him an assignment to get himself committed to an insane asylum for being crazy, and to write a story on his experience. The youth, much elated, gets his chum to accompany him. In a restaurant he pretends insanity to such good effect that he is sent to the asylum, the chum going along to help manage him. The time appears to have been fortunately chosen for the purpose, as the inmates have just succeeded in breaking loose from their guards and have gagged and bound the superintendent and his assistants. One of the lunatics is impersonating the superintendent when the cub reporter and his chum are delivered into his hands. What the inmates do to the new arrivals would take too long to tell. It proves to be an experience vastly more exciting than the rash youths had looked for and they only succeed in getting out of it by throwing a note from a window asking the editor to extricate them from their trouble. Policemen are sent who release the superintendent, subjugate the lunatics and rescue the reporter and his chum.

lunatics swarm upon the scene and until the city editor sends the police to their rescue, the cub and his chum have a most exciting time—but it made a "bully story." Lubin comedy films are famous the country over but there are some unusually good laughs in this release.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

Released, Monday, December 6th, 1909

She Took Mother's Advice

Length 465 feet
Copyrighted 1909

"Always take mother's advice" is the way the old song went and Mrs. Edgerton, a pretty little bride of two weeks followed mother's advice implicitly when the old lady warned her daughter that unless she pretended admiration of everything her husband gave her he would become discouraged and stop making presents. Dresses out of the fashion and hats even worse, spectacles and collies, pictures and other atrocities are showered upon her by her fatuous husband and she declares everything to be "just the thing" though she hates dogs and the dress brings anguish to her secret soul. Even Edgerton is conscious that his wife is a dowd in the clothes of his selection and he is delighted when his mother-in-law appears upon the scene, bundles the dog out of the window, throws the picture away and gives the clothes to the servant girl, returning to him his own pretty wife in the dainty garments of her own selection.

THE CUB REPORTER

Length 945 Feet
Copyrighted 1909

The beginner in newspaper work is always "the cub" and our hero is very new to the newspaper game but terribly in earnest. He devils the life out of the City Editor for an assignment until the latter, in desperation, tells him to get himself locked up in an Asylum for the Insane. The cub gets his friend Reggie to help him. They dine at a fashionable restaurant where the cub speedily qualifies for the asylum and is removed to Dr. Bedlam's Sanitarium. He is unfortunate in his selection for the inmates have overpowered their keepers and are running the place. The ringleader manages to impersonate the Superintendent without exciting suspicion while the policeman is there but when Reggie turns to go he finds himself detained as well as the cub. The lunatics swarm upon the scene and until the city editor sends the police to their rescue, the cub and his chum have a most exciting tim —but it made a "bully story." Lubin comedy films are famous the country over but there are some unusually good laughs in this release.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons.
926-928 Market St., Philadelphia, Pa.

Released, Monday, December 6th, 1909

She Took Mother's Advice

its agreeable surprises, has not yet attained perfection, had a bad surprise to offer me—the one of seeing the enic" and the "Dreamland" in a bitter fight, showing the e programs. It is a fight for supremacy in which one hem will fall. As they show the same pictures the same , a spectator leaving the "Scenic" does not care to go

Motion Picture Plays Wanted

Readers of THE MIRROR: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 350 to 500 words and submit to our scenario department. We pay from $10 to $100 for stories for motion picture production. Write for information.

ESSANAY FILM MANUFACTURING CO.

62 N. Clark Street, CHICAGO, ILL.

CHAIRS Folding Steel Opera Chairs, all kinds Fireproof Booths. Resistance Grids and Wires. Repairing.

New York Steel Production Co., Newark, N.J.

REGARDING FILMS D'ART.

Length 465 feet
Copyrighted 1909

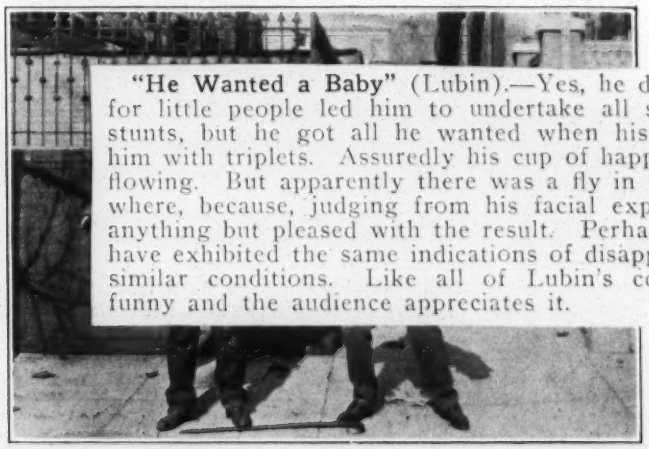
"Always take mother's advice" is the way the old song went and Mrs. Edgerton, a pretty little bride of two weeks followed mother's advice implicitly when the old lady warned her daughter that unless she pretended admiration of everything her husband gave her he would become discouraged and stop making presents. Dresses out of the fashion and hats even worse, spectacles and collies, pictures and other atrocities are showered upon her by her fatuous husband and she declares everything to be "just the thing" though she hates dogs and the dress brings anguish to her secret soul. Even Edgerton is conscious that his wife is a dowd in the clothes of his selection and he is delighted when his mother-in-law appears upon the scene, bundles the dog out of the window, throws the picture away and gives the clothes to the servant girl, returning to him his own pretty wife in the dainty garments of her own selection.

He Wanted a Baby

Length
460 Feet

Copyrighted
1909

Henry Hardman was passionately fond of children and it was the one blot upon his happiness that no babies had come to bless his own charming home. On the street Mrs. Hardman could scarcely drag him away from the babies out for an airing and he even sought to abduct an unusally pretty child and was pursued by a mob of excited nursemaids who compell him to return the child while some husky men evinced an entire willingness to lynch him. He advertises for an infant for adoption, all unconscious of the surprise in store for him



"He Wanted a Baby" (Lubin).—Yes, he did, and his love for little people led him to undertake all sorts of curious stunts, but he got all he wanted when his wife presented him with triplets. Assuredly his cup of happiness was overflowing. But apparently there was a fly in his syrup somewhere, because, judging from his facial expression, he was anything but pleased with the result. Perhaps others would have exhibited the same indications of disappointment under similar conditions. Like all of Lubin's comedies, this is funny and the audience appreciates it.

for while his office is crowded with mothers eager to have their infants adopted word comes over the telephone that Hardman is very much wanted at home. Discretion is the better part of valor and Hardman gets out of the window in preference to explaining things to the excited women. He rids himself of their pursuit by exchanging clothing with a man whom he bribes and continues his way home, picking up a baby carriage as he goes, but he finds that he was too conservative—that more are wanted and his delight is in proportion to the generosity of the stork. It is a lively little story with a climax picture that will make a hit with any sort of an audience.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 Market Street, Philadelphia, Pa.

Released, Thursday, December 9th, 1909

If Love Be True

Length
975 feet

Copyrighted
1909

If love be true love will find a way. Neville Sterling by chance encounters Martha Bartlett as she is leaving the box factory where she finds employment. He is deeply impressed by her beauty and seeks to make her acquaintance but Martha fears that no good can come from the friendship of a man of wealth for a poor working girl and though he protests the honesty of his intentions she gently repulses him. But Sterling is very much in earnest. He procures suitable clothing and disguised with a beard he seeks and obtains a place in the same factory in which she is employed.

Their friendship soon quickens into a deeper passion and all is going well when a fire breaks out and Neville rescues Martha, who is overcome by smoke while trying to save her chum who has fainted through fright. He is badly cut and worse still his disguise is penetrated but Martha realizes at last the depth of true love he has to offer and her hand and heart are the reward of his bravery. The story is tersely and thrillingly told, the factory scenes having

He Wanted a Baby

Length
460 Feet

Copyrighted
1909

Henry Hardman was passionately fond of children and it was the one blot upon his happiness that no babies had come to bless his own charming home. On the street Mrs. Hardman could scarcely drag him away from the babies out for an airing and he even sought to abduct an unusally pretty child and was pursued by a mob of excited nursemaids who compell him to return the child while some husky men evinced an entire willingness to lynch him. He advertises for an infant for adoption, all unconscious of the surprise in store for him

for while his office is crowded with mothers eager to have their infants adopted word comes over the telephone that Hardman is very much wanted at home. Discretion is the better part of valor and Hardman gets out of the window in preference to explaining things to the excited women. He rids himself of their pursuit by exchanging clothing with a man whom he bribes and continues his way home, picking up a baby carriage as he goes, but he finds that he was too conservative—that more are wanted and his delight is in proportion to the generosity of the stork. It is a lively little story with a climax picture that will make a hit with any sort of an audience.

LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines, Films, Slides and Stereopticons

926-928 Market Street, Philadelphia, Pa.

Released, Thursday, December 9th, 1909

If Love Be True

Length
975 feet

Copyrighted
1909

If love be true love will find a way. Neville Sterling by chance encounters Martha Bartlett as she is leaving the box factory where she finds employment. He is deeply impressed by her beauty and seeks to make her acquaintance but Martha fears that no good can come from the friendship of a man of wealth

A Christmas picture story that combines American senti-
ment and ideas with the magic art of the French producer
is G. Melies' release of the 15th. Really pleasing and well
worked out, it shows a little girl all expectation and excite-
ment on Christmas Eve, hanging up her stockings and being
put to bed. She has a wonderful dream of being carried
away by gypsies, lost in the wood, climbing a tree and seeing
a church in the distance to which she finds her way and
through the chancel window of which she sees visions of
happy children receiving their Christmas gifts. Again she is
lost in the woods and comes across the haunts of Santa

ts the honesty of his intentions much in earnest. He procures e seeks and obtains a place in

Their friendship soon quickens into a deeper passion and all is going well when a fire breaks out and Neville rescues Martha, who is overcome by smoke while trying to save her chum who has fainted through fright. He is badly cut and worse still his disguise is penetrated but Martha realizes at last the depth of true love he has to offer and her hand and heart are the reward of his bravery. The story is tersely and thrillingly told, the factory scenes having

Released Monday, December 13th, 1909

Jinks The Grouch

Length 700 feet
Copyrighted 1909

Jinks is a grouch of the grouchiest sort. In the office he is grouchy because his work keeps him after the regular hour and on the way home he has several altercations with passers-by. As he comes up to his own house he finds that the gate, long needing attention, has fallen from its hinges and a loose board in the piazza floor flies up and hits him in the face after which he stumbles over a milk bottle carelessly left on the floor. Mad clear through, he enters to find that dinner is not yet ready and Mrs. Jinks explains that she has had trouble with the stove because the chimney needs to be repaired. Jinks storms and stamps, bringing down a part of the ceiling. To relieve his feelings he kicks at the cat with such violence that he sustains another tumble. The next morning he is advised that he is heir to his uncle's fortune and gives up his position. He buys an automobile and telegraphs his wife to burn down the house when she sees him coming in the car as he will build a new one. A telegram announces that a new will has been found cutting him off and Jinks, who has spent all his money celebrating, starts home afoot. He is run down by an automobile and taken home. His wife follows instructions too literally and he is grouched out of a home and into his old job.

When Courage Fled

Length 230 Feet

Copyrighted 1909

Little Mrs. Chalmers is afraid of nothing. When the men push past the line of waiting women at the railroad station she throws them back into their proper place and holds them there until the women have been waited upon. A masher follows her through the park and persists in annoying her with his attentions. She makes quick work of him, throwing him into the river. She foils an attempted hold-up and captures a Black Hand abductor with scarcely an effort but she is only a woman after all and when she sees a tiny mouse running around the floor she climbs into a chair and screams for help as loudly as though she had never accomplished great feats of bravery. Her feelings may well be imagined when it is found that the mouse is only a mechanical toy operated by her son Johnny in revenge for her refusal to let him go out and play. To cry over a real mouse would have been humiliating, but a clockwork affair—! Johnny is very, very sorry that he did it, but it is too late to mourn. The illusion has been shattered. A snappy little comedy that will get a laugh with every turn of the projecting machine-crank.

Released, Thursday, December 16th, 1909

A ROMANCE OF THE ROCKY COAST

Length 990 Feet
Copyrighted 1909

You remember The Children of the Sea. Here is another tale of the rocky bound coasts presenting scenery as striking as that of the earlier release and offering a story of more absorbing interest. A happy ending is provided but not until the spectator has been held in suspense as the story is unfolded. Married to a man twice her own age, Marie mourns the true love of her sweetheart but remains faithful to her husband who daily grows more unbearable through his temper and greed. He married her that he might succeed her father as proprietor of the inn and he is not unaware of the value of her beauty as a trade bringer but takes from her the tips bestowed by generous patrons. One man of wealth excited the husband's avarice and poison is placed in his wine, the crime being overseen by the wife, who keeps silent until her former sweetheart is accused of the crime. To save his life she tells the truth. The sweetheart is released and presumably when the law shall have exacted its penalty the little widow will at last be free to marry the man of her choice. No better marine photography has been shown and the story is one of the gripping sort.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

LUBIN FILMS

Released from
December 20th to December 30th,
1909

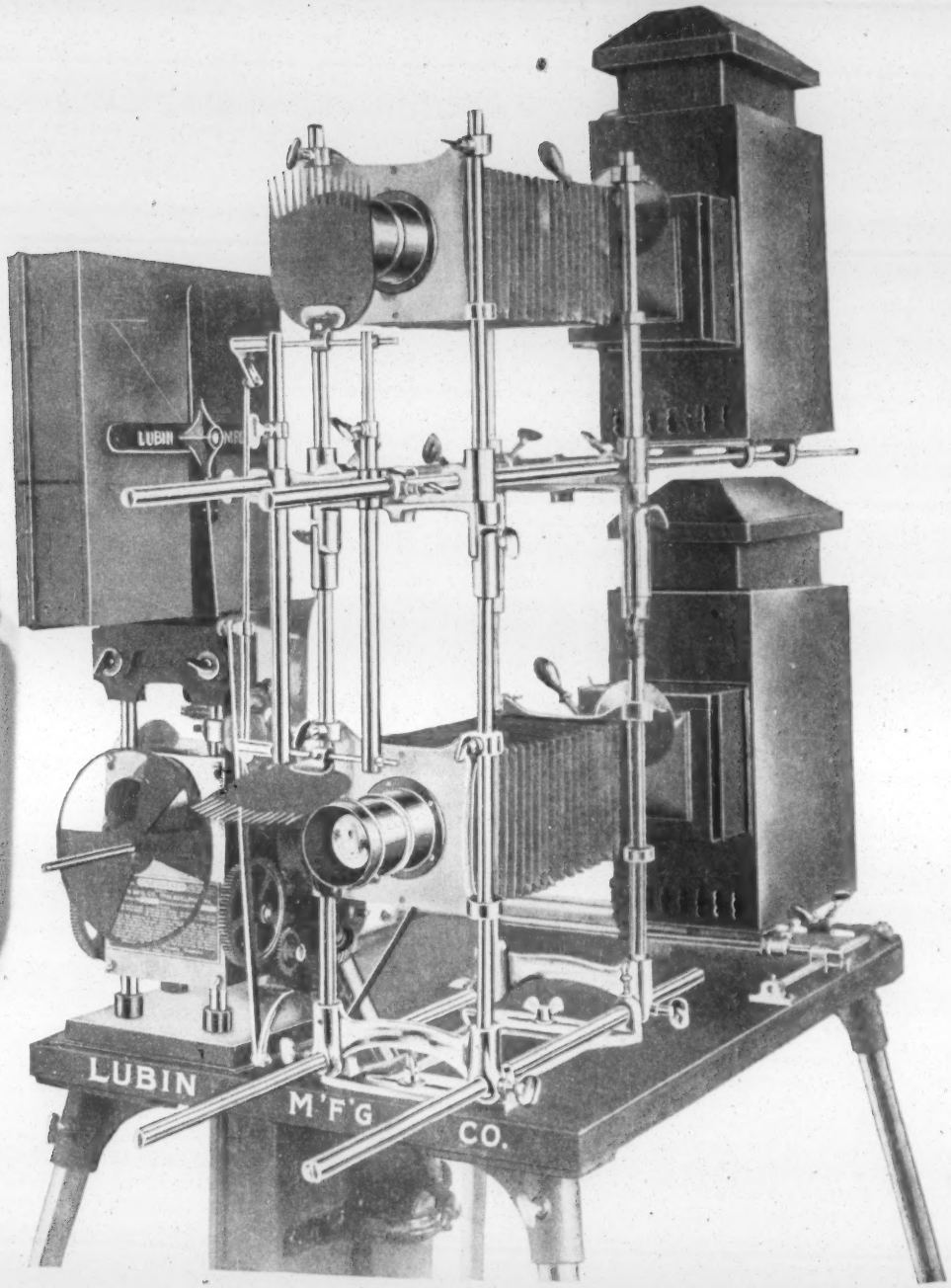
LUBIN MANUFACTURING COMPANY

MANUFACTURERS OF

Life Motion Picture Machines
Films, Slides and Stereopticons

926-928 MARKET STREET PHILADELPHIA, PA.

LUBIN'S 1910 MODEL



CINEOGRAPH

COMBINED WITH

DOUBLE - DISSOLVING - STEREOPTICON

THE MACHINE YOU WILL EVENTUALLY BUY

MADE EXCLUSIVELY BY THE

LUBIN MANUFACTURING COMPANY

926-928 MARKET STREET PHILADELPHIA, PA.

926-928 MARKET STREET, PHILADELPHIA, PA.

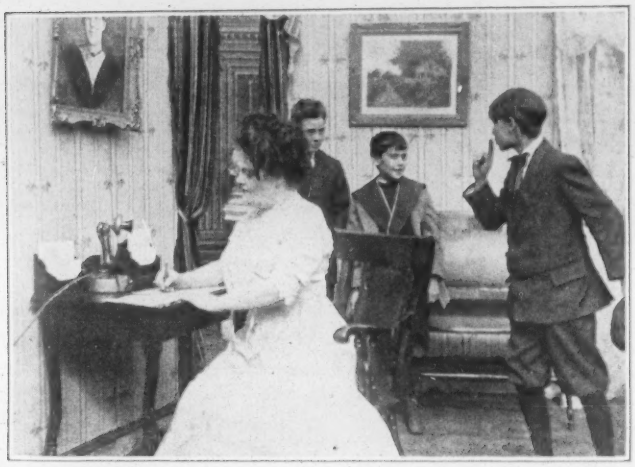
Released, Monday, December 20th, 1909

The Policeman's Christmas Eve.

Length 440 Feet
Copyrighted 1909

A dainty touch of sentiment and the spirit of Christmas. John Barkman, a policeman invests heavily in toys for his little ones. He has no time to help trim the tree, for he must hurry to go on duty, but his beat takes him past the house and he promises the little wife to peep in later and see the results of her efforts. Things are different in the Carter home for Robert Carter has been out of work for several weeks and there is little food and no money for presents. He goes out upon the street to see if he cannot earn a little money in the bustle of Christmas Eve carrying packages, but his way to the shopping district leads him past the policeman's house. He peers in and temptation overcomes him. The window is slightly raised and he climbs in. Barkman, patroling his beat, glances into the window and is surprised to see a burglar making away with the toys he bought for his little ones. He slips into the house, but before he can make an arrest Carter discovers the tiny stockings dangling from the mantelpiece. He cannot rob other children to make a happy Christmas for his own little ones and he puts the toys back just as Barkman steps out to arrest him. His eloquent tale of poverty and misery touches the officer's heart and with the toys in his arms they set out to verify the story. The truth is easily learned and not only the toys, but a generous gift of money gladdens the hearts of the unfortunates.

Three Christmas Dinners



Length 495 Feet

Copyrighted 1909

Three small boys whose ambitions are greater than their appetites, hit upon a clever scheme for prolonging the Christmas feasting. They find that different dinner hours make it possible to attend three functions. They set out to perfect their plans and each in turn introduces his playfellows to his mother with the doleful tale that they are to have no Christmas dinner at their home and the request that they be permitted to share the home dinner. Each of the three mothers returns a ready assent and presently we see them hugely enjoying the first of the feasts. The board groans with the weight of good things which rapidly disappear under the valiant attack of the youthful trio and they hurry off to the second dinner with joyous anticipation. But, somehow, the second dinner does not taste as good as the first; they stop with the second helping of turkey and only have ice cream three times. Still worse is the third dinner. The hospitable hostess is alarmed at their lack of appetite and anxiously urges them to eat, but they push their plates listlessly aside and are glad when they are excused from the table. You can guess the rest, a lively climax to a most attractive story; one that will more than hold its own with other Christmas releases.

Released, Thursday, December 23rd, 1909

Blissville the Beautiful

Length 830 feet
Copyrighted 1909

Lubin comedy subjects are always in demand the country over, but here is a comedy release that is going to make a lot of talk, for it is seldom that author and players have united their ideas to such excellent effect. The Booths, a young married couple, envy a friend who recently moved to the country. They learn that she located the new home in the newspapers and Mrs. Booth urges her husband to get all of the Sunday newspapers that they may find a home of their own where healthful breezes blow and city nuisances do not exist. Blissville, the Beautiful, seems the most attractive name and they decide to investigate. The city agency of the new suburb is visited, but they want to see the place itself and insist upon going down.

Accompanied by a man from the agent's they arrive at Blissville, a tiny flag station, and their hopes are rudely dashed, but they are still under the thrall of the persuasive talker and they permit him to take them over the land. They fall into mud holes and tiny lakes, they suffer all sorts of mishaps, not the least of which is getting caught in a heavy shower. When the skies clear they find that they have a long wait for a train and in their hurry to get back to town they borrow a handcar and escape from the still eager agent. It is not possible to tell you how amusing this s ory is, for to the comedy of incident is added the comedy of action by some of the cleverest of the Lubin players. It's a film you can't afford to miss.

LUBIN MANUFACTURING COMPANY
MANUFACTURERS OF
Life Motion Picture Machines, Films, Slides and Stereopticons
926-928 MARKET STREET, PHILADELPHIA, PA.

Released, Monday, December 27th, 1909

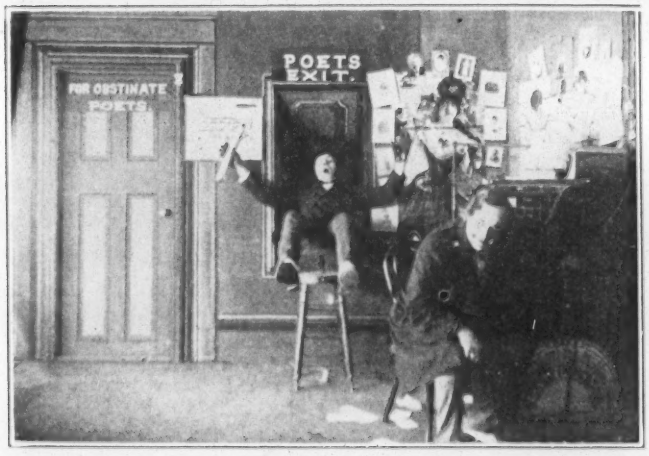
THE NEW CHIEF

Length 495 Feet

Copyrighted 1909

Ever since the days of the Caliph of Bagdad, who went among his subjects in disguise, putting yourself in the other fellow's place has been a favorite recreation of new public officials. The new Chief Superintendent of the Municipal Refuges has heard of the many abuses which have crept into the city's charitable system and he determines to make his personal test disguised as a tramp. Refuge "A" is visited first and things happen following his visit. Word is passed along the line and the Superintendent of Refuge "B" warns his subordinates to prepare for a visitation. Weary Willie, an amiable hobo, applies for a night's lodging. He treads softly, as experience has taught him to, and he is surprised and not a little alarmed at the cordial reception given him, for he is mistaken for the new Chief and after being registered is given the supper ordered by the Superintendent for himself. When the last crumb is swallowed Willie feels like a different man and a cigar completes his satisfaction. He grows critical and declines to sleep in the dormitory, demanding a better bed. He is accommodated with the Superintendent's own bed while the latter prepares to take a nap in a chair. As he sleeps the real new Chief enters and finds no one to receive him. He wakens the sleeping official and discloses his identity. Willie is rudely roused from his slumbers and thrown into the street, but we are left to guess what happens to the negligent Superintendent; which calls for no great tax upon the imagination.

The Persistent Poet

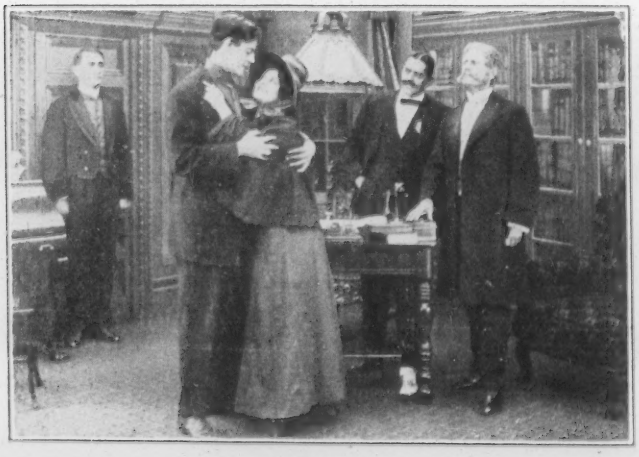


Length 525 feet
Copyrighted 1909

Algernon Swinburne Higgs is a poet. He is a poor poet —most poets are poor—but Algernon is poor because he is a poor poet. He is not even able to pay his washwoman her trifling bill. Instead he reads her his new ode and drives her from the room. Putting on his hat he goes out to sell it, but he shoots the chute out of the first editorial office he enters and when he tries to make a second attempt he runs into an artist and as a result of the encounter the latter's drawing is smashed. Algernon pursues his way reading the poem to unwilling victims until he falls into the hands of the police. In court many of his victims appear against him and he is sentenced to three months on the rock pile. That should be enough to cure any ordinary poet, but Algernon is not an ordinary poet. He hides his poem and brings it out when the guard is not watching. All of the convicts are stunned by the weird composition and even the guard falls senseless as the poet reads on. Seeking new audience he enters the office of the warden and when that official pleads for mercy a new idea strikes him. He demands that his clothes be brought him and exchanges the striped suit for his own apparel, stalking forth into the street, escorted by the warden who is only too glad to get rid of this most unwelcome guest. It is an extravagant little tale, but rattling good comedy with action in plenty and a lot of real laughs.

Released, Thursday, December 30th, 1909

Three Fingered Jack



Length 940 Feet

Copyrighted 1909

"Three Fingered" Jack Doyle is the product of the slums, a good hearted boy when let alone, but a thief through force of environment. He is loafing in one of the cheap dives in the poor quarter when a more energetic companion proposes an enterprise of burglary and Jack consents. But a moment before he threw away his schooner of beer at the urging of a Salvation Army lassie, but now he is equally willing to accept an invitation to crime. The robbery is successful, the money being abstracted from a desk by means of pick-locks which leave no trace of the crime. The day following the Salvation Army girl visits the scene of the robbery on a collection trip and through circumstances is accused of the theft. She has seen the imprint of Jack's hand upon the blotter on the table and when she is permitted to go she hurried to the dive, taxing Jack with the robbery. He admits his guilt, for he has learned to love the gentle faced little woman and he makes his partner give up his share of the spoils. Lily leads him to the church before she takes him to the home of the robbed man where he makes confession and restitution and in response to Lilly's plea the charge is not pressed. Jack is to be given a chance to make a man of himself and under Lilly's loving guidance it is clear that he will succeed in bringing out the good inherent in his nature. A little play of heart interest without appeal to sickly sentiment, logical in its development and cleverly told by the players.

Some Matters we wish to Mention

We're going to do a little bragging about our projecting machine, the 1910 Marvel. Of course, every one claims to have the best, but we know that we have it. We have a projecting machine that can be put in competition with any machine ever turned out and win out without half an effort. We know because we have had a machine in our own private theatre and it has not only run with absolute steadiness, but has required less attention than any other machine on the market. The flicker is reduced to almost nothing; the shutter working so smoothly that you scarcely notice it, and for definition it cannot be excelled. A good operator can get results as nearly perfect as it is humanly possible and a poor operator can project a better and more steady picture than he can with any other type of machine. We have not boomed the machine much, we've sold them and let the purchasers tell others, but we've sold so many that way that we're wondering what we can do if we tell about it ourselves.

Very often exhibitors do not realize the importance of having the best possible projecting machine. They believe the reel to be the most important part of the outfit, but what's the use of a good reel if it is spoiled by poor projection and your patrons leave the house with eyes that ache from the strain of watching an interesting subject that dances all over the screen?

In our theatre the editors and stage managers sometimes spend three and four hours at a stretch watching films run over and over again to catch every slight imperfection. Sometimes six and seven hours during the day are spent in the theatre, but there is not the slightest trace of headache or eye strain. There is no more severe test than the continued watching of the screen and these men must watch intently. That's an argument that means something, isn't it?

The 1910 Marvel is something more than a manufactured product; it is a fad. It has been Mr. Lubin's ambition to turn out the most perfect machine on the market and he has accomplished his purpose. If you know where there is a 1910 Marvel in use go and see it, then try and see the same reels run on some other machine. We won't have to ask you to take our word for it after that. You'll *know*. If you cannot easily locate a machine send for our catalogue and look it over. You'll find that we've beat the most exacting Fire Marshal to a lot of little points and have met all the points he knows about. The only way to have a fire in the projecting booth is to take in some oily waste and a box of matches. The only way to get an unsteady picture is to deliberately shake the machine. That's saying a lot but no more than is warranted by facts.

We are going to make a fad of perfect pictures, too. We have told you about the fine new factory and studio, the walls of which are already well up. The studio, the most complete in the world, will permit the making of a

style of subjects that will compete with the very best, while the factory will permit the production of perfect negatives and perfect prints of these subjects and four stage managers, under direction of a man internationally known, are working to establish a stock company that will carry out artistically the elaborate productions being prepared. The day of the unintelligent picture is passing, the helter skelter farce without rhyme or reason is to be replaced by a different style of comedy.

But that does not mean that we are going to be so polite that we will no longer be entertaining. "Those Lubin comedies" fill a want that no other style of work can fill. We're not going to stop the production of these, for in this field we have always led and we're going to keep on producing comedy subjects, but we are going to do comedies that are funny in story as well as in action. In a word we are going to do infinitely better work along the same lines as of old. We are going to make "*get Lubin on your list*" the war cry and you're going to do just that because you need comedy. It's easy to find plenty of tragic releases, but you know how hard it is to supply the demand for comedy.

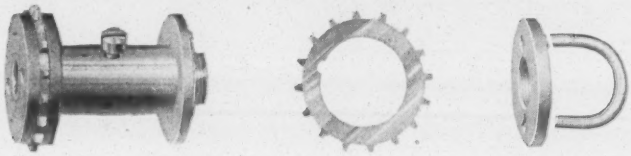
Blissville is along the lines we want to work. The story is slight, but it is well connected and it is funny. It deals with the adventures of a newly-married couple, who want to have their own home and who are coaxed by the glowing descriptions of the agent for Blissville to look into the matter. But they are canny folk and from Missouri. They want to be shown and—well the showing is about as funny a succession of incidents as you can very well crowd into a single reel. If you can look at Blissville and keep a sober face you want to take it to a specialist and have it fixed

The Christmas release will make talk with a comedy and a serious subject on the same reel. Three Fingered Jack is a rattling good dramatic story and two brisk little comedies are found in The Persistent Poet and The New Chief.

Mr. S. Lubin has just returned from a trip to London and the continental capitals. He didn't go just for the sake of the sea voyage. Soon we'll tell you all about it, perhaps, a part in the next issue and you'll realize that the new plant is only a part of the preparation for perfection.

Probably a lot of people tell you they have ideas for picture plays and ask you where to send them. Send them to us. Our scenario department is in charge of a magazine writer of note who is also a dramatic critic. Some of the best stories come from amateur authors. Merely the idea is required, the developing of the plot being done by the editorial staff.

Rose's-Ring-Sprocket



PATENT APPLIED FOR

TRADE MARK

THE most perfect sprocket ever invented, the most economical ever used. As may be seen from the cut, when the teeth become worn or damaged it is not necessary to replace the entire sprocket—the rings may be unscrewed and renewed in a moment, so that it will not be necessary to stop your show or ruin the films on account of a worn-out sprocket. The wear being wholly on the teeth, the amount saved during a year is apparent.

Price: Complete $2.50

Extra Rings:	**Brass,**	per pair	$1.00
" "	**Steel,**	" "	1.50

For Sale at all Licensed Exchanges
or direct from

Lubin Manufacturing Co.

926-928 Market Street, Philadelphia, Pa.

st
wi
wi
ne
su
de
kn
sto
art
bei
int
ter
son
styl

E
goi
long
Lub
othe
not
thes
led a
ing
ing
story
we a

Merry Christmas

...and...

A Happy New Year

Lubin Manufacturing Co.

926-928 Market Street

Philadelphia, Pa.